

Percussive Notes

An official publication
of the Percussive Arts Society

Volume 27, Number 2

Winter 1989



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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*.

Percussive Notes (ISSN 0553-6502) is published 5 times a year: January, April, July, September, and October by the Percussive Arts Society, 123 West Main Street, Box 697, Urbana, Illinois 61801-0697. Second Class postage paid at Urbana, IL and at additional mailing offices. Annual subscription rate: Professional & Library—\$35, Student—\$20.

POSTMASTER: Send address changes to: Percussive Notes, Box 697, 123 West Main Street, Urbana, IL 61801-0697.

Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society 123 West Main Street, Box 697 Urbana, IL 61801-0697.

Editorial material should be sent to: James Lambert Percussive Notes P.O. Box 16395 Cameron University Lawton, OK 73505

Advertising copy, negatives, insertion orders, etc., should be sent to: Percussive Notes 123 West Main Street, Box 697 Urbana, IL 61801-0697 (217) 367-4098.

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President's Message

John Beck

PASIC '88 is behind us and a long winter lies ahead. The information gained at the convention plus the incentive to become a better percussionist should help to make the academic year a profitable one. Those who are in college will continue to take lessons, play in ensembles and recitals and work towards their goal. The high school students will continue to take lessons, play in ensembles and some will prepare auditions for college. The convention inspires many to become better percussionists.

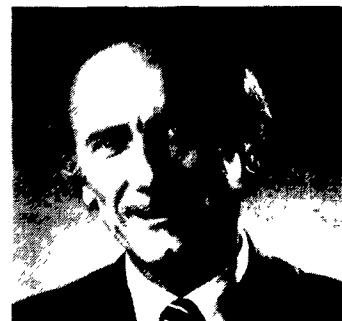
What does PAS do once the convention is over? Where does the responsibility lie for progress—the National Office or the Chapters? To exclude one from the other would be foolhardy because together they comprise the whole. The National Office as well as the Chapters have on-going responsibilities.

A chapter is as strong as its membership, as its activities and as its officers. Perhaps this formula should be reversed but let's look at it realistically. If the membership desires activities, it can petition the officers to organize them. An apathetic membership gives the officers very little reason to organize anything. So you see, the membership is the most important part of the chapter.

Having been a chapter president myself, I know there is nothing more discouraging than a well-organized Day of Percussion attended by ten members. If the membership is small in number the present members should "beat the

bushes," so to speak, to gain new members. How much more exciting for all of you to have a larger group to share percussion information and experiences. No one is going to join PAS unless they see some value in it. This responsibility lies with the National Office and comes through such areas as the PAS magazines, contests, conventions and chapters.

Somehow I always get back to the chapters because they are the backbone of the organization. You who are reading this message right now are the ones who will assure PAS of an active future. If every one of you gets one new member for PAS, it will double our membership. More members mean expanded chapters, more vital conventions, more successful "Days of Percussion" and in general, greater pride in our organization. Let's all work together for a strong PAS.



John Beck

Remarks from the Executive Editor

It was great to see many of you recently at the Percussive Arts Society International Convention at San Antonio. Congratulations again to Genaro Gonzalez, PASIC '88 Host, the members of the PASIC '88 Planning Committee, convention participants, and to those of you who made the effort to attend and take the many opportunities to learn and exchange new ideas in the percussive arts.

As I reported to the PAS Board of Directors at San Antonio, I am very optimistic for the future of both *Percussive Arts Society* and for *Percussive Notes*. There is not a finer group of volunteer editors than those who labor for you—the readers' behalf—in *Percussive Notes*. I once again express my appreciation to the *Percussive Notes* editors for their individual and collective efforts. I am also optimistic for PAS because of the leadership of President John Beck, Administrative Manager Steve Beck, our active Board of Directors, and the support that PAS receives from the music industry and from you—our individual member.

Please be aware that we are continuing to develop our goals as an organization through the activities of the local PAS chapter, our international convention, and through *Percussive Notes* magazine. Let us hear from you! Whether it be a well-written article on a percussion topic that you want to share with PAS members or if it is newsworthy material of your PAS chapter or other percussion activities, *Percussive Notes* wants to facilitate your ability to communicate.

I wish each of you a happy and successful 1989, and I look forward to serving you.

James Lambert



Feature: Timpani

Introduction by Rich Holly

At the past five or six PASIC's I have found myself in the same conversation each year with other performers and teachers: complaining about how very few of our students want to play timpani. Personally, I find a successful timpani performance to be one of the most gratifying musical experiences possible. Yet that same excitement unfortunately does not exist in many younger percussionists today. If you are one such student, I (and your teacher!) hope you will give some serious thought to practicing and performing more timpani.

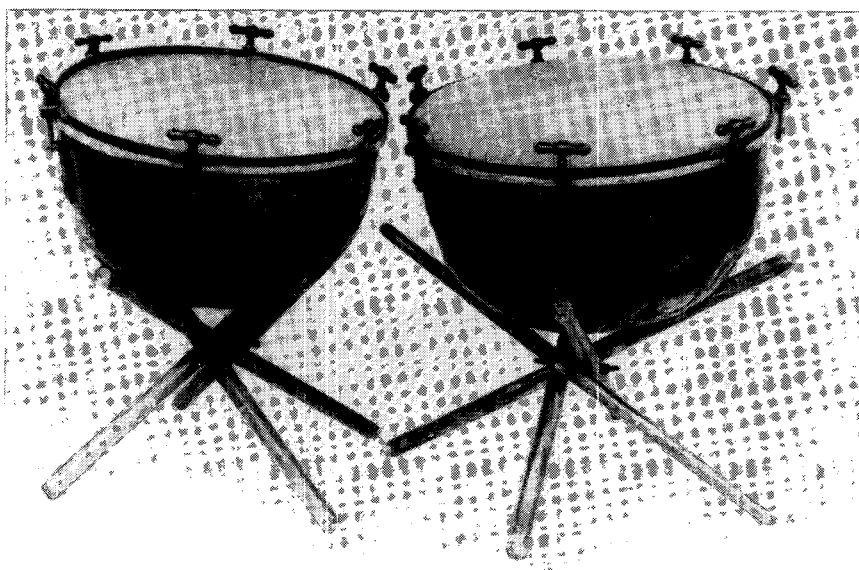
Consequently, it was a thrill for me to work on the timpani feature for this issue, because our authors all share this excitement about their drums. As most readers are aware, the professional timpanist must al-

ways be concerned with *sound*, both from what their technique enables them to do as well as what their instruments deliver. Timpani may be the only percussion instruments that can be compared to the wind and string instruments they so often support. Without precise tuning and intonation, coupled with a good sound, all the technique in the world means nothing.

In this issue, Michael Bayard's article on Gustav Holst's *The Planets* supplies us with not only his approach to the important excerpts of the work, but also a concept on how to musically and technically approach all your orchestral and band timpani performances. Gary Cook shares his fascinating experiences of traveling through Europe

searching for the premier calf-skin heads in his article. In addition to his escapades overseas, Gary brings home the point that purchasing top-quality calf heads is a serious problem. Unfortunately, because of prices and limited availability, this problem will most likely only get worse.

Our final article concerns a timpani recording that should be available as you read this. I remember the first time I heard Jonathan Haas perform - it was obvious he was a very fine timpanist. I then began to hear and read that he was pursuing a career as a *solo* timpanist. A *what?* Knowing the limitations of the solo literature, I could not imagine such a thing! But fortunately for us all, Jonathan's diligence and persistence are paying off in a renewed interest in some very interesting timpani works. His article includes some amusing stories surrounding his first solo recording. Yet more importantly it discusses some of the logistics involved in such an endeavor, and also gives us hope that these newly *rediscovered* works and others he is working on will also renew an interest in timpani performance.



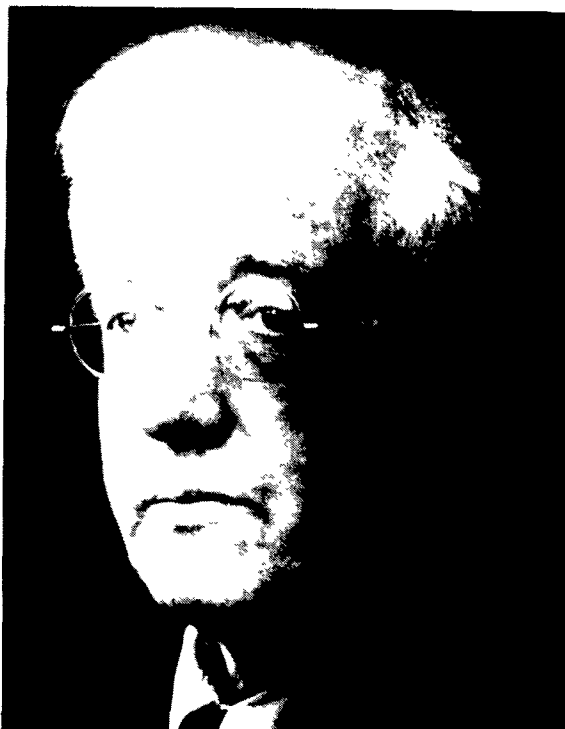
Rich Holly
Associate Editor for
Features

Feature: Timpani

The Planets: Cosmic Concepts for Timpani by Michael A. Bayard


Gustav Holst's masterpiece *The Planets*, which occupied him from 1914 to 1916, evolved from a certain interest in astrology. "As a rule I only study things that suggest music to me" Holst wrote in 1914. "...Then recently the character of each planet suggested lots to me, and I have been studying astrology fairly closely."¹ Images depicting the character of each planet became visible in Holst's mind, and consequently were transformed into the music which embodies this great symphonic suite. The seven movements are: *Mars, the Bringer of War*; *Venus, the Bringer of Peace*; *Mercury, the Winged Messenger*; *Jupiter, the Bringer of Jollity*; *Saturn, the Bringer of Old Age*; *Uranus the Magician*; and *Neptune the Mystic*. The truly opulent scoring, which, in addition to a large string complement requires four flutes (including bass flute on occasion), three oboes (including bass oboe), English horn, three clarinets, bass clarinet, three bassoons, double bassoon, six horns, four trumpets, two tenor trombones, bass trombone, tenor tuba, six Timpani (two players), a battery of ten percussion instruments, two harps, organ, and for *Neptune*, a hidden six-part female chorus. The timpani part, which is this article's prime element of convergence, has become an important 20th century study because of its predominantly melodic construction and significantly challenging technical characteristics. In addition to examining actual timpani excerpts, I will offer some intriguing biographical anecdotes which will hopefully aid the reader in achieving a more personal understanding of the composition.

The first movement *Mars, the Bringer of War*, with its relentless hammering of the 5/4 rhythm (see ex. 1A), clearly portrays the barbaric ferocity, the cold-blooded pulse of mechanized fighting.² The responsibility of conveying this brutal message was given to the timpani and *col legno* strings in



Holst at the age of fifty-nine, a few months before his death:
"Music being identical with heaven isn't a thing of momentary thrills or even hourly ones. It's a condition of eternity." (letter from Holst to a friend)
Photo by Martha Stern, courtesy of Holst Birthplace Museum, Cheltenham, England

the opening bars. The excerpt you see represents the opening two bars of this movement, extracted from the Timpani I part. Regarding Holst's indication of wooden sticks for this passage, Imogen Holst, the composer's daughter writes: "...he gave the opening five-four to the timpani with wooden sticks, knowing their added depth would draw more weight of resistance from the *col legno* strings." [*Music of G. Holst*, p.33] Since the opening bars set the martial character, and even more specifically the tempo of the movement, it is of great importance that the timpanist, while listening to the rhythm of all surrounding instruments, and paying implicit attention to the conductor, establish a *locked-in* tempo, extremely deliberate, not to be budged through the course of the movement. Although wooden sticks are indicated (which even without rigid, articulate strokes can penetrate a thick orchestral tapestry), the author recommends a firm articulation of this 5/4 pattern

throughout the movement. This increased hand tension will help establish a truly rigid, *marcato* effect in the timpani, and will facilitate the execution of a more accurate  within the 5/4 repetitive pattern, and, historically speaking, will help engrave an indelible mark of metrical horror into the orchestral surface.

Example 1B shows the Timpani I and II parts for the last eight bars of the *Mars* movement. This ending section presents a real ensemble challenge for both timpanists. Accompanying the timpani, and playing the exact same rhythms (with consummate silence in the rests) are the full string and brass sections; the brass, in terms of volume, being quite forceful. To precisely coordinate your attacks with the attacks of the accompanying instruments, especially as the tempo is slackening in speed (*Rall. al Fine*), is a formidable challenge, and only by acute concentration, listening, watching, and unabated confidence, will an orchestral

body, of which the timpani is the heartbeat, execute this passage without flaw.

Taking the place of Scherzo, we move now to the third movement—*Mercury, the Winged Messenger*, which offers restless excitement which conveys the sound of scurrying wings. [Paraphrased from E. Rubbra, *Gustav Holst*, p.21] This movement represents one of Holst's earliest experimentations in bitonality. Elucidating Holst's use of tonality in this movement, Imogen Holst writes: "In *Mercury*, with the lightest possible touch, he deliberately divides the particles of his phrase into separate keys, and then listens to them swiftly joining together again. The broken chord of the second inversion of Bb is caught and linked up with the descending three eighth notes of the first inversion of E (Ex. 2A), and the fragments dart to and fro, scattered over the whole range of wood-wind and muted strings, and pricked out by staccato first inversions. The mixed scale that begins in Bb and goes on in E (Ex. 2B) has hardly had time to run uphill through several octaves before the listening ear is ready to accept it as one scale." [Music of G. Holst, p.35.] In addition to the bitonal interfusing, a further agitation is produced by the three over two rhythmic effect, clearly illustrated in Ex. 2C. This logically brings us to the timpani part in *Mercury*, (Ex 2D) which is difficult for two reasons:

First, when the *pp* dynamic is achieved after the initial diminuendo, the notes must be articulated so that a distinct and transparent rhythm is clearly perceived by the audience. To aid in achieving this goal, the author recommends the use of very hard, small-headed mallets. Gerald Carlyss, former Timpanist of the Philadelphia Orchestra, might recommend that the player execute the strokes closer to the edge for increased clarity. If recording *The Planets* or when performing it in a

hall that possesses an over-abundance of reverberation, many of the finest timpanists will recommend the use of wooden timpani sticks for this passage; anything to produce a dry and precisely clear character of sound.

The second ingredient of difficulty within Ex. 2D is achieving an accurate rhythmic interlocking with the accompanying instruments. The player must always be listening to the surrounding rhythms, and all the while making necessary adjustments, hopefully slight, to the *shaping* of this rhythmic phrase.

Jupiter, the Bringer of Jollity overflows with robust, folk-like themes, infusing the listener with feelings of joy and festivity. [Paraphrased from Vally Lasker intro. - G. Holst, *The Planets*; min. score, n. pag..] If the two timpani players required for this movement are confident, and possess characteristics of rhythmic and intonational exactitude, they too can indulge themselves in the enjoyment of *Jupiter*. If they are not, some serious anxieties can result from an irresolute attempt at playing the interjoining rhythmic passages. One such passage requiring integral communication is Example 3A. Accompanying this excerpt in unison rhythm are the low brass, low strings, and low-register winds. Achieving a rounded, rich tone on each note would be a desirable aim for the timpani. The difficulty in this passage, in terms of rhythmic coordination, occurs in the fifth bar, where Timpanist I has to place the two sixteenth notes right in the slot of Timpanist II's outer notes, and this has to be done at a fairly nonconservative tempo (approx. $\text{♩} = 122$). To facilitate an easier execution of this excerpt, and astute timpanist might require it to read like Example 3B.

Although in its rewritten form the last bar requires some agility and skillful maneuvering around the drums, the evenness and non-interruption of rhythm resulting from this

approach should act as a successful alternative to the potential *train wreck* situation posed by the excerpt in its original for (Ex. 3A).

Example 3C, from the published orchestral part to *Jupiter*, represents the quintessence of melodic interplay for this instrument. The Timpani I and Timpani II parts you see closely parallel the accompanying melody which is played by trombones, tenor and bass tuba, violas, cellos, double basses, and English horn. The exact melody is seen in example 3D. [At this point, I might recommend that the student timpanist solfège this melody to themselves; it could serve useful in elucidating my objective throughout this section]. It is difficult to say whether Holst himself would have duplicated this exact melody on the timpani if there were eight drums available for the two players. [The original manuscript specifies "six Timpani, (two players)."] We must remember that Holst, while scoring *Jupiter*, had felt certain that no one would ever be able to afford such a largely augmented orchestra, especially in wartime. Because of this economic consideration, or simply the fact that Holst envisioned only six drums, Ex. 3C appears as it does. In either case, an inquisitive and interested modern day timpanist might experiment with this excerpt, and, for study and exercise purposes only, see if a closer facsimile of the exact melody could be constructed.

As we proceed from *Jupiter* to the next movement *Saturn*, the listener experiences a marked change in the musical milieu. Remarking on this contrast, Imogen Holst writes: "After the flourish of *Jupiter*, it is like breathing another atmosphere to enter the vast cold regions of *Saturn*, the Bringer of Old Age." [Music of G. Holst, p. 36.] Edmund Rubbra describing the music of *Saturn* writes: "*Saturn*, one of the loveliest of all the movements, is an extraordinarily desolate picture of old age, the hollow and halting chords with which it

opens (scored for flutes, bass flute and harps; see example 4A) being suggestive of dragging limbs." [Gustav Holst, p.22.]

Holst himself thought *Saturn* the best of the seven movements, and understood personally its inevitable message. When Holst conducted the work in the latter years of his life, those who witnessed the performance claimed that they felt older and older as the slow, unforgiving tread came nearer. Imogen Holst, after hearing subsequent renditions of the work, stated that in *Saturn* the approach of old age does not sound as relentless as it did when Holst conducted it himself. "Perhaps," she remarks, "the brilliant young conductors of today have not yet been able to imagine what it feels like to be old, when every footstep has to be prepared with cautious deliberation." [Music of G. Holst, p. 144.]

In addition to reinforcing the pulse or "unforgiving tread" as described above, the Timpani I and II parts in *Saturn* play a harmonically supportive role. The excerpt (Ex. 4B), represents the first complete phrase upon the entrance of Timpani I and II; this begins a controlled gradational crescendo which leads to a shattering climax, Example 4C. Holst writes to Adrian Boult regarding this passage: "Saturn; the four-flute tune was soft enough but try and get the timpani, harps and basses also down to nothing. This part must begin from another world and gradually overwhelm this one...Make the climax as big as possible. Then the soft ending will play itself." [Holst's statement given in: I. Holst, Music of G. Holst, p. 142.]

At the beginning of Ex. 4B the Timpani I is *solì*, accompanied only by a quiet legato trombone chord, harps and pizzicato basses. Precise intonation here is crucial, everyone agreeing on C and its subsequent harmonics. The previous movement *Jupiter* had ended with an exuberant C

Major chord; Timpani I could establish good C Major pitch parameters in the silence between movements, and then do some precision tuning during the opening bars of *Saturn*. In terms of tone quality on the opening measures of Ex. 4B, the author recommends a mallet and a stroke that produces a beautiful, round tone, yet with a slight point on the attack to match the pizzicato basses.

In contrast to the dreaded visage of *Saturn, Uranus, the Magician* is not at all frightening personality: rather he is an exaggerated stage alchemist, having all the tools of sorcery, but no ability to show results. [Paraphrased from: E. Rubbra, *Gustav Holst*, p. 22.] The magician and his apprentices shop about in six-four time, which is conducted and felt in two (see example 5A).

The three versus two cross rhythm in the timpani (Ex. 5B), which later is mimicked by the staccato trumpets and xylophone, is, in an almost surreal burlesque quality and mocks the approach of Saturn's old age. [Paraphrased from: I. Holst, *Music of G. Holst*, p. 38.] For this excerpt (Ex. 5B), the author would recommend a hard, fairly heavy mallet, that not only could produce dry, distinct sounding notes during the diminuendo and ultimately at the *p* dynamic, but could obtain a full, focused pitch and tone at the opening *f* dynamic. In terms of technique, the author recommends firm, articulative strokes throughout the passage, making every note speak clearly. This can be facilitated by short, concise, and highly powered strokes which stay within 6-8 inches of the drum head. This controlled technique will also increase psychomotor agility from drum to drum, where needless arm motion would not.

The last membraned eruption in *Uranus*, before the movement comes to a quiet, suspenseful close, occurs in the timpani, and is cited in example 5C.

Here, a mallet that is hard to a good degree and fairly heavy might be considered. The author further recommends that the player *save* most of the crescendo until the last grouping of eighth notes (last half of third bar of excerpt); in addition, when arriving on the E^b and B after this dynamic burst, try to maintain a sizeable, rich tone, without distortion - a task which is sometimes difficult when the player is excited. Also recommended would be a *fp* attack on the F (one bar before figure 9) then a *molto* crescendo into figure 9.

The unearthly, celestially-textured final movement *Neptune the Mystic*, is, in the words of Imogen Holst, "like a prolonged gaze into infinity." [Music of G. Holst, p. 39.] The following timpani excerpt, extracted from *Neptune* is accompanied primarily by two harps, celeste, soft hollowed brass chords, and broken arpeggios in the strings, as seen in example 6A. Note that wooden sticks are indicated; the roll should be played very softly and in a *buzz* style, producing an opaque legato, yet creating an overall ethereal character. To avoid any separation or interruption between the A^b and E^b rolls, Stan Lunneta, timpanist with the Sacramento Symphony, suggested that since player II was *tacet* during this movement, why not have him (or her) play the E^b roll and player I would play the A^b roll, thus facilitating a very smooth connection between the entrances. Then as player II was rolling on E^b, player I would connect with the B^b roll to follow. Truly a clever solution!

In conclusion, it is interesting to note that all except one external planet were represented in Holst's immortal suite. That planet is Pluto, the outermost of the solar system, discovered in 1930, four years before Holst's death. Scientist Louis MacNeice says³: "Many astrologers assign explosive and destructive qualities to Pluto, associating it with the eighth house, which is the house of death. They regard the planet's dis-

covery as the starting point of a period of darkness and violence that culminated in world war." While Holst did not re-open the score to begin composing for Pluto, one can certainly wonder what marvelous composing (especially for percussion) we would have today if he had.

² Extracted and paraphrased from Valley Lasker's synopsis/introduction appearing in: Gustav Holst, *The Planets, Suite for Large Orchestra*, min score (London/New York: Boosey & Hawkes Ltd., 1948), n. pag.; hereafter

cited parenthetically in the text as "Valley Lasker intro. -G. Holst, ;min. score."

³ Louis MacNeice, *Astrology* (London: Aldus Books Limited, 1964), p. 69.

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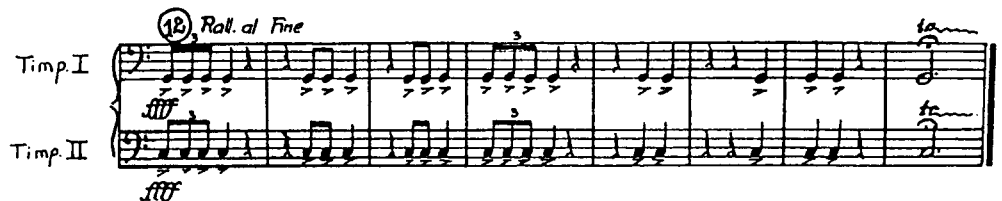
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Example 1 A



Example 1 B

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Vivace

Example 2 A

Example 2 B

Solo Viola

Example 2 C

⑨

f dim *pp* etc.

Example 2 D

Timp. I $\begin{matrix} C \\ \text{X} \\ A \end{matrix}$

Timp. II $\begin{matrix} E \\ \text{D} \\ G \end{matrix}$

Example 3 A

Timp. I $\begin{matrix} C \\ \text{X} \\ A \end{matrix}$

Timp. II $\begin{matrix} E \\ \text{D} \\ G \end{matrix}$

Example 3 B

Timp. I $\begin{matrix} E \\ \text{D} \\ G \end{matrix}$

Timp. II $\begin{matrix} F \\ \text{D} \\ C \end{matrix}$

⑦

Example 3 C

Example 3 D

Example 3 E

Adagio

Fl., Bass Fl., Harp harmonica

Example 4 A

Tempo!

Example 4 B

Tempo!

Example 4 C

Allegro
3 Bassoons

Example 5 A

Tempo!

Example 5 B

Sob

Tempo!

Largo

Example 5 C

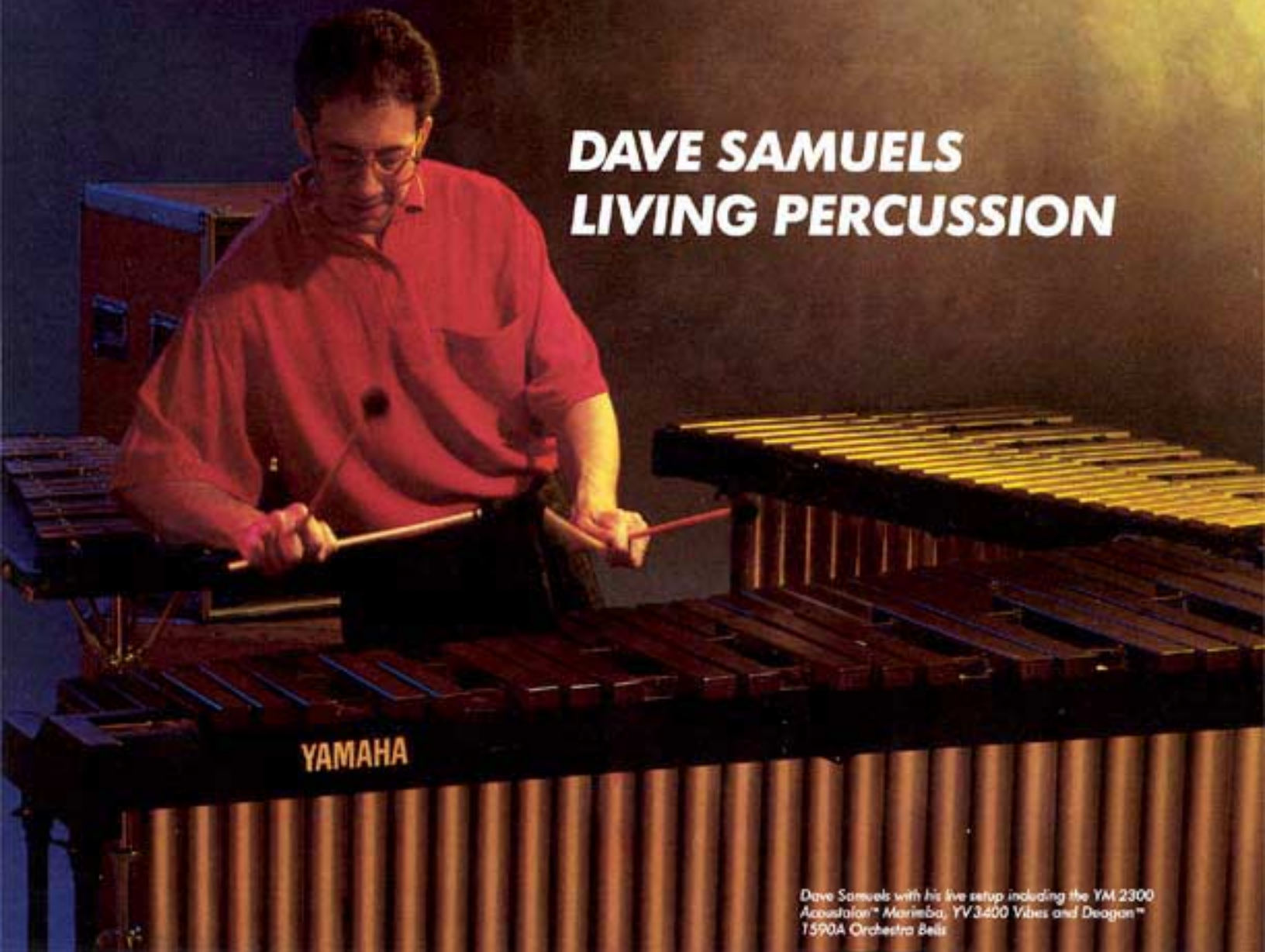
tr. Wooden sticks

Example 6 A

Example 6 B

Music example used with the publishers permission

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Feature: Timpani

Calfskin: The Endangered Medium *by Gary Cook*

"Timpani have been described as *singing kettles*. I fear the sound of the synthetic (plastic) head is more akin to a *bark*. . . Its cold, glassy remoteness conveys so little to the sensitive fingers of a true artist that the known and accepted hazards of animal skin are still to be preferred by him." So wrote Henry W. Taylor, English author and timpanist in 1964 in his book *The Art and Science of the Timpani*.¹ For many of today's young percussionists skin drum heads are somewhat of an anachronism or *mystery from the past*. Yet these same players are often awed by the sound of natural skin heads upon first hearing on any instrument from a drum set to a set of timpani. Every drum set recorded before the *invention* of plastic heads around 1957 (and for many years after) carried the unmistakable skin head sound that many artists, such as Mel Lewis for one, still prefer and play exclusively today. West coast drum set artist Jeff Hamilton early in his career with Woody Herman built part of his reputation around his calfskin head bass drum sound, which he still uses uncompromisingly today. Gerry Carlyss, recently retired timpanist with the Philadelphia Orchestra and Professor of Percussion at Indiana University who plays Irish Kalf skin heads remarked to me that "young players hear him play and they say, 'Wow where can I get some of that stuff?' Yet they have no idea what goes into playing skin." Carlyss plays calf heads much to his own preference and at the request of Maestro Ricardo Muti who insists "at all costs" that Carlyss play skin. Carlyss often recalls how Muti thought he had new drums the first time he used skin heads.

Stories and examples abound both pro and con regarding the past and present use of skin heads in percussion performance. This article will focus on the traditions and practice of

calfskin head use in timpani playing. (In Vienna they play goat heads but that story will be left to the expert contributions of Bruno Hartel and Roland Altmann of the Vienna Philharmonic.) This article will briefly trace some heritage of calfskin timpani heads, from the perspectives of an American timpanist, and update the reader on the present world situation concerning the use, sources, and manufacture of calfskin timpani heads.

Some History and Background

Contrary to some beliefs, although *invented* in 1957 concurrently by Chick Evans and Remo Belli, the plastic drum head in no way quickly replaced calfskin heads. M.L. "Chick" Evans was developing a mylar drum head in Santa Fe, New Mexico around 1956 and his early experiments eventually led to the founding of the Evans Drum Head Co. in Dodge City, Kansas which is still going strong today.² In the meantime, Evans claims "that a former customer had started manufacturing drum heads under his own name."³ Remo Belli tells the origin of Remo Inc. in a 1980 *Modern Drummer Magazine* interview where he states, "In 1957, while working to create a display at Drum City, in Hollywood, which I owned with Roy Hart, we...bought some plastic material... and stapled it to a (wooden) hoop and put it on the drum."⁴ The Du Pont company had introduced mylar at this same time to Bud Slingerland and Bill Ludwig, Sr., of those respective companies, but Remo Belli pursued the idea to eventually claim that he developed "the first successful (plastic) drum head" and opened Remo, Inc. on June 1, 1957.⁵ Most every reader knows what has happened in the synthetic drum head business since.

As for the calfskin head market prior to the late 1950's, some investigation in old drum manufacturer's catalogs reveals much. The 1936 Leedy Catalog No. 41 (Leedy was founded in 1895 in Elkhart, Indiana) lists Leedy *Kafette* timpani heads costing from \$7.80 for a 30" untucked head to \$10.45 for a 36" head.⁶ Tucking fee was \$1 and any size metal flesh hoop was \$2. Leedy, (as most manufacturers well into the 1970's), had their own skin head department and boasts of their *secret formulas and processes* developed by department supervisor, John Gyukas.⁷ Five years later in the 1941 Leedy Catalog No. 45 prices had gone up to \$9.20 for a 30" untucked calfskin head and \$13 for a 36" head.⁸ Tucking fee increased to \$1.50 and metal flesh hoops were \$3. Twenty-four years later in the 1965 Leedy Catalog No.70 (and eight years after the invention of plastic heads) the price of a 29" untucked calfskin head had increased to \$28.50 with a 36" head costing \$37.50.⁹ Tucking fee was \$3 and metal flesh hoops were \$10. Little did this industry know just how high these prices were to rise some twenty years later 1980's.

In 1968 the Slingerland Drum Company (founded in 1916) Catalog No.69 lists their own line of calfskin timpani heads costing from \$33 for an untucked 29" head to \$34.40 for a 36" head.¹⁰ Tucking fee was \$6 and flesh hoops were \$10. Five years later the 1973 Slingerland Catalog lists calfskin timpani heads costing from \$43 for an untucked 29" head (for a 23" drum) to \$58 for a 36" head (for a 32" drum).¹¹ Tucking fee and metal flesh hoop costs remained the same. By comparison the cost of Slingerland's plastic timpani heads were less than half that of calfskin: \$20 for a 23" plastic drum head and \$27 for a 32" plastic drum head.¹² It takes little knowledge of economics to under-



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stand why the next catalog discontinued calfskin heads.

Similarly, over a decade since the introduction of plastic heads, the 1969 Ludwig (founded in 1909) Catalog No. 71 lists "Wm. F. Ludwig selected timpani heads" costing from \$43 for a 29" untucked head to \$58 for a 36" head.¹³ Tucking fee was \$7.50 and metal flesh hoops were \$9. One year later the 1970 Ludwig catalog, No. 71-1 lists the same heads at \$47.25 for a 29" untucked head and \$63.75 for a 36" head.¹⁴ Tucking fee increased to \$7.90 and metal flesh hoops increased to \$9.50. Two years later these prices increased in the 1972 Ludwig Price List 71-1 to \$49 for a 29" head, \$66.50 for a 36" head, 8.20 for tucking, and \$11.20 for flesh hoops.¹⁵ By comparison the cost of Ludwig plastic timpani heads remained unchanged from the 1970 prices: \$20 and \$29 for comparable plastic heads. The Ludwig Catalog No. 73 (copyrighted 1972) contained the following statement:

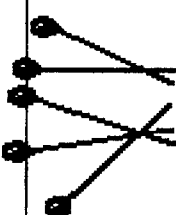

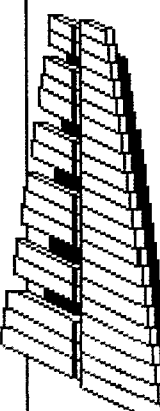
Due to the popularity of plastic drum and timpani heads, we no longer list calf heads in our catalog. We will continue to supply calf heads on special orders for all drums listed in our catalog. Price and delivery information available on request.¹⁶

In addition to the major percussion manufacturers, skin heads were and continue to be made by many rawhide and parchment manufacturing companies around the world. In the U.S., excellent *Amrawco* calfskin heads for all drums were made by the American Rawhide Manufacturing Co. of Chicago. This company ceased drum head production soon after the introduction of the plastic head but, a fine *Amrawco* head is still a prized find for the wise drummer who rummages through the back rooms of many a small town music store. The United Rawhide Company of Chicago is the only manufacturer of drum heads remaining in America today. One such European company that only recently went out of busi-

ness is the H Band & Co Ltd., Light Leather Tanners and Dressers, Parchment and Vellum, of Brentford, England. This company was established in 1845 as contractors to the H. M. Stationery Office, Ministry of Supply, Commonwealth Government Offices. I purchased many fine calf timpani and other drum heads from this firm for reasonable prices from 1978 until they sold out to the William Cowley Parchment Works company in 1984.

A Personal Account

I was fortunate, as a young percussionist, to begin my college percussion studies at the University of Michigan at a time (1969) when the major percussion instrument manufacturers were still supplying fine quality calfskin timpani heads. The two sets of Ludwig balanced-action pedal timpani, one belonging to the University Orchestras and one to the U. of M. Bands, each had fine quality United Rawhide Company heads on them. When a head would break, we would think nothing of going to Detroit and getting a new head tucked and dried ready for mounting by George Hamilton, Jr. of The Drum Shop on Broadway in downtown Detroit. Hamilton was also the regular supplier at this time of heads for Salvatore Rabbio, timpanist of the Detroit Symphony. These few years at Michigan with James D. Salmon and studying timpani with Sal Rabbio instilled in me a preference and precious appreciation for the relative merits of calfskin timpani heads that remain unchanged to this day. As for the *known and accepted hazards of animal skins* as Taylor calls them, of course the heads changed with every change in humidity. (And as they say in Michigan, "if you don't like the weather...wait a minute.") But the quality of sound and capabilities for articulation and musical expression far outweighed these *hazards* over the option to use plastic heads. Even on the 1972 Symphony Band tour of Europe, Bruce Pulk, (now timpanist in the Phoenix Symphony), played calfskin headed timpani while Scott Stevens, (now principal percussion-

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ist with the Metropolitan Opera Orchestra), Gary Curry, (now with Sabian and Sonor), and myself carried out the other percussion responsibilities. Charlie Owen took over the percussion department at Michigan the year after I left and brought with him many fine cable and chain drums, all with fine calfskin heads, and along with Sal Rabbio, who taught percussion there during the summer months, installed calf heads on their new set of Hinger timpani.

When I moved to my first college teaching job I met the challenges of maintaining calf heads in the humid bayous of Louisiana. I first was supplied heads and flesh hoops by George Hamilton, Jr. from Detroit and later began using fine Australian calfskin heads that I bought from William C. Hall in New Orleans. Bill Hall was a retired timpanist and the first to bring Premier products to America through his drum shop in New Orleans. I remember picking out choice heads at Bill's house in 1975 for \$1 per inch. These Australian heads were manufactured by Leo F. White mfg. of Botany. Leo White manufacturers vellum and parchment in addition to skin drum heads and has supplied many timpanists the world over, including Ludwig Industries, for years with fine quality calfskin heads. In later years I began buying heads direct from Leo White in Australia about the same time Tele Lesbines, timpanist with the Milwaukee Symphony, did some business for a short time importing and selling White's heads in this country.

For the past thirteen years, here in my present position at the University of Arizona and with the Tucson Symphony I have had the opportunities to further refine the art of head care and playing in the desert dryness where I continue to research and play every kind of skin timpani head in the world that I can obtain. I and other professional timpanists, and especially Tele Lesbines, have tried with varying degrees of satisfaction, in addition to American heads and Leo White's Australian calf heads,

English calfskin heads from H. Band and Co. and William Cowley, and Irish Kalfó calfskin heads from N. Elzas & Zonen. In addition, we have experimented with varying degrees of dissatisfaction with water buffalo and goat heads from Pakistan and India, calf heads from Phillips of Hong Kong, and calfskin heads from Altenburg of East Germany. One colleague, Jeff Thomas of Pennsylvania, claims to have even tried kangaroo hides and especially ones large enough to make into timpani heads. So where does all this leave the worlds' die-hard skin head timpani players?

The Present Situation

Over the past two years, and particularly in the spring of 1987 when I was granted a sabbatical leave from my University teaching responsibilities, I began an in depth investigation into the use of calfskin heads by timpanists around the world. This research included a search for sources for heads and manufacturing processes.

While many professional American and English timpanists have opted for the stability of plastic heads over skin, many *established timpanists* still prefer skin and a great number of *emerging timpanists* have, like myself, chosen to use skin heads in spite of increasing costs and difficulties. Formerly mentioned American artists Tele Lesbines, Salvatore Rabbio, and Gerry Carlyss are joined by a network of calfskin head players like Paul Yancich of Cleveland, Jessie Kregiel of Buffalo, David Kent of Toronto, Rick Holmes of St. Louis, Dave Gross of Grand Rapids and Jonathan Haas of New York to name but a few. In addition, many established and emerging timpanist in major European and radio orchestras clearly prefer natural skin timpani heads (including goat heads as used in the Vienna Philharmonic). One such example, related to me by Scott Stevens, principal percussionist with the Met, concerned Reiner Seegers, timpanist with the Berlin Philharmonic who has never played plastic timpani heads! This is easy to believe

if one listens to any past or recent Berlin Philharmonic recording (especially on compact disc) with Von Karajan.

The Trip Abroad

My inquiries included letter writing to timpanists, percussionist, and head manufacturers around the world and culminated in a month long trip across Europe. In addition, the Conductor of the U. of A. Orchestras, while on a conducting sabbatical in Europe in the spring of 1985, and Tele Lesbines, while on tour of Europe with the M.S.O. in March of 1986, extensively surveyed for me many orchestra and conservatory timpanists concerning their performance practices and preferences in heads. Of the many timpanists observed using calfskin heads, almost everywhere in Europe, as in this country, the finest and most commonly used heads were the Irish Kalfó by Elzas & Zonen of Celbridge, Ireland. Every place I visited, from Copenhagen, and the Concertgebouw in Amsterdam across Europe I saw the East German Altenburg - with natural and glossy finishes - always in use on Orff instruments and drums other than timpani, and Irish Kalfó heads. I even journeyed a day through the Bavarian Forest to the small town of Cham on the far eastern border of West Germany to Lefima Percussion hoping to find a new source for calfskin heads. Lefima is the oldest percussion manufacturer in Germany founded in 1860. After a very hospitable meeting with Karl-Heinz Aehnelt, his wife Kathe Aehnelt-Fischer, and their son Stefan Leberecht Aehnelt (the great-great grandson of the company's founder, Ernst Leverecht Fisher), we toured the factory and I marveled at their precision workmanship on such instruments as the Lefima *Percussio Antiqua* line of Baroque timpani and nakers, tamburins and strohfiedels. But, upon unveiling the newest Lefima professional line timpani, then being used only by the Munich Philharmonic, low and behold, Kalfó timpani heads! A further discussion of calfskin heads led me to under-

stand that Lefima uses East German heads from Altenburg on their bass drums and other drums, but as Herr Aehnelt explained in his broken English, "the Altenburg not good enough for die pauke." So my next stop, after a jaunt back across continental Europe, was Ireland and Elzas & Zonen.

The Visit to the Source

I had corresponded over many months with Moishe C. Elzas, the managing director and great-great grandson of the firm's founder Nathan Elzas ("Zonen" is Dutch for "Sons"), regarding my visit to the factory and had set a date and time to meet with him. After settling in Dublin in a bed-and-breakfast, I headed out of town on a winding back country road in my rented car toward Celbridge. I was told the factory was situated behind a paint company in what I learned later was originally a hospital.

Factory of N. Elzas & Zonen, Celbridge, Ireland

My visit to the factory was like a step into the twilight zone. The facility and handmade manufacturing process is indeed an anachronism. The firm got its start in Borculo, Holland when Nathan Elzas, a devout Hebrew and trader in skins began his quest for manufacturing prime white parchment of calf of goatskin for purpose of recording the Talmud, the sacred synagogue rolls of the Hebrews. The quality of parchment had gradually deteriorated ever since giving way to paper around the year 1400 and its manufacture had continued to suffer greatly since the Industrial Revolution in Europe in the late 1700's. It was a sacrilege to attempt to prepare synagogue scrolls from any substitute material.¹⁷ Nathan Elzas, along with a fellow Russian-Jew, experimented making the sacred parchment by following the strict instructions set forth in the Talmud. Finally, after many attempts with the Talmudic formula and gradual improvements they created a parch-

ment of sufficient quality to have the words of the Sacred Scripture entrusted to it. Nathan founded the company in 1830 that still bears his name: N. Elzas & Zonen. The business was carried on by his son Abraham who, in turn, left it to his two sons, Nathan and Moses.¹⁸ Under their partnership the business prospered greatly throughout the world and expanded to include, in addition to parchment and vellum, drumheads, lampshades, wallcoverings, bookbindings, coverings for artificial limbs, and sporting goods.

From 1921 to 1931 brothers Nathan and Moses operated a branch factory in Cassel, Germany that half-processed skins before sending them back to Borculo for finishing. The invasion of The Netherlands in 1940 brought work at the Borculo factory to a standstill for five years. Stores and equipment were confiscated, the elder Abraham and his wife never left the upper room of their house for twenty-six months, and Moses and his son Isador were captured six months before the end of the war and lodged in a concentration camp where they remained until released by Canadian troops.

Although the firm quickly recovered productivity in the post-war years, imposing Dutch import quotas, currency restrictions, and general governmental interference coupled with the need to either rebuild or find a new factory compelled the Elzas to search for a new factory location. The freedom and security afforded to private enterprises, low tariffs and taxation, and ease of shipping found in Ireland proved too attractive to the cousins and the firm moved to Celbridge. Here, Nathan and his son Abraham, and Isador, son of the late Moses Elzas who died in 1949, carried on the family legacy which today is owned and operated by Moishe C. Elzas.

Moishe Elzas lives in London where he is also in the travel business. The firm employs only a few workers,

with only two working in the plant, a secretary, and a few in shipping observed when I visited. The only products made today by the firm are timpani heads and a few other drum heads. (I was given a skin lampshade as a gift from the firm; a product from a period of more diverse productivity.) As explained earlier, the Kalfu heads are used the world over (some heads bear a *Super Kalfu* stamp) and because of this near monopoly on the market the cost of a single Elzas & Zonen Kalfu timpani head reached a few hundred dollars in 1988! Needless to say, these prices were shocking and prohibitive to many of the timpanists of the world. Upon questioning Moishe Elzas about the escalating cost of heads and future of his firm he replied that the cost of raw materials, the handmade process, and demands dictate the high prices. He has a son and expects the firm to continue with timpani head production for some time.

The Handmade Process

After touring the factory and seeing the manufacturing process it is easy to appreciate the care and mastery of the art that goes into each handmade head; however, recent prices of Kalfu heads have caused many colleagues to refuse delivery and postpone orders.

Briefly, the process involves first the selection of the raw hides. Many variables here affect the final product: the diet, sex, and age of the animal; the country, climate, and season in which the hide was obtained; and the general quality, color, and texture of the hide. Elzas & Zonen select their hides from around Europe and many are brought from dealers in The Netherlands who have been supplying hides to the Elzas firm for hundreds of years. After selection, the hides are lightly salted and limed for short storage at the plant before processing.

Next, the hides are soaked in secret chemical solutions in large tubs to

loosen the hair and specially prepare the skins. Then they are flushed with fresh water, sometimes for days, in revolving horizontal cylinder-like vats to wash away all chemicals and further loosen some of the hair and prepare the skins.

The, hides are dehaired and defleshed on a special planing machine that consists of a roller onto which the wet hides are draped and a series of moving knife blades evenly shave the hides. This machine is capable of adjustments to one-hundredth of a millimeter.

After this, the skins are stretched and tacked by hand onto large boards for slow careful drying. This drying process is one of the most crucial stages in production and takes place both in shaded outdoor areas and in humidity controlled rooms containing complex fans and vents. This slow drying ensures good head color, evenness, and life.

After the skins are evenly dried (their thickness miced out at 20-22 mils at this point in production) they are then machine and hand polished to the Kalfó specifications averaging from between 6 to 10 mils in thickness depending on the head size and order specifications. This polishing process is a carefully guarded secret in the production of Kalfó heads. Moishe Elzas was reluctant to discuss this with me, other than stating the heads were dry during the machine and hand polishing process and special abrasives were used. Although I was guided thoroughly through all the other steps in production, I was not allowed to see this step in production. Pictures, also, were not allowed inside the plant.

Finally after many inspections along the way, the finished skins are sized with backbones centered (generally) and cut into circular heads. They are then carefully packaged and shipped from the shipping room. I was fortun-

nate during my visit in June of 1987 to hand pick six choice heads from several in the shipping room and had them mailed back to Tucson.

The Future

The manufacture of fine quality calfskin timpani heads is indeed an endangered art. Whereas some thirty years ago there were six manufacturers in the U.S. alone producing calf heads, there remains only one today, United Rawhide of Chicago. Many European firms, like N. Elzas & Zonen, that were founded in the 1800's for production of vellum, parchment, drum heads and the like have since folded due to lack of demand for their products. H. Band & Co. sold out to the William Cowley firm in 1984 for these reasons. The few European percussion manufacturers who still supply instruments with skin heads rely on only a handful of producers for heads. Of these, only a few are capable of producing quality calfskin heads suitable for

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timpani performance. The various calfskin head manufacturers around the world are striving to find consistent raw materials and maintain the highest quality control in processing. Kalf heads by N. Elzas & Zonen of Ireland have enjoyed somewhat of a monopoly on the world timpani head market, however their recent prices are proving prohibitive to timpanists, orchestras, and institutions. With increasing demands for quality calfskin heads by players and conductors, the prospects for a competitive world market in calf heads is again appearing. The Australian firm of Leo White Mfg. is striving for a return to consistent quality control. Over the past year I have been very successful in testing different recipes and manufacturing processes with the English firm of William Cowley, a parchment and vellum manufacturer, who like Elzas & Zonen and H. Band & Co., was established back in 1870.

It is the optimistic belief of many timpanists, (not to mention conductors, students, instructors and music lovers in general) who prefer natural animal skin heads over synthetics that through the continued cooperation of the William Cowley firm, N. Elzas & Zonen, and others that reasonably priced, high quality calfskin timpani heads will be available to those *true artists who know and accept the hazards of animal skin* in order to preserve and enjoy *singing kettles* under their *sensitive fingers*.

Gary Cook is Associate Professor of Music and Head of Percussion Studies at the University of Arizona in Tucson. He is timpanist and principal percussionist with the Tucson Symphony and Arizona Ballet Orchestras. His comprehensive text, *Teaching Percussion* is published by Schirmer Books of New York.

¹ Henry W. Taylor, *The Art and Science of the Timpani* (London: John Baker Publishers, Ltd., 1964), p.38.

² *Ibid.*, p. C-2

³ K.C. Compton, "Better drumming

through chemistry" newspaper article in *The New Mexican* (Sante Fe, N.M.: *The New Mexican*, 1988) Section C, p.2

⁴ Dave Levine, "Inside Remo" article/interview in *Modern Drummer Magazine* (Cedar Grove, N.J.: Modern Drummer Publications, Inc., April/May 1980), p.26.

⁵ *Loc. cit.*

⁶ *Leedy Catalog No. 41* (Elkhart, IN:

Leedy Mfg. Co., 1936), p.64

⁷ *Loc. cit.*

⁸ *Leedy Catalog No. 45* (Elkhart, IN: Leedy Mfg. Co., 1941), pp. 59-60

⁹ *Leedy Catalog No. 70* (Chicago: Leedy Drum Co., 1965), p. 37.

¹⁰ *Slingerland Catalog No. 69* (Niles, IL: Slingerland Drum Co., 1968), p.72.

¹¹ *1973 Slingerland Catalog* (Niles, IL: Slingerland Drum Co., 1973), p.79.

¹² *Loc. cit.*

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¹³ Ludwig Catalog No. 71 (Chicago: Ludwig Industries, 1969), p.98.

¹⁴ Ludwig Catalog No. 71-1 (Chicago: Ludwig Industries, 1970), p.98.

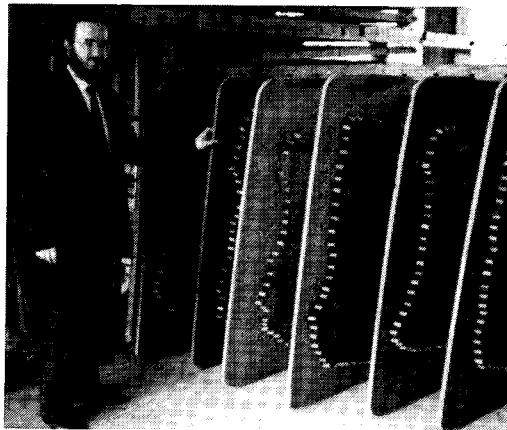
¹⁵ Ludwig Price List 71-1 (Chicago: Ludwig Industries, 1972), p.9.

¹⁶ Ludwig Catalog No. 73 (Chicago: Ludwig Industries, 1972), p. 98.

¹⁷ Denis Kelleher, "N. Elzas & Zonen Makers of True Parchment" a booklet distributed at the factory, originally an article published in the American

trade magazine "The Paper Maker" on the occasion of the 125th anniversary of N. Elzas & Zonen (Celbridge: N. Elzas & Zonen, 1955), p. 21.

¹⁸ Ibid., p.22.



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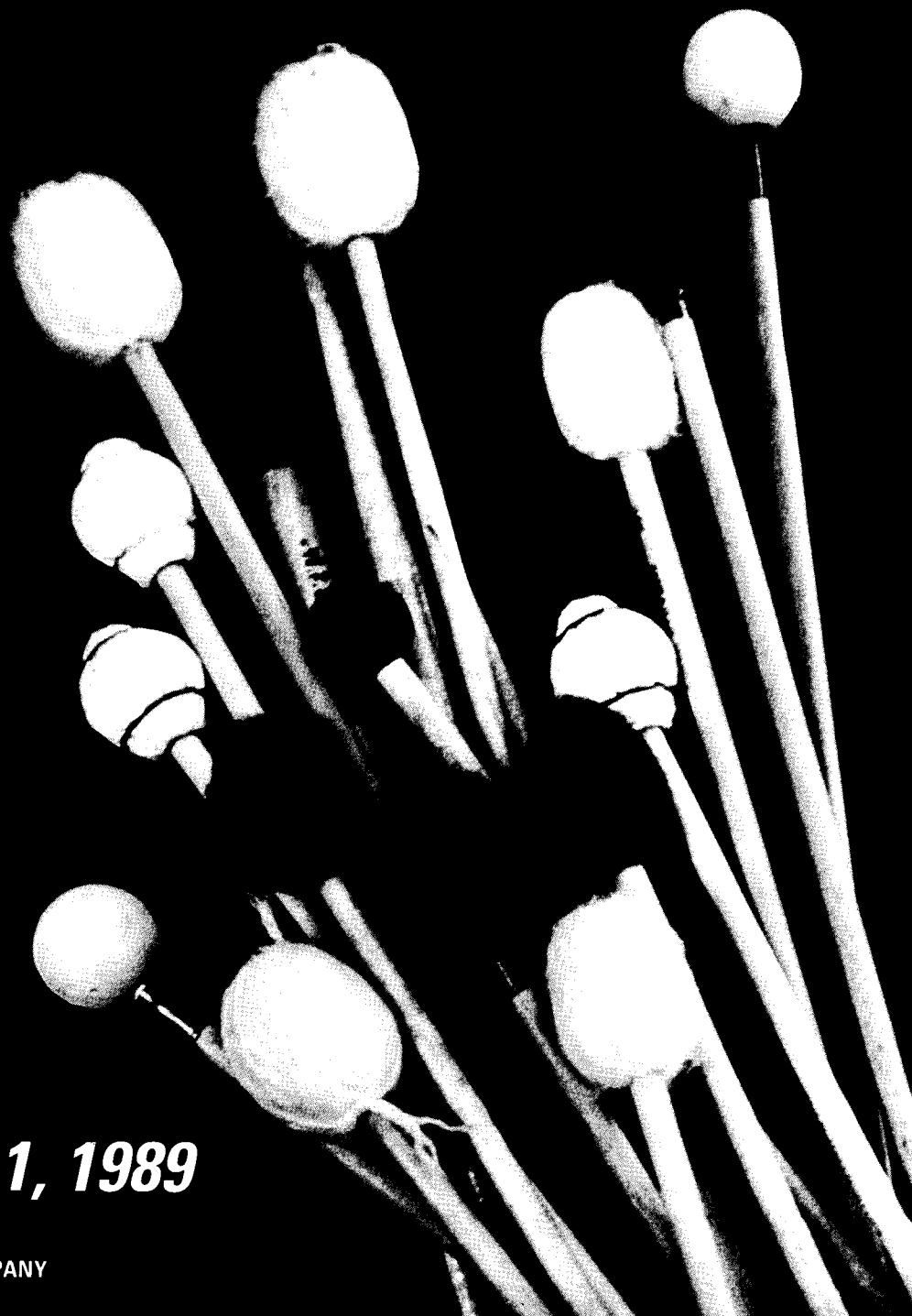
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Feature: Timpani

Behind the Scenes at the Bournemouth Recording Sessions

by Jonathan Haas

"Georges Kastner in his *Methode complete et raisonnee de timbales* (ca. 1845) recounts that in the first part of the century the first timpanist in Berlin 'executed a concerto for timpani that used sixteen different drums and pitches' and that 'he ran from one drum to another on a kind of gallery, threw his sticks in the air and made the most extraordinary movements without his playing suffering.' By the mid 19th century, this sort of musical experimentation had passed into oblivion and there were no more such attempts at featuring multiple timpani until recent times." Jonathan Haas has been firmly committed to revitalizing and modernizing this forgotten art, and he could think of no better way to guarantee the success of this mission than to record the prominent concerti of the 18th century. The following is a chronicle of events that lead up to the completion and release of his debut recording.

The Project

During the 1986 concert season, I had performed the Johann Fischer (1752-1807) *Symphonia for Eight Timpani and Orchestra* and the Georg Druschetzky (1745-1919) *Partita for Six Timpani and Orchestra* throughout the United States. I found these works to be well received and was encouraged by many people to record them. I discussed the idea of a timpani concerto recording with the conductor Harold Farberman who suggested that I record the works with the Bournemouth Sinfonietta in England. The Orchestra has a fine reputation and vast recording experience.

Mr. Farberman felt confident that England's leading oboe soloist, Gordon Hunt, would agree to perform and record the Druschetzky *Concerto for Oboe, Eight Timpani and Orchestra*. After an introduction from Mr. Farberman, I contacted the orchestra management and two performances were scheduled on their concert se-

ries and we arranged a full day of recording to follow the concerts.

Music Preparation

The editions of the three works were prepared from original sources by Harrison Powley, Professor of Music at Brigham Young University. The parts for the oboe concerto had not been made so Dr. Powley edited and copied out a full set of parts. Cadenzas were also needed for the *Partita* and the oboe concerto. The *Symphonia* was the only piece with a printed cadenza. At that time, I had been working with xylophone virtuoso Ian Finkel and as we got to know each other, I discovered that his virtuosity also included orchestration. Not only did Mr. Finkel agree to write the cadenzas for oboe and timpani, he also studied each score, adding 18th century ornamentations and short passages that would help the structure and flow of the pieces. I had performed the *Partita* with flutist Keith Underwood who improvised in the menuetto. I asked him to recreate on paper his colorful flute part and together we both *jammed* and came up with a flute and timpani duet for recording.

After six weeks and many hours of practicing, I decided to play the pieces for several of my colleagues, as I felt it was imperative to get several opinions. Ben Herman, the timpanist, came to hear me and commented that I had, indeed, learned the pieces well. He noted, however, that I was playing as though I still belonged in the back of the orchestra. I had fallen victim to over-practicing and *under-listening*. A week before my departure, I set out to bring my *sound* to the front of the orchestra.

Timpani Preparation

The most important and difficult task was that of securing eight timpani with calf heads in England. After

many phone calls to rental companies and timpanists, it became apparent that I would have to bring my own instruments. If one is a member of an orchestra or a touring group, that is usually management's problem. In my case, it was me against the shipping lanes of the eastern seaboard and this became a formidable task.

I decided to use eight Goodman chain timpani (Two 30", two 28", four 25", all hand tuned). The heads had to be matched and mounted with corresponding spare heads in case of the worst case scenario. I finally used a combination of calf and kangaroo skins imported from Australia. Once the heads were mounted, the drums were loaded onto a Ford Taurus station wagon and driven from my studio in New York to New Jersey to be packed by Ayers Percussion. The car resembled a nuclear reactor with every cubic inch of interior and roof being occupied by copper bowls. Before they were packed for shipping, a simple but effective humidifying system was attached to each drum by Peter Kates. The drums were then sent to an international shipper who guaranteed round-trip delivery. Three days before my departure, Bournemouth informed me that the timpani had not arrived. Indeed, they were still sitting at Kennedy Airport Cargo and no one knew why! I embarked for England with only a hope and a prayer that somehow the timpani would arrive safely. It so happens that the timpani left exactly at the same time I did. I arrived in Bournemouth with drums, music and body and soul intact.

Rehearsals

During the first rehearsal it was apparent that the scores needed further editing. This posed the greatest challenge for me because I had to continually re-learn the solo part each day while we *auditioned* our edits and re-

finements.

The final rendering of the scores are a result of the collaborative efforts of Mr. Farberman, Dr. Powley, who was able to be with us in England, and myself. Gordon Hunt arrived a day later and gave me a first-class lesson in 18th century performance practices. In a matter of a few hours we were playing oboe and timpani duets as if we had known each other for ages.

Performance

Our first performance was in a small town and we were unsure how the audience would react to the concert. To add to my debut jitters, I had inadvertently left my tuxedo pants at the hotel and there was a radiator hissing away next to my 30" timpani. Thanks to the Kates humidifiers, a portly stagehand who loaned me his pants and most importantly, the excellent orchestra, conductor and oboe soloist, the performance was a great suc-

cess. The most fun was had after the concert when most everyone came to the stage to investigate the eight tuneful soup-pots!

The Recording

Bob Auger, the engineer with over 1000 records to his credit, recommended we record in the Winter Garden, a large hall with a deep stage. Mr. Auger set the timpani and oboe about 15 feet above and behind the orchestra. Not only did I have a bit of jet-lag, now I would have to contend with *sound-lag*.

The first item on the agenda was to balance the orchestra's sound and to achieve the richest, clearest timpani sound. We recorded the oboe concerto first and after listening to the playbacks, I decided to utilize harder sticks in the next two pieces where the timpani was the only soloist. The *Partita* recorded very quickly as well as the flute and timpani duet which was accomplished on the first take

even though we were positioned a great distance apart. The *Sinfonia* was a joy to record since we were so familiar with it. Maestro Farberman brought the session to a close by spontaneously conducting an *accelerando* at the end of the piece which worked so well, we knew we had brought these pieces back to life.

After champagne and a good meal, we headed for London. Following fourteen hours of reviewing the tapes, I left England leaving Mr. Auger and Tony Hodgson, the producer, in charge of the final editing.

Post Production

It took two months by sea for the timpani to return to the U.S. During that time, CRD Records agreed to produce a compact disc and distribute it world-wide. Dr. Powley wrote the program notes and the timpani Scholar and Historian Dr. Edmund Bowles made available and 18th century drawing of the Viennese tim-

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pani virtuoso, George Roth, performing on 16 timpani at the Kartnerthortheater, Vienna, in 1798.

This was by far, one of the most challenging, educational and gratifying musical experiences I have had. For anyone who has contemplated doing a project of this kind, I can guarantee that you will learn a great deal about the world in general. No matter how

big or small the project planned is, you must have a clear goal in mind; a reason for doing it. You must be flexible and willing to interact with many different personalities and complications. Most importantly, you must believe in yourself and trust your instincts. Go for it!

Jonathan Haas has embarked on one of the most unusual careers; that of a Solo Timpanist. His repertoire encompasses a vast spectrum of musical styles including 18th century timpani concerti, hot jazz timpani pieces from the 1920's and 20th century works written expressly for him. Having commissioned and premiered over 25 solo, chamber and orchestral works featuring timpani, he has established a reputation as a leading exponent in solo timpani performance.



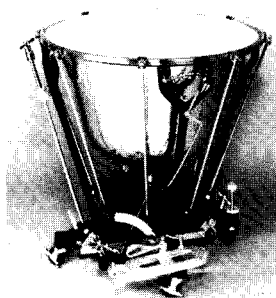
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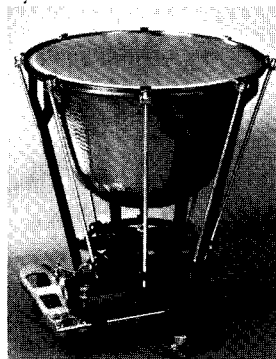
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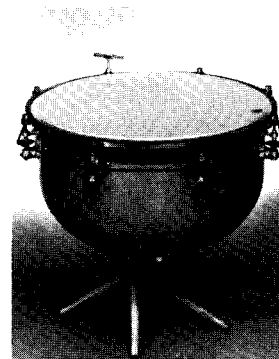
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PASIC '88 Reflections -- Genaro Gonzalez, host

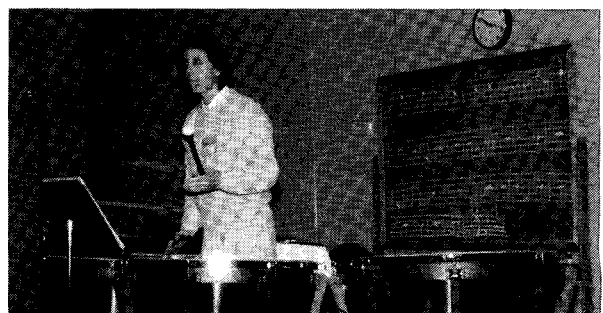
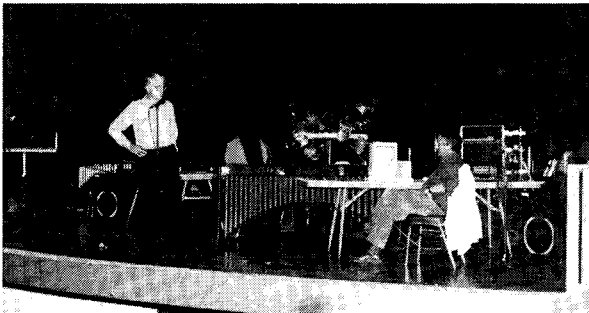
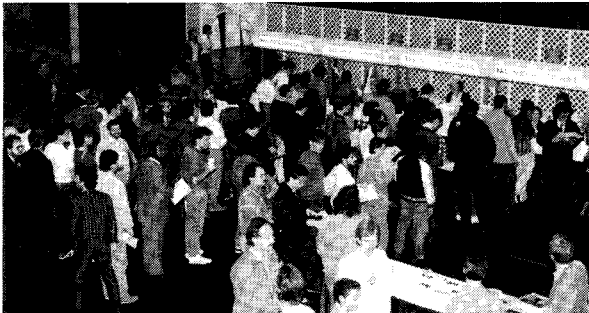
With PASIC '88 and San Antonio now a fond memory, I wish to extend a sincere "thank you" to President John Beck and PASIC '88 Executive Director Dr. Robert Schietroma for their guidance and support throughout the many months of preparation for the convention. My thanks to David Via and Steve Beck for all their work as Administrative Manager on behalf of PASIC '88. Congratulations to Stuart S. Smith and Christopher Shultis for their tremendous work coordinating the Pre-Convention Workshop. Also, thanks to Dr. James Lambert for the PASIC '88 Program booklet he produced.

My sincere thanks to the PASIC '88 Planning committee which included Harvey Biskin, Richard Brown, George Frock, Fred Hoey, Dr. Robert Houston, Linda McDavitt, Roland Muzquiz, Marilyn Rife, Gregg Rinehart, Sherry D. Roller, Alan Shinn, Dr. Larry Vanlandingham, Mike Varner, and Lauren Vogel for their outstanding contributions. And special thanks to the many student workers who served at PASIC '88.

PAS expresses its deep appreciation to all those who generously sponsored various facets of PASIC '88. Your support of the PAS helped make PASIC '88 a truly successful convention. Last, but certainly not

least, congratulations to the many participants for four days of outstanding clinics, concerts, workshops, masterclasses, exhibitions, competitions, and exhibits that were all a part of a very exciting PASIC '88!

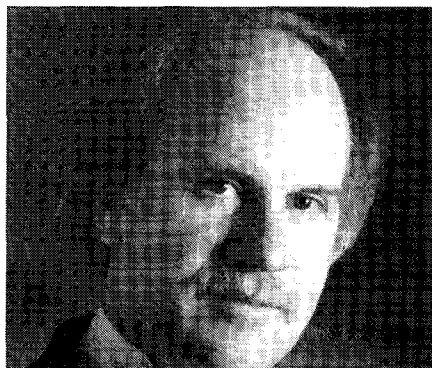
For those of you that were unable to attend PASIC '88, we have included a few special photographs from the convention in this issue of *Percussive Notes* in order that you might get a glimpse of what went on in San Antonio on November 16-19. And for those of you that were in "the Alamo City" this past November, PASIC '88 Reflections will offer you the chance to sit back and enjoy a fond memory as you look forward with anticipation to PASIC '89 in Nashville.



**Newest Members to the Percussive Arts Society's Board of Directors:
J.C. Combs, Genaro Gonzalez, and Ed Thigpen*

J. C. Combs

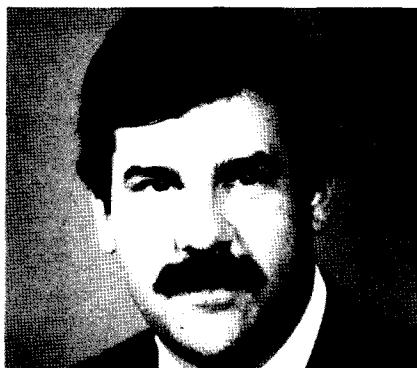
Dr. J. C. Combs is a well known percussion educator and performer. His work in pioneering unique percussion ensemble literature has gained him considerable recognition. His latest project, a new video entitled *War Games for Professional Wrestlers and Extended Percussion* by Walter Mays, and produced in conjunction with The Nebraska Public Television Network, has been selected for the Cannes Video Festival in Cannes, France. Portions of the video have also been selected to be shown in the soon to be released movie *Twister*. As a performer, he has served as timpanist with the Oklahoma City Symphony, the Kansas City Civic Ballet, and the Kansas City Lyric Opera. He has also served as percussionist with the Resident Jazz Sextet at the University of Missouri at Kansas City, and has performed with various jazz groups throughout the Kansas City area. As a percussionist, he has also served on the staff of both the Stan Kenton and National Band Camps. Dr. Combs is currently timpanist and principal percussionist with the Wichita Symphony Orchestra. Combs first began his percussion teaching career at the University of Oklahoma. From there he traveled to the University of Missouri at Kansas City where he served as Assistant Professor of Percussion. Today he is a Professor of Music at The Wichita State University. Combs has been the recipient of the Kansas Regents Award for outstanding teaching at The Wichita State University. As a composer, his publications include solo pieces published by Opus Music and two new percussion ensemble pieces soon to be published by Columbia Pictures Publications.



Dr. J. C. Combs

Genaro Gonzalez

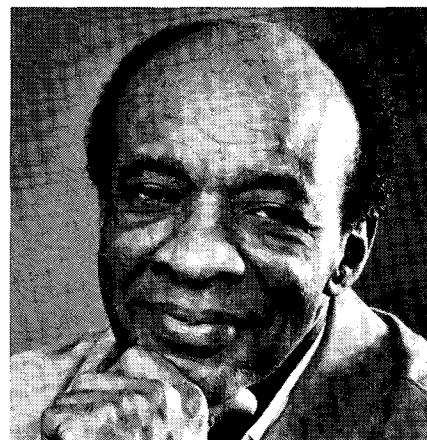
Genaro Gonzalez, an honor graduate from the University of North Texas, earned the Bachelor of Music degree in 1979 and the Master of Music degree in 1982. Mr. Gonzalez's teachers have included Dr. Robert Schietroma, Ron Fink, Douglas Howard, Kalman Cherry, Henry Okstel, Thomas Maguire, Dr. Thomas McCutcheon, Dr. Rosemay Small, and Mrs. Teofila Garcia. Having been on the faculty at Southwest Texas State University since 1982, he is currently Assistant Professor of Percussion. His duties include teaching studio lessons, conducting percussion ensemble, and coordinating the SWT Drum Line. In addition to his teaching duties, Mr. Gonzalez maintains a busy performance schedule. His performing experience includes work with Lena Horne, Robert Goulet, Johnny Mathis, Leslie Uggams, Carol Channing, Mickey Rooney, Debbie Boone, Toni Tenneile, Joan Rivers, and Rich Little among others. He also performs with the Austin Symphony, the Mid-Texas Symphony and various jazz groups in the San Antonio/Austin Area. Mr. Gonzalez has presented clinics with his students at the Texas Music Educators Association Convention and the Texas Bandmasters Association Convention. Very active in the Percussive Arts Society at the state and national level, he has served as Secretary/Treasurer for the Texas Chapter of PAS since 1985 and has hosted the PAS Texas Day of Percussion at Southwest Texas State University. Most recently, Mr. Gonzalez served as host for PASIC '88 in San Antonio.



Genaro Gonzalez

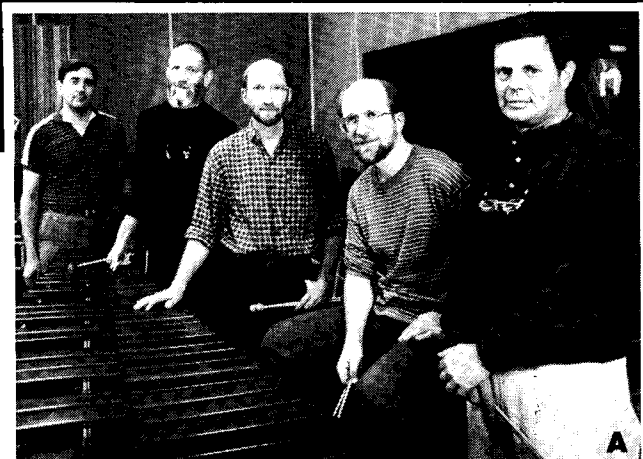
Ed Thigpen

Edmund Thigpen is considered by musicians and critics alike to be one of the finest drummer/percussionists in jazz. Ed was born in Chicago, December 18, 1920. From 1954 through 1958 Ed worked successively with Dinah Washington, Johnny Hodges' Band, Gil Melle, Bud Powell, Toshiko Akiyoshi, and finally the Billy Taylor Trio. In 1959 Ed joined the Oscar Peterson Trio. This group, consisting of Thigpen, bassist Ray Brown, and the great Canadian pianist, appeared internationally. The trio also made an extensive series of recordings that are still considered classics by jazz collectors. Ed left the trio in June, 1956 to settle in Canada but after six months was called on the road with Ella Fitzgerald. In 1967 he moved to Los Angeles and worked as a free-lance musician involving himself in studio work playing on TV and movie soundtracks, jingles and making records. During this period he also worked with singers Johnny Mathis, Pat Boone, Andy Williams and Peggy Lee. Since moving to Copenhagen, Denmark, in 1972, he has worked and recorded with the Thad Jones big band, and continues to perform frequently with Kenny Drew, Ernie Wilkins, Monty Alexander, Benny Carter, Clark Terry and Milt Jackson as well as other American and European artists.



Ed Thigpen

*Term for these three Board Members is from January, 1989, until December, 1990. Membership to the PAS Board of Directors is by nomination of the PAS membership. For further information, please contact PAS, 123 W. Main, Urbana, Illinois, USA 61801



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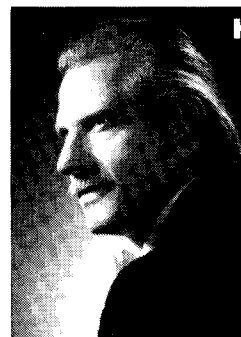
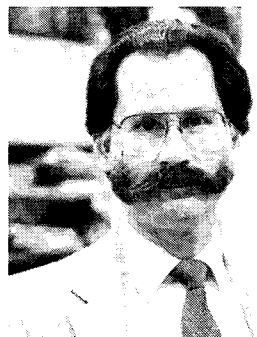
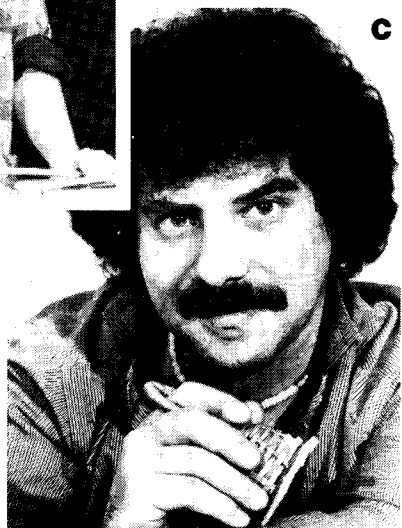
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PASIC '89: Nashville *by Bill Wiggins, Host*

A year may seem like a long time, but the weeks will speed by and PASIC '89 will be upon us. With PASIC '88 still fresh in our memories many of us are eager to see what another year of development in the World of Percussion will bring: who are the most interesting personalities and groups, what are the latest innovations in hardware and technical design, what about the latest publications, what's the latest with our friends and colleagues from around the percussion profession and industry. These are just some of the aspects that attract percussionists from around the world to the Percussive Arts Society International Convention.

The Host Committee for PASIC '89 is striving to present the most attractive, exciting and memorable event possible. Many individuals and groups have presented proposals and requests for opportunities to perform or make presentations on the PASIC '89 program. The Host Committee encourages anyone in the field of percussion to present a proposal.

Many of us are involved in interesting, exciting, innovative work which deserves wider recognition. So don't be confidential—let us know what you're doing! If you have a project which you feel can benefit others in the percussion world, PASIC is a great opportunity for exposure. Naturally, not everyone can be offered a spot on the program, but the committee must know about your work before it can be considered.

Send your suggestions to:

**Bill Wiggins Host,
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PO Box 120812
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PASIC '89 will take place November 9-12, 1989 at the Stouffer Nashville Hotel and Nashville Convention Center in Nashville, Tennessee. As described in earlier PASIC '89 articles, the Stouffer Hotel and Nashville Convention Center offer first-rate accommodations for both attendees and exhibitors at PASIC '89. The

convention is easy to access. Nashville is located at the juncture of three Interstate highways, I-24, I-65, and I-40. Many airlines service Nashville's International Airport. The leading carrier is American Airlines which operates a major hub from Nashville providing direct flights to and from many cities in the U.S. and Canada. One stop service from numerous European capitals is also available.

If the excitement of PASIC '88 has whetted your appetite for more, plan now for PASIC '89, November 9-12, 1989 in Nashville, TN.

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Bill Wiggins, Host, PASIC '89

Focus on the Student Percussionist

Marching Percussion Technique *by James Moyer*

With DCI Championships now behind us, the high school marching season is well under way. A number of band directors will view the DCI tapes over and over looking for new ideas in drill design, guard work, and musical selections. In the past ten years, the marching percussion section has grown into an *outdoor* percussion ensemble. With the size of the section ranging from 25-40, modern instrumentation includes every possible percussion instrument one could imagine. It has now become close to impossible for a high school band to field a percussion section with the size or make-up of a drum corps.

In this onslaught of *keeping up with the corps*, I have found a number of high school drummers are losing perspective as to the basics of good ensemble playing. Most players (high school) are unaware of the weeks of 12 hour-a-day rehearsals that precede the summer's first corps shows. "Why is this so hard to play?" "It doesn't look hard, and it sounds great on the record." "When can we try some visuals?" These comments are all too common with many high school sections.

Three basic areas of technique must be established before the marimbas, timpani, gongs, and concert toms enter the rehearsal: rolls, singles, and timing. These elements are the basics of every top drum line. I have yet to hear a drum line of any DCI corps that has not included exercises in their warm-ups to develop these basic techniques. A good ratio of

warm-up time to rehearsal time is 10 minutes warm-up: 1 hour rehearsal.

ROLLS

Also referred to as diddle exercises, the open roll is essential to perform even the easiest published percussion parts. There are several important rules to incorporate in this exercise.

1. Keep both sticks close together in the same area of the head. If the sticks are not equidistant from the rim (or center), the sounds will not be the same.
2. Be sure both sticks are at the same height when rolling or playing drags as when playing 16th notes. The open roll and 16th notes should be at the same volume unless specified otherwise.
3. Try not to let either stick circle or loop, a natural arc will produce the most even roll.

SINGLES

The purpose of a *singles* exercise is to develop speed and relaxation in both hands. Too many students concentrate on the right hand only, leaving the left hand weak and undeveloped. Here are some concepts to apply to this exercise.

1. Concentrate on two stick levels for each hand: accented and non-accented. Rather than playing accents louder, think of playing non-accented notes softer. This will help

individual control and uniform stick height throughout the line.

2. Perform this exercise at various dynamics to develop accent control at different volumes.
3. Start exercise slowly, play at one tempo for one minute, then increase tempo gradually until a top playable speed is reached.

TIMING

The element of timing within a section is the most misunderstood and most important basic quality of a good line. Exercises of this type develop the section's ability to play together. Attacks, releases, tempo and subdivision are basic essentials of any section in the band. The exercise below is just one of many variations that develop the individual's ability to play like a section. Since the exercise is a study in syncopation, concentration from every player is essential. Begin with one player clicking eighth notes on rims. As the students become more familiar with the rhythms, have the section close their eyes and play the exercise without the clicks. This will force the concentration element to a higher level. For a change of pace, have each player drop out at their first mistake. If nobody drops out, write a new exercise. The permutations of these exercises are endless. Students often write useful exercises that focus on their weaknesses. Be careful to write only what you need, they still need to learn their regular music!

James Moyer is Instructor of Percussion and Assistant Director of Bands at Millikin University, Decatur, IL. He is Principal Percussionist in the Millikin/Decatur Symphony. During the 1984 season, Mr. Moyer was Instructor of Percussion for the Sky Riders Drum and Bugle Corps.



Example 1



Example 2



Example 3

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Focus on Education:

Private Lessons: The Need and Content

by John J. Papastefan

One of the greatest accomplishments of American education has been its success in providing almost every child with an opportunity to make music. The scale of this activity in American schools is unprecedented in all of history, and in fact is one of the uniquely American contributions to education. Most, if not all, of the initial music-making opportunities afforded students are by way of class or group instruction. Obviously, this is better than no exposure to music whatsoever.

Although some teachers have developed new pedagogical techniques directly applicable to group teaching, there is simply no substitute for private teaching when dealing with something as finite as mastering an instrument. However, the economic realities of many local situations are such that private instruction is nearly impossible.

Students and parents are often unable to distinguish between the dilettante and the fully professional teacher. According to Baskerville, this often accounts for the hordes of talented young students whose families spend thousands of dollars on music lessons only to come out of the system several years later with minimum competence. This writer is continually astonished to encounter keyboard mallet players who, after years of piano or other music instruction, still do not understand scales, intervals, triads, etc. These unfortunate students have been victims of rote learning, never really developing any substantial concepts or techniques. Professional musicians should support the movement to require accreditations and licensing of all private music teachers. This is already being done with virtually all other professional people who provide some type of service or instruction. Genuinely qualified teachers

have completed four to eight years of college or university level music study, are competent performers themselves, possess sound pedagogical techniques, are current in their field(s) or specialization and know how to motivate students. An outstanding teacher is also one who has a *flair* for teaching, thoroughly enjoys working with people and sharing his expertise.

The Need

The evolution of young players was described most vividly by Rodman Sims in an article which appeared in the *Music Educators Journal*. As a young drummer and would-be percussionist participates more fully in the school music program, he soon finds that demands are placed on him to play more than a snare drum. Depending on the rigorousness of the school program, a student as young as twelve years is also asked to play the triangle, tambourine, claves, maracas, temple and wood blocks, cowbell, suspended and crash cymbals, and possibly orchestra bells and timpani. A young player can and often does feel considerable frustration in learning how to play these varied and specialized instruments. Strangely, a student may feel as though he should be able to play these instruments simply because of being placed in a situation demanding that he play them.

Band directors must begin to realize that a young percussionist is learning to play not one but several radically different and complicated instruments. As a developing percussionist continues in music through high school and college, the parts become more difficult and varied as more timpani, keyboard mallet percussion, gongs, chimes and so on are added to the already long list of instruments. To expect a young percussionist to move deftly from vibes

to xylophone to bells simply because they are all *percussion instruments* is as irrational as requiring a trumpet player to *double* on baritone, French horn, trombone and tuba!

Music literature is usually selected because of its overall appropriateness for the major sections and abilities of the band or orchestra. The percussion section is often ignored in the process. No where else in a performing group are players as regularly called upon to perform on more than one instrument. The sight of percussion players running around to cover several parts is all too familiar. Try to imagine a violinist playing a few notes, setting down his instrument then running over to play the viola, cello or string bass. Yet this is exactly what percussionists are required to do as they play the opening notes on the chimes, move to the xylophone, and conclude the piece with a cymbal crash.

All of the situations described above serve to amplify the need for well-trained percussionists at all levels. The percussion section must no longer be the *poor stepchild* of the orchestra or band. Unfortunately, many band directors and other music educators assume a rather negative view of percussion sections. This is a self-defeating attitude, one which breeds its own unnecessary problems. Percussionists can and must be given viable training as are other instrumentalists. Anything less will result in student percussionists continuing to have difficulty meeting the increased technical and musical demands of today's solo and ensemble music.

Teachers at all levels are encouraged to teach *total percussion*, defined as the training of students to play with equal ability, in the three major areas of percussion, snare drum, timpani and keyboard mallet percussion. The

concept of total percussion also implies that the student will be trained to play any of the vast number of *accessory* percussion instruments correctly and with confidence. The same holds true for drum set and Latin percussion.

Successful total percussion instruction is a result of carefully organized percussion lessons. As mentioned above, percussion instruction must be based on the study of snare drum, timpani, and the mallet percussion instruments. In determining a lesson plan these three major areas of percussion study must be included along with time allotted for the study of theory, ear training, the drum set, and accessory percussion instruments.

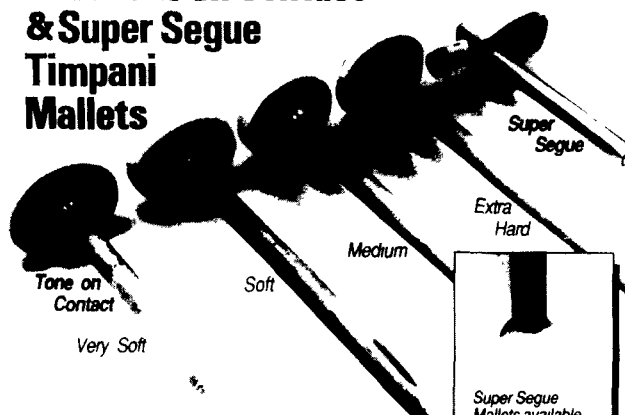
Kenneth Mueller has carefully outlined five practical methods of organizing the total percussion instruction so that all necessary areas are covered.

1) Have the students work on all three major percussion instruments simultaneously. Spend part of each lesson on each instrument, theory, ear training and accessory percussion instruments. In addition, pick a few times during the year to devote to the drum set while giving up instruction on the stronger percussion instruments. A lesson organized in this way will require at least 60 minutes per week. This type of lesson can be divided as follows: 25 percent for mallet percussion instruments and 25 percent for the study of snare drum. These percentages can be altered to allow more time on the particular percussion instrument in which the student is weakest.

2) Have the student concentrate on his weakest instrument of the three major percussion instruments, but continue with some study and exercises to maintain the other instrument skills. Periodically during

the year, time that is normally spent on the stronger instrument areas should be devoted to drum set instruction. This type of lesson might be divided as follows: 25 percent for theory, ear training, and accessory percussion instrument instruction, 50 percent devoted to the weaker instrument area and 25 percent toward brief exercises on the other two percussion instruments. In using this method, it is necessary to be aware of your student's ability in all three major areas of percussion so the emphasis can be switched when the student's ability changes. A problem with this type of lesson is that a student could conceivably spend an entire year or more concentrating on only one phase of the percussion. This leads to an unbalanced program of percussion instruction which is contradictory to the total percussion approach. Also, care must be taken that the instruction and exercises provided in the

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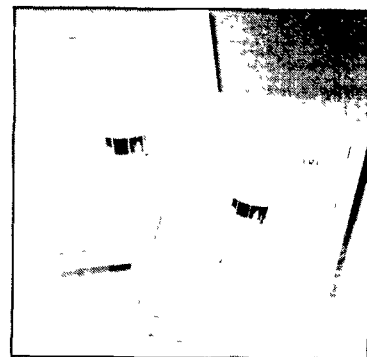
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stronger instrument areas remain challenging enough to require consistent practice.

3) Schedule two shorter lessons per week while teaching all three major percussion instruments simultaneously. With this type of lesson you should rotate instruction on the major percussion instruments listening to a different instrument each lesson. This type of lesson might be divided as follows: First lesson-25 percent theory, ear training and accessory percussion instruments and 75 percent snare drum; second lesson-25 percent theory, ear training and accessory percussion instrument instruction and 75 percent timpani; third lesson-25 percent theory, ear training and accessory percussion instruments. Drum set instruction might be scheduled the same way with a fourth lesson added to include theory, ear training and accessory percussion instrument instruction along with 75 percent of the time spent on the drum set. Drum set instruction can also be provided by setting aside certain periods during the year to devote entirely to the drum set. This is often quite effective for some students, as it provides a break in the routine for the student. A problem with this type of lesson is that the student might not practice on all areas of percussion simultaneously but, rather emphasize only that area which is part of the next lesson. Although this is not particularly desirable, the student is still being exposed to, and playing in, all the major areas of percussion.

4) Incorporate a schedule similar to the above on a weekly basis. With this type of lesson, instruction on the three major areas of percussion would be rotated each week and include some instruction on theory, ear training and the accessory percussion instruments in every lesson. This gives the student more time to prepare lessons on each instrument and utilizes less time when there is

not much available for lessons. With most schools having about 36 weeks of school this would mean that the student would receive a maximum of 12 lessons on each major percussion instrument during the year. From this, time would have to be subtracted from drum set instruction. All solo, ensemble and marching percussion instruction can easily be incorporated into the regular lesson plan.

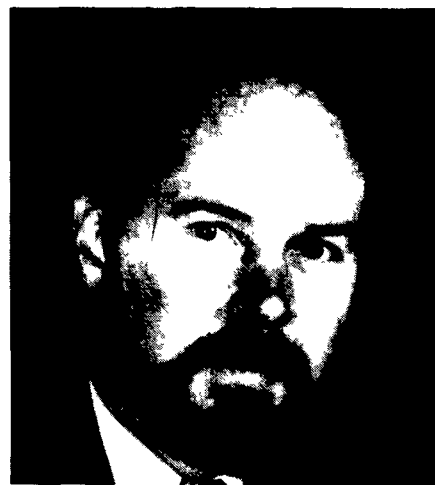
5) Have the student study each of the major percussion instruments separately. Divide the school year into sections and concentrate on one of the major percussion instruments during each section. Include within each lesson instruction in theory, ear training and the accessory percussion instruments. With this method the year can be divided into four sections as follows: eleven weeks of mallet percussion, eleven weeks of timpani, nine weeks of snare drum and five weeks of drum set instruction. The section can be adjusted to different lengths to allow more time in the student's weaker instrument area. Each lesson should be divided as follows: 20 percent ear training and theory, 20 percent accessory percussion instrument instruction and 60 percent major percussion instrument instruction. A problem with this type of lesson is that instruction is not provided on all instruments year round. This method is quite useful when group or class lessons are scheduled.

Instruction on the marching percussion can be inserted into any of the lessons described above during the marching season. Usually the student needs only a brief explanation about the instrument he is to play, because they are all similar to the other percussion instruments. Additional instruction can then be incorporated into the band rehearsal time, as it will not be time consuming.

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*Garwood Whaley
Chairman PAS Education
Committee*

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

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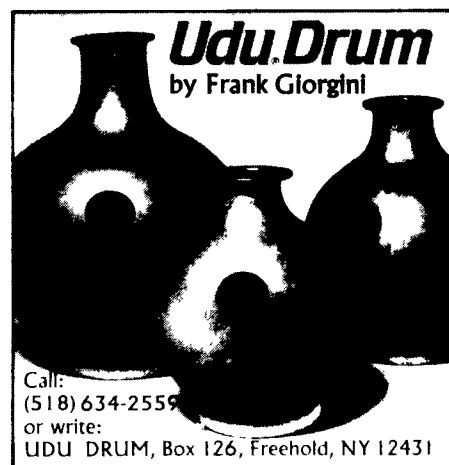
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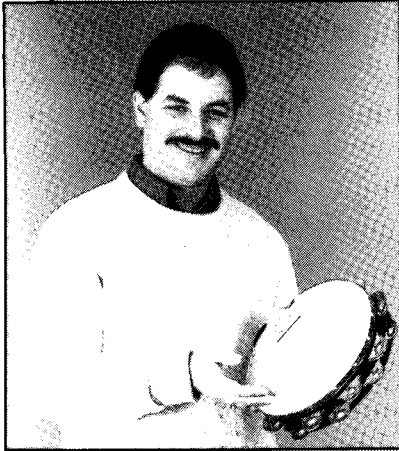
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Focus on Performance

Terms Used in Percussion: William Kraft Comments on Milhaud's Percussion Concerto *edited by Michael Rosen*

William Kraft, the composer and former timpanist with the Los Angeles Philharmonic has shed some more light on the situation concerning the Milhaud Concerto for Percussion. Note that Bill also makes reference to the Tambourin Provençal. I refer the reader once again to *Percussive Notes* Volume 16, No. 3 page 48 for a detailed description and photos of the Tambourin Provençal. Note the differences between what Bill has to say about the work as compared to what George Gaber in *Percussive Notes*, (Volume 26, No. 1, 1987 page 31), and I had to say in *Percussive Notes*, (Volume 25, No. 2, 1987 page 27) had to say in the back issues cited above! Here is Bill's letter in its entirety:

"Despite Milhaud's saying that the Tambourin Provençal is used [in Concerto for Percussion], it is true sometimes that there is a cello D-string that is strung underneath the top head. This comes to me from Leo Arnaud, who is not only a fine French percussionist, but also a trombonist, and a well known arranger for the film studios here in California. In fact, he played trombone for Ravel in Bolero—possibly at the premiere, but I am not sure about that.

"Also, the Caise Roulante is really a field drum and I would suggest that you look at Moe Goldenberg's book *School for Modern Snare Drum*. As you may know, I wrote the entire Artist's Handbook up to the section on multiple percussion and I quote there a letter from Milhaud concerning these instruments, which is on page 88.

"While I say that, I will also mention that it is correct in the Concerto to use tam-tams because Milhaud meant to emulate the bass drums set up in the piece. This comes to me from Moe Goldenberg who played the American premiere conducted by Bernard

Hermann. Originally they tried to play it with several percussionists. Then Moe came up with the idea that it should all be played by one player, and that is how it has been done ever since.

"Milhaud had come to New York and gone to Harlem. He was very impressed with the drummers there and that is how he came to write the Concerto. Again, all this information comes from Moe Goldenberg."

My thanks goes out to Bill for taking the time to share his knowledge and expertise with us. It is just this sort of "first hand" knowledge that is vitally important. While we are dealing with music by French composers I would like to respond to a letter I received from Eric Remsen who is a percussionist in the Minneapolis/St. Paul area. Eric asked about a specific term in a work by Edison Denisov. After perusing the score I noticed so many other terms of interest that I am hereby listing all the terms. The work is *Concerto Piccolo* for four saxophones and six percussionists (Edition Musicales Alphonse Leduc)

Perc I: 12 Tom-Toms - tom-toms
Campane - chime (note the use of Italian)

Triangles I, II (aigus) - high pitched triangles

Tam-Tam I (tres grave) - very large tam-tam about 96 cm (37 1/2")

Timbales I - timpani

Claves I (les plus aiguës)-Claves (highest pitch)

Perc II: 5 paires de bongos - 5 pairs of bongos

1 paire de timbales créoles - 1 pair of timbales

Triangles III, IV (mediums) - medium pitched triangles

Tam-Tam II (grave) - low tam-tam, about 88 cm. (34 1/2")

9 Gongs philippins - 9 Phillipine Gongs (tuned)

Timbales II - timpani

Perc III: 4 paires de Tambour sahariens - 4 pairs of Derbukka (Middle east goblet shaped drums)

2 paires de Congas - 2 pairs of Conga drums

Flexatone - flexatone

19 Gongs thaïlandais - 19 Thailanese button gongs (tuned)

Campanelli II-orchestra bells (note the use of Italian)

Triangles V, VI (graves) - large triangles

2 cymbales chinoises I (aigües) - 2 high chinese cymbals

Tam-Tam III (grave)-Tam-Tam (large) about 80 cm. (31 1/2")

Perc IV: Clarines I-tuned almglöcken

Crotales I - crotales Tam-Tam IV (medium)-medium tam-tam about 72 cm (27 1/2")

Clavès IV (mediums) - medium size claves

Marimbaphone - marimba

Perc V: Clarines II-tuned almglöcken

Crotales II-crotales

Tam-tam V (aigu)-small tam-tam about 64 cm (25")

Xylomarimba-xylorimba

Perc VI: Clarines III - tuned almglöcken

Crotales III - crotales

2 Cymbales chinoises II (graves) - 2 large chinese cymbals

Tam-Tam VI (aigu) - small tam-tam about 56 cm (22")

Claves VI (les plus graves) - largest claves

Glass Chimes - glass wind chimes

Xylophone - xylophone

The xylophone sounds an octave higher than written, the crotales and orchestra bells sound two octaves higher than written.

Explanation of signs:

♯ - 1/4 tone higher

♯♯ - 3/4 of a tone higher

♭ - 1/4 tone lower

♭♭ - 3/4 of a tone lower

♩ - as fast as possible

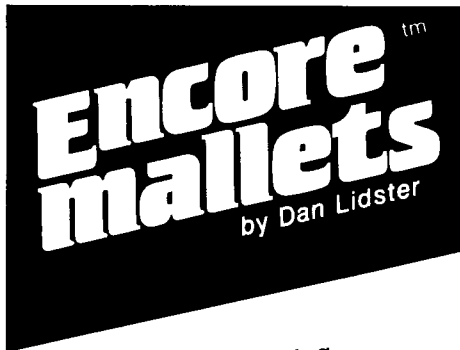
- ffff - slowing down
- ffff - speeding up
- sp, 7:7 - cut off

Arrangement of the percussionists on stage.

And finally a question from Bill Steward of the Coast Guard Band in Connecticut about the rattle in Waltzes from Der Rosenkavalier by Richard Strauss. I think a ratchet is indicated in this part.



Michael Rosen
Editor, Focus on Performance



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In Memoriam: Per Richard Melsaeter by Leigh Howard Stevens

Excluding composers who died at a young age, such as Mozart or George Gershwin, rarely is the music of an entire country effected by the death of a musician. Since important performers and teachers usually influence the music of their country over a period of several decades, when they die young, they usually die unrecognized. Not so with Per Richard Melsaeter. Even at the age of thirty-two, Per had already had a tremendous influence on the music of Norway. Norwegians know it, and many still mourn him. I hope that through this brief eulogy, the rest of the percussion field will also remember his name and perhaps even learn something from his brief life.

Some readers may have seen or met Per at one of the many PAS Conventions he attended, or perhaps on one of his numerous other visits to the United States. Per's friends in Norway frequently kidded him about his love of American ways — Per might have been the very first Norwegian to have a telephone answering machine and a portable CD player! Some of the more serious things he brought back to Norway from the States were percussion techniques, literature, instruments and an open mind to all new things developing in his field.

I met Per on my first concert tour of Scandinavia in 1980. Although he was my host in Oslo for a few days, to be honest, he didn't make much of an impression: he was extremely shy and retiring, and since he was not yet

confident of his English, and I knew not a word of Norwegian, our communication was mostly limited to necessities. A year later, Per took a six month leave from his job as percussionist with the Norwegian National Opera and came to New York City to study marimba with me. Our friendship began. I learned with time that Per's usual silence did not indicate lack of strong, well-thought-out opinions. On the contrary, Per was a serious thinker about people and music, but only offered his view when asked. When asked, he never hesitated to express his thoughts, and those thoughts were usually more thoroughly considered and intelligent (though more quietly delivered), than much of what had been argued previously.

Per was the first Norwegian percussionist to perform an all-marimba debut concert. Although his percussion career began with playing drums in a military band, his talent for other areas of percussion blossomed as he practiced, and before long he got a job in the National Opera Orchestra in Oslo. A few years later, when there was a vacancy in the Oslo Philharmonic, he won that position. In the summer of 1987, when the previous first chair player wanted to step down after many years, Per got the job. His official starting date as Principal Percussionist of the Oslo Philharmonic was to be August 1, 1987. He was stricken with a brain hemorrhage the day before and died five days later.

Prior to Per's influence as a percussion teacher, performer and band conductor, the pitched percussion parts in the hundreds of Norwegian area bands were often left out entirely, or given to an extra wind player in the band — a situation that was common here in the United States not that many years ago. Per insisted that percussion players learn keyboards and timpani, in addition to the traditional drums and cymbals. This concept of a well-rounded player was something he brought back from one of his first trips to the United States in the late 1970's, and something that has profoundly shaken the status quo of percussion all over Norway. Per was the organizer and the energy behind the first percussion symposiums in Norway. When Per was president of the Norwegian Percussion Club (Norsk Slagverk Klubb) there were 155 members of PAS. That number doesn't sound remarkable until one realizes that the entire country of Norway has only about four million people! In the days following Per's death last summer I talked to five people in Norway who independently confided in me that they considered Per to be their best friend. Not a close friend, but their best friend. There are also a few Americans who would have admitted the same. If we ask ourselves how many people consider us to be their best friends, we would each be fortunate if we could think of one person who held us in this high regard. This may be the most remarkable achievement of Per's thirty two years. Per's friends have established "The Melsaeter Fund" which, in his memory, will sponsor a percussion competition every three years. The winner will be given a grant to travel to the United States to study with a teacher of his/her choice. Donations of any size will be appreciated and may be sent to:
The Melsaeter Fund
c/o Mr. Per Erik Thorsen
The Oslo Filharmoniske Orkester
Box 1607 Vika
Oslo 2, NORWAY



Focus on Performance

An Interview with Warren Benson *by Michael Udow*

Interviewer's Note:

In the following interview Professor Warren Benson focuses on many interesting topics from mallet selection to pedagogical approaches of percussion education, from collaborations with Nexus to the future of musical possibilities in society. It would be impossible within the scope and intention of this interview to list Professor Benson's complete curriculum vitae; however, this interviewer thought it important that percussionists who have not yet had the pleasure of knowing this man receive the following information highlighting Professor Benson's career.

WARREN BENSON - A THUMB-NAIL VITAE

1943 Teacher of Percussion - The University of Michigan. (Taught graduate percussion methods and undergraduate percussion majors while enrolled as a freshman; there was no faculty percussion teacher at that time.)

1953-1967 Professor of Music and Composer-In-Residence - Ithaca College. Organized the first percussion ensemble in the East, touring extensively and recording for Golden Crest Records.

1967-present Professor of Composition - Eastman School of Music.

1986-1988 Distinguished Visiting Professor of Composition - Southern Methodist University.

1989 Selected Guest residencies: Academy of Music - Budapest
Wuhan Conservatory of Music - China
Janitsfarfestivalen - Norway

PROFESSIONAL EXPERIENCE

Timpanist, Detroit Symphony Orchestra, 1946.

Timpanist, Ford Sunday Evening Hour Orchestra, 1946 (performing

under Reiner, Goosens, Ormandy, Stokowki, Bernstein).

Timpanist, Brevard Festival Orchestra, 1949, 1950, 1953, 1954.

Michael Udow: Professor Benson, it is a pleasure to have this opportunity to interview you, an important artist-composer/performer and, on a personal note, my first composition teacher. I thought it would be interesting to talk about some of your early teaching experiences and how that affected your compositional style.

Warren Benson: Well, my earliest teaching experiences started here, actually, when I was a freshman at the University of Michigan. There was no percussion teacher when I came here, and I came in the Winter of 1943, and late in the Spring, they asked me to teach percussion. So I was teaching some majors and some graduate students in the Music Education percussion methods, etc., I really didn't have any notion as to what this was all about. I was kind of dropped in here and the idea was to try to give these people in a short-term experience some acquaintance with at least what I knew about it, and Marguerite Hood, who was the head of the Music Education Department at that time, took lessons with me on Latin instruments because she was interested in that stuff, and as little as I knew about it, I tried to impart to her. It was obvious to me that there wasn't much in the way of pedagogical materials to work with. There were rudimental studies, there were the etudes from the various Carl Gardner books which struck me as particularly effective, and probably had, I think, the most influence on my early musical career. I started to study with Selwyn Alvey at Cass Tech in Detroit when I was about twelve—and when I went to Cass Tech, I had a lesson with him almost every day. A lot of what we did was work with the 24 etudes in the gener-

alized (Carl) Gardner Progressive Method. I was impressed by the fact that Gardner was both a member of the Boston Symphony Orchestra and the Superintendent of Music in the Boston Public Schools. That seemed to me to be an incredible combination. The thing that struck me about those pieces, the more I played them, was that they related directly to the music that I was performing in bands when I was young. The etudes were constructed in normal phraseology, four-bar phrases, parallel phrase, contrasting phrases, extensions into the phrases so you would play a four bar phrase and there would be a four-bar extension, and my teacher was always concerned with music. He was a marvelous man in that he expected high technical skills, and did his best to impart those to his students. But he was just a demon on musical playing. We played on an oak table, so there wasn't any kidding around. You either played it or you didn't. But you know, the phrasing—he would say “you have to sing melodies to go with these etudes,” and he'd make up tunes. If the music indicated *allegretto*, he'd want to know what that meant. If there was a *tempo di marcie*, we would talk about this. There would be first and second endings. These things sound ridiculously easy now, but if you look at the books that were available at that time, there were essentially rudimental books and the Gardner book, and that was it. This was the only method that addressed music in performance: it had repeated measures with various abbreviations, the normal slash with the two dots on either side, first and second endings, da capo, del segno, coda markings, and changes of tempo. One of the etudes, I remember, has a common tempo throughout but the meter changes from 4/4 to 3/4 to 2/4, etc. The etudes would go from one kind of dance conception to another, and Mr. Alvey would stress these distinctions. There is a bolero in that collec-

tion in 5/4 meter, which in 1938 was big news for me, to play something in 5/4! I had never encountered that before. It took a long time before I encountered 5/4 after that. There were a lot of materials in that collection that prepared me for the performance possibilities that existed in the future. Particularly all the actual structural details I mentioned, repetitions, rallentandos, that kind of stuff. Bits from show music were included with the segues and the tacit markings indicating *jump to letter H*. So when I played in a pit orchestra in Detroit, in my late teens, I had already seen music that looked like the parts I was playing. I wasn't put off by that, I knew what it looked like and that was extraordinary. There were notation examples for snare drum with the stems written down; a lot of kids had never seen that before. They had read all stems up books. So when I played *Colonel Bogey March* and it had only a snare drum line—as the bass drum music was on a second part, I wasn't put off by that. It was a remarkable musical introduction, and my teacher was a real character. You know, he would swoon at people who didn't get into, "what is a bolero?" "what kind of a dance?" He would talk with young kids about things that were very picturesque, to get us to kind of imagine. He would actually show us pictures and get us to animate what we were doing. So when I was at The University of Michigan and started teaching music education students the basics of percussion, my main concerns were to try to get them to play with some kind of technical competence, but always in the direction of control to make it some kind of musical gesture—how to lay one note into a fabric that's going by, whether it's on the triangle or the cymbal. I mean, of all the extraordinary possibilities that we have in playing crash cymbals, which one of all of these sound possibilities goes right here? So that if I were later to have to play the Debussy *Nocturnes* the *Fête* and play the little cymbal things at the end, I would have known how to do that, at a very young age, only because I



Warren Benson

knew that I would have been listening, and known that there's a way to get that nice little brush sound in there. Or how to let go with *three fs* in *March Slave* or one of the big works where you don't want to tear your chest open when you play the cymbals—which I did once as a kid—I cut my chest through my T-shirt. The 20-inch cymbals were just too heavy for me.

When I started to write, I was out of college. I was in Northern Greece, and a teacher there, Marguerita Gelbard Asseo, a very distinguished woman who had performed at the turn of the century as a concert pianist, was in hard straits. The country had just barely finished a terrible civil war. She was teaching, and she asked me to write some pieces for her students, and I did, using the kind of things I had heard around me there, a kind of Americanized Greek folk influence, I suppose. They were short little teaching pieces. I was mainly concerned with the music, that it be simple but musical and in good taste, and something that I could live with for a while.

As time went on, our family grew and I gradually accumulated 25 nieces and nephews and four chil-



Michael Udow

dren of my own. I wrote music for all of them, piano, piano and flute, and eventually for all of the instruments. There were little beginning pieces in which I was concerned that the piano part and the other instrumental part be of the same complexity so that two people of the same skill could perform together. By that time I had heard enough auditions in camp situations where I was teaching, things like the *Hindemith Trumpet Sonata*, where a high school kid could come in with fair competence and get through the trumpet part, with a Juilliard graduate student to play the piano part, because it was just extraordinarily complicated piano music. The two parts just seemed to me not to be equitable, and so in the easier music that I've done, I've always been concerned about equitable distribution of responsibilities in technical and musical challenges of the parts. That really all comes out of those early experiences with Selwyn Alvey, who was just a remarkable person. I am very fortunate in that when I was eight and first started to take music lessons, my elementary school let me know that there was a chance to take free music lessons in a nearby public elementary school in the next district. So I walked there with some of my friends to take

lessons with a fellow named Jerry Gerard. We sat and played on the gym floor. Again, he was a good musician. I remember that he was careful and encouraging, and then from him I went to Mr. Alvey. After I was in Ann Arbor and had been teaching awhile, they brought visiting people in. But before that, I commuted on the train every week and took lessons with Jack Ledingham, an Englishman, playing concert gigs around Detroit. He was trained in the Old British military tradition, and he did one marvelous thing for me. He had me perform on a drum that you could probably use in today's Corps. The head was kind of marbelized—absolutely rock tight—and he just broke my technique down to zero. I felt like a baby—I couldn't play anything. And he rebuilt my technique, and I'll never forget him for that, because it was a great lesson in the fact that I was doing something and I did it very, very well. I was able to execute, but I didn't really understand what I was doing. As far as instruction is concerned, I was still kind of medieval about it... "If you come to my studio and mix my paints for ten years, you will be a great painter," kind of teaching. What he showed me was that there are quantifiable component parts to this—I mean, you break the technique down into elements and build upon these elementary skills. That served me very well because later, when I was at Ithaca College teaching percussion methods, I was concerned about teaching the component parts which contribute towards a complete technique, especially for rudimental performance which was generally required of school teachers at that time. I broke it down so that I could teach it in a one-semester Music Education class and get those students to play the Pratt solos, etc., at the end of that semester. They would play them in teams of three and four, and play in absolute unison, good sticking, good clean rolls, etc. The credit goes to Jack Ledingham, not to me. He showed me the process, all I did was apply it to some material and try to refine

what the material was made out of, how the links were established, so that if you learned one rudiment, it meant you could play X number of rudiments, because rhythmically they were linked, or because they were linked in some other manner. By exploring those links and finding out other things—for instance, how the long roll worked—I went to a physicist at Cornell. You know, we talked about leverage and resistance and rebounds, and he gave me very simple practical lessons in physics. So I could take somebody who had never played a long roll before, from the class of conductors or what have you, and get them to play a long roll from open to close, badly, but I could do it, in less than five minutes, and really make it work so they could play the slowest roll down to a press roll with no break. You have a lifetime to polish, but if you start like I did, and it takes you X months to get from where you stopped hammering everyone to where you start bouncing them and not having a big hole, that seemed to me to be an enormous waste of time. There was just something in there that we didn't know about. So it was easy enough to find out with the help of somebody whose business it was to know about those things.

U. As you travel in the States and abroad to hear your music performed, you probably, to a certain extent, focus on how the percussionists are doing both technically and musically; are there any observations about, say older traditions that you find lacking in the technical aspect of the young players?

B. Yes, I think so. If I had my 'druthers,' I think I'd start 'em all out on marimba, rather than snare drum. I think basically the snare drum technique is easy. The ultimate refinement, of course, is another issue. But the basic stroking and basic playing, I don't think is that difficult. What I am concerned about is that they start their work on snare, spend a lot of time there, and in some cases, depending on the teacher, of course, the

student spends an extraordinary amount of time before he gets into an area where he is in hands-on contact as a snare drummer with real musical experiences that you would get much earlier playing a Telemann sonata on the marimba. (If students would play the viola music of the baroque period, they could play it on any four-octave marimba and learn to read the alto clef at the same time.) There is a lot to be learned about how to make music, and if you make transcriptions of some of the Romantic works where students can be involved in another kind of expressive idea, then they learn how to end phrases, how to begin phrases, how things like the roll work on keyboard instruments. I find that a lot of people are just now aware of the fact that slowing the roll decreases the tension and increasing the speed of the roll leads into intensity, etc. I think, some people are unaware of this concept. To them, a roll is a roll is a roll—it's either fast or slow, and has no fundamental intermediary role of leading to a note and going around another note. Those musical gestures, I think in a lot of cases, or in some cases, (I shouldn't exaggerate—it's wonderful out there compared to what it used to be)—are still neglected. I would like to see earlier experience in keyboard instruments so that you can start to talk about refinement of musical gesture, with music that has all of that possibility built into it. Students need to have access to the direct melodic, harmonic expressive material, into which their snare drum or triangle note is going to fit, so that when they are selecting triangle beaters, they are selecting them on the basis of the music that is being played. That particular part, at the beginning of the composition, and that other particular part at the end may not be the same, and so maybe the same beater, or for that matter, the same triangle won't work in both places. It's important to start to develop the student's ears and give them that kind of aural acuity or aural information feed-in that says, "these are the choices."

U. I have always been aware of your sensitivity in your wind and percussion writing where a certain tension is brought about by how long a person can hold a tone, breath-length. I think that this probably has an impact, to a certain degree, on how your percussion writing fits into the context of your wind ensemble or symphonic band composition. Would you reflect on that?

B. People expect a lot of me in percussion writing and I don't really know why, because, as a composer, that is only a small part of a lot of other small parts from which to bring together whatever it is that is going to be the end result. I am concerned with this idea of the long experience and how the percussion parts that I write relate to that, I would suspect. But, I have never analyzed this idea. I am speaking with free association, but I know that I feel strong links between areas of percussion writing. A note back there in the score is responsive to a note that came from some place before that. It might have been in the beat before that or in the measure before, the phrase before, or the section before that, but I feel very responsible about that kind of large structural continuity from one to another to another, whatever it is, and this kind of long thinking is something that I hope the players foresee, and many of them are very good at that. I think there is a sensitivity in the field to big musical ideas. I don't think there is any question about the fact that the percussion world as a whole is really with it as far as music is concerned, because, it seems to me they reflect as much, or probably more than anybody else, I would say at this time, a sensitivity to the sounds around them, all the sounds around them. Other societies, musics which some people call *primitive*, for some strange reason, have very sophisticated players who play music equal to the most complex 20th-century intellectualized music. Percussionists have a world they keep gathering together, their world is inclusive, not exclusive, and I think that in the best cases it is exemplified

in their awareness of what they are playing in the long term, and that is my concern when writing, I think. I am concerned about certain things in sound. I have many kinds of concerns, personal concerns. Since I was a timpanist for so long, I am concerned about the quality of sound I hear in the timpani playing today that is affected by the kind of mallets that are being used. For my own personal taste, the mallets that are generally used are too soft for the music, especially for highly dramatic music. I remember when Saul Goodman used to play in NBC, he used a very hard mallet, and when he played Mozart, or when he played Haydn, the drums were like big bells, and the clarity of the pitch was largely due to the fact that he used a mallet that was relatively hard rather than relatively soft to get a nice smooth roll. I think, however, he came to this conclusion because the sound of his instruments were so pure and bell-like, unlike a lot of others, that his drums were kind of a model for me. I never worried about the beats in a roll, I figured if they were even, at best they seemed only simulations of a sustained tone through an electron microscope and find a timpani roll, I suppose, but it is that kind of clarity in the sound I look for, and that kind of clarity cuts through the texture without woofing or booming, so that in a big strong texture, as in some of my big wind pieces, you hear good pitches, very sharp in attack, and not much woofing, so that you get a clarity, a ringing that does very little to obliterate the detail of the musical environment around it. I find with softer sticks, one tends to get a more muffled sound that blots out more of the environment and contributes less actual rhythmic punctuation clearly and less pitch resonance to the situation.

U. Have you discussed this with John Wyre? Last time I visited John, he was experimenting with, and has found, that he is going in the direction of using quite hard mallets.

B. Most of the time, I keep asking for wooden mallets, and even when I ask for wood, in some cases, I am looking for harder mallets still, you know, because there are kinds of plastic and hard felt variations that are quite hard. I don't know, I don't remember talking with him about it, but anything is possible.

U. Since I brought up John Wyre's name; I thought it would be interesting for our readership to know about the early collaboration and chemistry of NEXUS and your involvement with them.

B. To what extent I am responsible, I haven't any idea, but the circumstances were geographical in the first place and symbiotic overall. Bill Cahn and Bob Becker were both in Rochester at the time and Bill and Bob had both kind of studied composition with me, so we knew each other very well. Bill was in the orchestra. Bob was still in graduate school and was subbing in the orchestra as well as doing other things. Robin Engelman and John Wyre were in Toronto in the orchestra, in and out, I suppose.

U. And Robin was a former student?

B. Yes, Robin came to Ithaca College and studied with me for his undergraduate career, I guess. So I knew Robin very well. John was playing in the Rochester Philharmonic and I knew him. I did not know him very well, but I received a commission, and largely I suppose through John, via Robin, from Robert Aitken's Lyric Arts Trio of Toronto. Aitken was kind of a man of contemporary music in Canada, a composer himself, and a wonderful flute player, impresario, general factotem, I mean, where he went, modern music flowered. They were going to the Osaka World's Fair to play it first there at the Space Theatre. So I wrote a work for flute, soprano, and piano (which was the trio) and two percussion, Wyre and Engelman, on a poem by Canadian poet, Earle Birney, whom I had met in

Mexico in 1961, one of my best friends ever since. They decided to give a pre-Osaka performance at the Shaw Festival in Niagara-on-the-Lake, Ontario, which is not too far from Rochester, so I drove over there for the rehearsals and the concert. We were together for about three days in this marvelous little Revolutionary War period town, right where the Niagara River comes into Lake Ontario, a very interesting place. The performances were in a little Episcopal church with an absolutely picture-book graveyard in which we spent a lot of time just sitting around talking and being ourselves. The subject came up: I inquired in the course of our general concerts whether they would be willing to come to Rochester to play together with Bill and Bob, and they thought that would be great and they could do that, yes. I couldn't get them any money, but I could get them Kilbourn Hall in the Eastman School, which is a wonderful chamber music hall, and the Unitarian church which I attend, which has a big square modern auditorium with a very low dias all the way across the front with no rail in front of it, an unimpeded view. I talked with the minister, a friend of mine, about having a service on oriental philosophy, Eastern philosophy actually, and having these musicians improvise—he would sit in the audience with me, with a lavalier microphone, and read into the music. The program would be non-stop, wall-to-wall music by Bob, Robin, John and Bill. So I went back to Bob and Bill and they thought it was great. It was the time of long hair, big beards, *personalized* clothing, let's put it that way. Border guards were rather skeptical of people that looked like this. So I had the Eastman School write a letter to the Canadian and United States Customs stating that the two men identified would be coming through with this van loaded with stuff, and asked that the border guards not be deceived by their long hair and beards, etc., that they were the genuine article and were coming to perform.

At any rate, we had a concert Saturday night in Kilbourn Hall and Sunday morning at the church. So that was the beginning of NEXUS. The concert started at eight o'clock. There were four stations set up across the stage. I lowered the fire curtain and put in only red and blue bulbs so all the brass would show up: John had maybe 200 bells, they also had all kinds of nipple gongs and tam tams—an extraordinary assortment of sounds. They each kind of sat in their little lighted nest which, side by side, covered the entire proscenium. The first piece they did lasted 45 minutes. We took an intermission and during intermission I was besieged by composers and other people who were new to this group and wanted to know how long they had been together. I just didn't want to tell them "since 8 p.m." They thought it unbelievable, what was happening on the stage. They had never heard transitions and continuity like this before, ever, and then, after intermission, the group played maybe 'til about 11 o'clock. They finished, and the audience wouldn't go home; they just kept wildly clapping, so the group played again. I guess it was 11:30 p.m. by the time they finished, and it was maybe 1 a.m. by the time we left, went to the church and set up there, finished maybe at 3:30 in the morning. We took a nap and at 10:30 a.m. they started the service. The service went until roughly noon, and people didn't go home, I mean they just wanted to hang around. There were still people there at three o'clock in the afternoon, maybe 75 people, talking to them, helping them to carry stuff, you know, it was just an unbelievable experience! I had written a little something about *coming together*. Well, they have been very kind to me, and on subsequent occasions they have asked me if I wanted to sit in with them. Of course, I don't play much anymore, so I just go up and try to stay out of the way a little bit. They knew of my poet friend, Earle Birney, through my work for the Lyric Arts Trio of Toronto. The title of the piece *Nara* is from the

ancient capital of Japan, the city of Nara where it was written. So I called Earle and asked him if he would be interested in doing a reading with the group. He had read earlier in his career with jazz groups out in Vancouver. He was delighted. He was almost seventy-six at the time. So we played at York University on a thrust stage. Birney sat in a lotus position out in front on a little pillow with books, and there was a floor mike out of sight down in front of him. We set up all over the stage, and by that time Michael Craydon and Russell Hartenberger were in the group, so there were seven of us on stage plus Earle. It took us about two and a half hours to set up. There was a young girl who had decided to do the lighting for the event and while we were setting up, she was working on her lighting. It was extraordinary! The place was filled with steeply raked seating, people were around us on three sides in this wonderful little theater. We opened with this piece, *Nara* having also a flute and soprano, instead of doing it with two percussionists, we did it with seven, so that we expanded the kind of antiphonal places between two players into big, free responses with seven of us. It got pretty interesting. Then we went on from there and improvised. There were extraordinary things happening. At one time four of us were playing marimbas, and without a cue from anybody, there were three lead notes sounded, and, it was not the intent of whoever did it—I don't remember now, because we asked afterwards—I mean, "did you intend to do that?" "No, man, I just...you.." and everybody, at the same time, just started to play the big tune from "My Fair Lady"—it just came roaring out of these four marimbas. It was like everybody saying, "Hey, man! Where are we? How did we get out here on this branch?" And it was great! That kind of stuff just happened all the time with that group. The lighting—you begin to walk maybe three or four feet over to another instrument, and there would be a pin spot on the floor leading you there, just as you reached out to touch

the drum, it would bloom with light from above. The gal in the control room made magic with the lighting. Again, we couldn't get out of there. We started at eight in the evening and we finished playing at about a quarter to one. The audience was mostly all students, and they just didn't want to go home. It was great—we had a lot of fun. Nexus has, of course, gone on to do some remarkable things. I have a great love for all of them. They're the kind of a group that I find truly great. As a composer I wrote a work for them, which I am revising for five players since Michael Craydon's death. It is very difficult for me to write for them. I know them all so intimately and know the extraordinary reach in their capabilities, and what I wanted to do was keep part of it very, very loose so they could feed into this work, which I just know would be magic that I'd never dream of. It took me a terribly long time to do this piece. It has moments in it of stroking, just unison strokes, very widely spaced — the kind of thing I now they could do with their backs to each other, you know, and strike notes together, right on, twenty seconds part, fortissimo! I just know they can do that! And a little game piece called "Table Music," where we start with a table full of instruments on one side of the group and the piece is finished when all of the instruments are on a table on the other side of the group. It's kind of a take-off on an old minstrel act that I used to see where men would stand in line with their hands in their pockets and pass a derby hat along the line to the other end by holding the rim of it through their pockets. You could never see how it was done — you could just see this hat flitting across the line. It was fun. Some other aspects of the pieces include processes, a kind of grand parody on the *Downfall of Paris*, taken apart and put it back together with marimba and ragtime on the tune, things like that. It is kind of a wandering piece that is more affection than craft, I suppose.

U. Hopefully, many of us will have

an opportunity to hear it soon. Of course, many people know your early percussion ensemble works, *Rondino, Variations on a Handmade Theme for Eight Hand Clappers based on the 'Emperor String Quartet'* and the *Percussion Quartets, Streams, Trio for Percussion*, and your *Three Pieces for Solo Snare Drum*, which I have probably heard over 500 times, and if you multiply that by the percussion teachers around the country!!! I don't know if we should thank you or curse you. (laugh).

B. (laugh) I apologize.

U. Are there certain of those works that you're more fond of, or wish you had an opportunity to hear more?

B. No, I don't really, most of these were written for my own students. In the beginning, there just wasn't any music out there. When I went to Ithaca, the only other ensemble that was working was Paul Price's group at Illinois. Mike Colgrass was playing in that ensemble as a student, and Tom Siwe, John Bergamo, Jack McKenzie were also. I had my group in Ithaca with John Engelman and some others, a whole raft of fine players over the years, but there wasn't any literature. We were scrounging. If you play *Ionization* x number of times, and works by Henry Cowell and a few others — you know, a small handful of pieces that we could find, you being to look for new music. So we wrote your own music, and traded music, and cajoled music from composers wherever we could. I'm amused at the fact that there have been very few conductors who have used the Handclap pieces. Ray Ricker, who has the Saology group at Eastman, a jazz sax ensemble, uses the variations on a Handmade Theme with sax section and the rhythm section. They play it as an encore. They feel they've played enough and everybody is clapping, so they have done this at concerts. A couple of choral conductors have done it for the same reasons, as a vari-

ation on what they usually do, and that was the idea. I wrote it actually as an encore for my ensemble, because in those days it was such an extraordinary show for audiences to see all that hardware and activity on the stage, and experience new sounds. It was not happening except in those two instances, my ensemble and Paul's. We were overwhelmed at concerts, and had so little literature that, if you wanted to play an encore, you either repeated the last thing you played, or you had to take time to set up. Well, nobody who wants an encore wants you to take time to re-set the stage. What they really want to do is go home. So I thought about this — as long as we're all standing out there in a row taking a bow, having come back on stage for the last time, let's do a short hand-clapping piece and then they'd know we were finished.

U. I know that in your album on *Golden Crest, Warren Benson Presents Percussion*, you allude to hearing Surinach's *Ritmo Jondo* where there is the single timbre hand clapping line, and how you wanted to turn that into a melodic line.

B. Well, that whole world of Spanish folk music, the handclapping and the stamping that you get in that music, is just wonderful. Just because we work with so-called non-pitched instruments doesn't mean that they all play in exactly the same limited high-low range. I was aware of these distinctions. I remembered, as a little kid in school, the principal's saying, "You can clap with two fingers" because she didn't want any boys giving raucous thunder claps with their palms. Things like that kind of came back and I decided to see what I could do in terms of those sounds, and use them. It's that concern, I suppose, that one has with any instrument, we use the pressure of our stick or our thumb to tune timpani in certain cases where we are going to play in a Brahms piece, a section in between the violins' exit and the horns' entry and you think you've got the pitch, you know that you're *in there*,

but you have your thumb ready — it's always helpful to make sure you're right on, if you need it. In jazz drumming, the glissandi on tom toms, etc., are already beginning to be used. It's that pitch consciousness, I think, that relative to low-high-ness that is really captivating.

U. I remember when you were a Ford Foundation composer at the Interlochen Arts Academy and I was a high school student in your composition class. You talked about the tuning of your membranophones in your percussion ensemble. I thought our readers would be particularly interested in that, because I think the implications of that are still very strong and are overlooked, many times.

B. In a situation where you have what are called non-pitched instruments, it's very easy not to think about pitch. But if you're playing an entire concert, and, in particular, in our early days when we had a limited number of instruments to work with: perhaps three tom-toms, a bass drum, snare drum, and a field drum, maybe a couple of bongo drums or something, you have a limited number of sounds, if you only play them the way you find them. That's O.K., if we played piece number one that way, but not really done anything about the way the drums sounded, we would have just moved them spatially, and put them in new combinations with each player, what would have come down? The same set of pitches. If we had taken eleven xylophone bars, or ten, or eight, or whatever, and kept only those, and just kept passing them around but never changed any of them, after a while we would have gotten a little tired of the limitations. The guy that played the tom-toms would have always played C, D, and E. Wherever the tom-tom note, it would always have been one of those pitches, no matter what the piece was, no matter what the musical environment of that piece was, it would have gotten to be deadly boring, I suspect. So it

occurred to me that one of the things we should do is make sure that when we go to a new piece, we use a different set of drums. That was one of the considerations. Another consideration was going into rehearsal and working very, very carefully: i.e., take what is now a simple piece, Chavez's Toccata, (which was at that time a monumental piece), you worked very, very hard to get exact balance in those streams of notes where everybody is dropping their note in the slot, and to get just the right dynamic and articulate envelope, the correct stick, so that what comes out is what you need. You work hard to get that balance. You come back the next day to rehearse, or two days later (it's in the calfskin days), it's raining, the drums are all different, and you just put the drums there and rehearse again. Everything's changed! I mean, you haven't changed the piece from C "major" to B "major", you've changed from C to some kind of atonal complex, because drums don't untune in some nice, progressive and uniform pattern. So we would take the pitch of the top head and bottom head of all the drums and make a notation on the part. That's the way we're doing this piece—we've worked it out. And if you're going to play with those sticks and that kind of control on this instrument, this is what it has to sound like in order to make it sound as we have rehearsed so hard to achieve. For the next piece, we would change that tuning on that instrument by some degree, top head, bottom head, or both. And we did that with all the drums, so that I felt we were able then to come back to rehearsal and not waste time trying to achieve results that were no longer there. We were working with a whole different set of so-called pitch relationships — high-low timbre relationships, resonance factors, all the things that go into the tautness of the membrane. That was a big concern. We made notes in the parts to keep track of it so that when we went to rehearse the piece again, we would save time, and we made a more musically interesting overall timbral presentation in

our concerts. The other thing we did was choreograph our concerts. We used scrolls, first setup, second setup, third setup, exactly what was to happen to get from here to there with no noise and no wasted movement, and we rehearsed it so that when the first piece was over, and the bows were finished, we broke our setup and "just like magic," the people said, the second piece was there. There was no noise and now wasted movement—there was no hurry! It was the way we had rehearsed it. The whole concert is an experience, and so much of what is present in a percussion ensemble concert is physical movement that, in between the pieces, you have to let them know that you are not playing a piece. You don't want cymbals clanging and people moving in ways that are not productive. From the first movement on the stage to the last moment on the stage, there exists a controlled environment—so that when we had a concert, the whole thing was a presentation. It was choreographed and performed with an ear to the music. I was pleased with it, and I think the students were pleased with it. I gave the choreographing assignment to students in turn; I just thought it was something they ought to know how to do.

U. I am somewhat concerned about the state of the arts in American culture today, and in the broader spectrum of the world, and how it seems like there is an emphasis away from the creative arts within the society. John Blacking talked about that in his book, *How Musical is Man?* in terms of music being a total experience for the society; how, as professional music making increases, there is a decrease at a hands-on level in the overall societies' participation. Would you mind giving us your thoughts about this?

B. In our field, as far as I know, the state of the percussive art at the moment is not exclusive of anybody. If we are talking about Buddy Rich, on that end of the scale, and George Marsh in San Francisco on another,

and then somebody younger that we have never heard of yet who may be playing a computerized drum set with a range of 49 octaves or something that only dogs and animals can hear—that is part of the musical world, too. It doesn't all reside in Avery Fisher Hall or the Eastman Theater or The University of Michigan Hill Auditorium, or what have you. It's a big, big world and I am pleased to see that music is going in both directions towards this marvelous synergism back and forth between various possibilities unique to the percussion world. In the musical world at large, I think that the approach gets more and more toward monuments. That is typified by the development of arts centers. So that to be art, you go to the center. However, there is the troubadour and *trouvere* tradition. The Beatles, for instance, took it with them by touring and electronically by recording. They had writers, etc., they had some extraordinary people behind them, shadows. But it was the first time in Western history, probably, since the *trouveres*, when the peer group in society were composers. When I was young *pop* music was written by older people in Tin Pan Alley. I think that there is something very important there. The Kronos Quartet plays in San Francisco, California. They play new music, but they also play Shostakovich, and they play wonderfully. They play in bars as well as in the finest concert halls in San Francisco and the world. They play the most avant garde, so-called serious-composers—I don't mean that negatively or positively—it's just that we don't have adequate terminology. They played a piece by a young high school kid who was on fire about being a composer, who wrote essentially what we call rock music. If they think it's good enough, they play it. I think the life of our society depends on staying aware that we have to take music out to people and not just expect them to come to us. We have extraordinary locations for this now. We have *piazas*—we don't have to go the San Marco—we have shopping malls all over America, extraor-

inary gathering places for people, where I am sure we could establish a kind of functional musical environment, or even an esoteric musical environment. There are places—centers, crossways. Symphony orchestras go out and play at these places as a form of community relations, advertising, etc. Chamber music groups don't do this as much. Artists go out and exhibit. It seems to many people that this is commercial. Maybe, but I am not so sure that those old words are very useful anymore. What my students are doing with computer skills and electronic music skills and all these things that used to be kind of academic is incredible. ISCM, avant garde, *in*, not *out*, are now public information—through TV commercials and that kind of media, electronic music is filtering out into the marketplace. In films and all the rest, there is marvelous synthesized material. We should be aggressive about marketing our music and not waiting for the public to find us. I am not bleak about the future. I think the future is there to build, it doesn't just happen. So I think it is up to us, not up to time.

U. I think it was Elliot Feld a few years ago that stated the total cost per foot of an aircraft carrier and noted that if you cut off the length of a carrier by ten feet, it would cover the entire National Endowment for the Arts budget for an entire year.

B. You know, funding, costs—there is no way that you can escape a lot of these things. But on the other hand, I keep coming back to street musicians. Not all street musicians were bad, there were the *jongleurs*, the dance troupes, mime troupes, and music ensembles that functioned in public arenas where people could use their imagination. You don't need big sets and fancy stages and lights and 32-track recording equipment all the time to give performances. We have played in Rochester in a couple of shopping plazas. There are city kids that go out on street corners and play.

U. The Buskers.

B. Yes, exactly. That's not unattractive to people who hear it and see it. It adds to their experience. I used to take my ensemble to play first in the dormitories. A lot of times, when we had tough concerts coming up, we played in this dormitory and we played over in that dining hall, and then we put it on the stage where people with critical listening skills came to hear us. We then had two performances under our belt playing for lay audiences. We went to the general student body. One dining room had an island right in the middle of it with water around it, a very flashy kind of affair. It was a marvelous little performance stage. When we started to play people got quiet. I didn't wait for them to get quiet. We started to play and they got quiet. If I had waited, we would never have started. But you know, to extend our possibilities for performance and to build, I think is another part of what we need to do. In the schools, I find that the teaching is as geared toward "Society doesn't appreciate us", or "The budgets don't allow us," etc. that there is no creative energy devoted to just side-stepping all that negative stuff and saying, "All right, look, from where I am, with what I have, how do I do it?" And not worry about "I can't do it without money"; "I can't do it unless they come here." I think those are both uncreative attitudes, counter-productive. The people that have wanted it have always been able to get it; you just have to want it badly enough. That's where I think we need to put our energy.

U. This seems like a strong positive note to end on. I know that we've only scratched the surface, but realize that you still have several rehearsals and performances of your music to attend while you are on campus. Thank you very much for spending this time; I know our readers will appreciate your thoughts and ideas while getting a slice of percussion history. It sure is great to visit with you again.

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Chronological List of:

*Works for Percussion: Chamber Music
with Prominent Percussion
and Works in which Percussion has a
Significant Role*

1954 **CONCERTINO**, alto saxophone and band or orchestra (1st movement is for saxophone and percussion; not for recital)

1957 **VARIATIONS ON A HANDMADE THEME**, 8 handclappers

1960 **THREE PIECES FOR PERCUSSION QUARTET**
POLYPHONIES FOR PERCUSSION, band (soloselection; high or jr. high school)

1961 **STREAMS**, 7 percussion

1962 **THREE DANCES FOR SOLO SNARE DRUM**
SYMPHONY FOR DRUMS AND WIND ORCHESTRA

1965 **RECUERDO**, oboe/English horn and wind ensemble (2nd movement: Eng. horn and percussion; recital material)

1966 **HELIX**, tuba and wind ensemble (2nd movement: tuba and percussion; not recital material)

1967 **RONDINO**, 8 handclappers

1970 **NARA**, soprano, flute, piano, two percussion (2 solo movements)

1971 **THERE ARE DELICACIES**, men's chorus, 6 percussion

CONCERTO FOR HORN, orchestra or wind ensemble (2nd movement Horn and percussion; recital material: "Soliloquy III")

1974 **SONGS OF O**, satb, brass quintet, marimba (important)

CANON, tuba and hand drum

1975 **EARTH SKY SEA**, satb, flute, bass trombone, marimba (important)

1976 **LOTUS OF THE TRUE LAW**, men's chorus and percussion

HOW DO I LOVE THEE, soprano and marimba

1977 **LARGO TAH**, bass trombone and marimba

1978 **BAGATELLES**, satb, glockenspiel, marimba, celeste

1980 **SONGS FOR THE END OF THE WORLD**, mezzo-soprano English horn, horn, cello, and marimba (one movement only marimba and voice and cello optional; recital possibility)

1981 **WINTER BITTERSWEET**, 6 percussion

1982 **THORGARD'S SONG**, horn, crotale, chime glockenspiel, virbraphone

HILLS WOODS, BROOK: THREE LOVE SONGS, soprano, clarinet, trumpet, violin, piano, percussion (important)

1983 **CONCERTINO FOR FLUTE, STRINGS AND PERCUSSION** (flute and percussion in 3 sections)

Michael W. Udow is professor of percussion at the University of Michigan, principal percussionist with the Santa Fe Opera and artist with the Santa Fe Chamber Music Festival. His recent month tour of Japan with the University of Michigan Percussion Ensemble included a concert tour with Keiko Abe sponsored by Columbia Records and an NHK-TV program with Pro Musica Nipponia. Dr. Udow's collection of multiple percussion recital solos, The Contemporary Percussionist, has become a major pedagogical asset and Four Chamber Percussion Works of Michael Udow has just been released on disc. His teachers include percussionists Alan Abel, Jack McKenzie, Thomas Siwe, Russ Hartenberger, Michael Ranta, Robert Lee, Fred Fairchild and composers Warren Benson, Herbert Brun, Thomas Frederickson, Edwin London, and Paul Steg.

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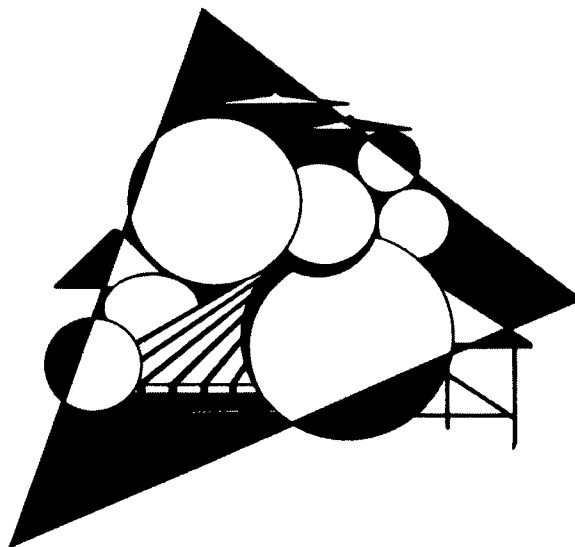
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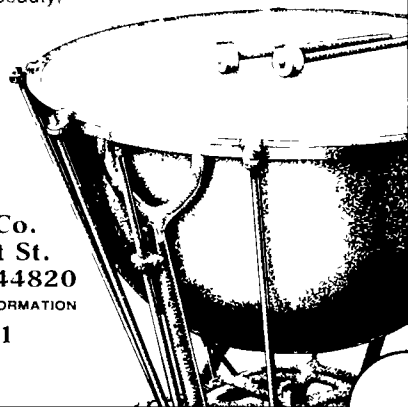


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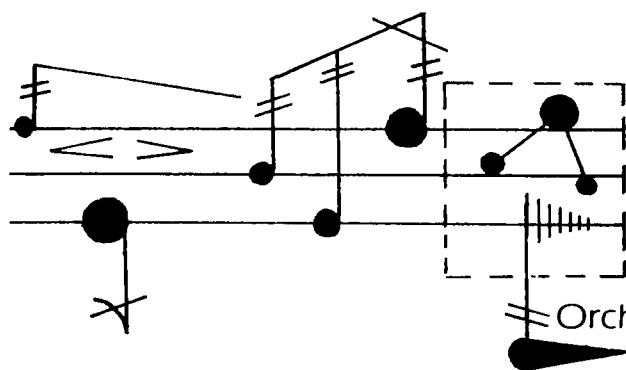
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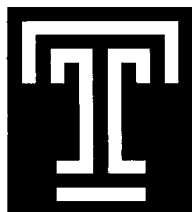


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Stereo Review

October 1987 p. 122
reviews

LaserWoodcuts

SOUNDSTROKE: *LaserWoodcuts.* SoundStroke (instrumentals). Back Talk; Fluffy Ruffles; Diabolic Variations; Send In the Clowns; Memory; Portico; and five others, **SECOND HEARING** © GS 9008 no list price.

Performance: *Striking*
Recording: *Very Good*

SoundStroke, a ten-piece percussion ensemble from the University of Oklahoma, made "Laser Woodcuts" to take advantage of digital recording and the compact disc medium. And it is indeed a medium ideally suited for capturing the dynamics and subtle nuances of this unusual group. Its hodgepodge repertoire is delightful, ranging from obscure rags to Chopin (seriously reworked), Prokofiev, and Sondheim, with a mesmerizing mallet mixture interspersed. I am hard put to place this music in a category; it is certainly not jazz, nor would I call it pop, and neither is it classical. There is a novelty aspect to SoundStroke's sounds, but that term implies gimmickry. Sure, there is hokum afoot here, but it is executed with a virtuosity that renders it quite legitimate. There are beautiful, somber pieces in this bouquet, but if there is a dominating mood here it is one of joy and fun. *Chris Albertson*

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How to Sightread Correctly *by Gordon Stout*

It is unfortunate that even today many college freshman percussion majors can not fluently read treble and bass clef, have not memorized all major and minor scales, arpeggios and key signatures, modal scales, and have not mastered a host of other basic musical skills. All responsible percussion teachers are in the business of developing in their students, as thoroughly and comprehensively as possible, skill and expertise in all the various parameters of musical education and performance. To train the total musician who happens to be a percussionist is a difficult but critical task. Larger quantities of pedagogically sound teaching materials are now available at beginning, intermediate and advanced levels of study for all percussion instruments. These are materials which give a percussionist the same terminologies, vocabularies and musical techniques as all other students of music are given.

I believe that, as members of the Percussive Arts Society community we have made substantial progress towards this goal. I also believe that the achievement of this goal will ultimately only happen when instruction in the mallet keyboard percussion instruments has become an integral part of the educational process for all young percussionists. Furthermore, it should be the beginning of this process, because it is primarily through their study that the young percussionist will be given the necessary aural, technical and intellectual skills to become a good musician. The better musician a percussionist can become, the more chance of surviving in today's musical world he or she will have.

One of the most difficult skills that a young percussionist must deal with and overcome is sightreading while playing a mallet keyboard percussion instrument. In most cases sheer lack of experience on these instru-

ments is the cause of the problem. More often than not the symptom of this inexperience is that the student, being uncomfortable, will simply not devote enough practice time to promote the development of reading skills. Therefore, and with the best of intentions in mind, percussion teachers encourage their students to spend a larger portion of time in the practice room sightreading. Duet literature is often sought, so that a student may share his or her misery with another, thereby lessening the frustration that usually accompanies this activity. Part of the lesson time may also be reserved. The teacher may give assignments and/or develop curriculums in sight-reading. Just doing it will help to some extent (on any instrument, by the way). Sight-reading ability, like technique, can only be developed over a period of time in which regular and habitual work is necessary. And the more regular the better. Five to ten minutes every day of the week is a good beginning, and much better than two hours on the day before a lesson.

Another skill which greatly aids in the development of sightreading ability is the kinesthetic memory of the distance from one note to another across the length of the keyboard. In my article entitled *Ideo-Kinetic Exercises of the Marimba* (Volume 24, Number 5, July 1986) can be found a system for such development. A strong kinesthetic sense "will improve your sightreading ability by giving you more confidence to know where the notes are while keeping your eyes on the music."

All of the above mentioned points are excellent to keep in mind. I'm sure that each individual teacher also has numerous other devices or aids to help with sightreading development. However, if the student doesn't sightread correctly progress will never be gained. There is an

excellent method to follow when sight-reading, which, if used will promote the greatest degree of progress.

1. First, look at what it is that you're about to sightread. The clef, meter and key signatures are first, as well as the tempo indications. Next, look through the body of the piece to locate repeat signs, changes of key or tempo, difficult rhythms, and any other details.

2. After getting a sense of the whole piece, next determine its difficulty in relation to an honest assessment of your sight-reading ability. This will enable you to choose a tempo in which you think you will get more of it right than wrong.

3. Set that tempo in your mind. Use a metronome. Count off a bar or two in preparation, then play the entire piece *without stopping*. This is the most important but difficult part of sightreading. Even if you have to stop playing for a bar or two or more, don't stop reading but keep your eyes moving across the line, in tempo, and resume playing as soon as possible. Always keep your eyes on the music while sightreading. Do not look down to the instrument and back to the music. This will develop a false sense of security that in order to play the correct notes you must look at the instrument, as well as cause visual confusion. In the long run you will feel more secure by keeping your eyes on the music, and trusting that you know where the notes are by feel.

4. When you have finished, and as long as you have gotten more of it right than wrong, turn the page, and repeat the procedure with a new piece. If you played it all correctly, then either select a more difficult piece to sightread or try it again at a faster tempo. If you played most of it

incorrectly, then select a slower tempo or an easier piece.

5. After having sightread a work, and, if it is something that you decide to actually learn, you will know where the problem spots are. Then, you can direct your practice to those areas, and use your time more effectively.

In conclusion, remember that sight-reading is a completely different discipline than learning to play your instrument technically. Sight-reading is learning to train your eyes to stay out of the way of what your hands can already do. Yes, the hand is quicker than the eye, as the old saying goes. It is a rare and special person whose reading skills will develop faster than their technical ability to play the instrument. Strive to make them as equal as possible.

Playing wrong notes is part of the sight-reading process. But only when you go from the beginning to end of a piece *without stopping*. As you study to become as good a musician as possible in many different ways, and, as you repeat this sight-reading method regularly, over time you will find these wrong notes will begin to disappear.

Sightreading ultimately should become sight-performing. So don't forget dynamics, articulation, and all the other musical elements when sight-reading. Merely playing all of the notes correctly is only a good beginning.



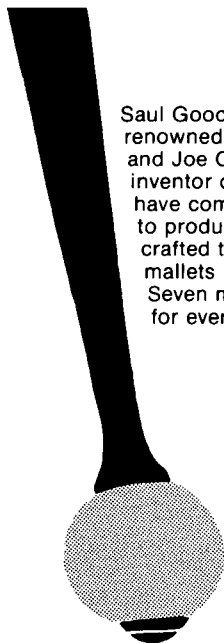
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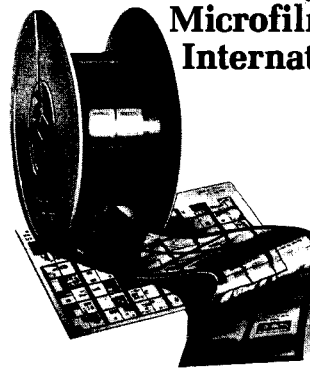
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Focus on Research:

On the Threshold of Beauty: Form and Structure in Varèse's *Ionisation* by David Harold Cox

The concept of the Golden Section and its influence on compositional structure is a fascinating subject. Cox has researched the major works of Varèse with an eye toward investigating this as well as other structural relationships which pervade pieces like Ionisation. His analysis helps us to understand better the enormous power as well as importance of this landmark work. - Richard C. Gipson

Ionisation, the first major piece written for percussion ensemble, is one of the most important works in the repertoire of twentieth-century music. Even if the musicologist of the future should succeed in paring down the whole century of music to its bare essentials, *Ionisation* is one of the few works he could not ignore. It symbolizes the complete emancipation of the percussion section of the orchestra; a vital development in the history of twentieth-century music and one in which Varèse was a pioneer. It is also an important piece within Varèse's small output. *Ionisation* is the climax of his long exploration of the expressive power of percussion and of his quest for a perfect musical structure in which to present the radical and challenging sonorities that were characteristic of his style.

Varèse composed *Ionisation* in 1930 and 1931 while on an extended visit to Paris. It seems such a natural work for Varèse to write, the culmination of trends in his music of the 1920's, that it is difficult to say whether his renewed contact with the European musical scene had any influence upon its conception. Varèse's interest in percussion had begun with his experience as a conductor in Paris and Berlin in the first decade of the century. It was further increased by his contact with the experiments of the Futurists in Italy in 1913.

When Varèse settled in America he began his own exploration of percussion sonorities, in a symphonic texture in *Amériques* (1920-21) and *Arcana* (1925-27), and for a chamber ensemble in which pitched and indefinitely-pitched percussion instruments were treated equally in a small orchestra of wind, brass and percussion in *Hyperprism* (1922-23) and *Intégrales* (1924-25). Within these two small orchestral works there are examples of pitched and non-pitched percussion instruments being combined into what is, in effect, a percussive texture, in which pitch material remains static and interest is focused upon the rhythmic combination of different tone-colors. Varèse's mastery of rhythm was so great that he could sustain the interest throughout such sections and these passages often form, as in the opening of *Intégrales*, some of the most original parts of the piece. The success of such passages lies in Varèse's combination of various types of incisive attacks with long patterns of decay, creating textures that are, in essence, an expansion of the natural contours of a single sound-event.

In all his works Varèse avoided the simple use of percussion for sensational effect. Instead he blended their sonorities in a texture in which each element in the ensemble is given material appropriate to its nature. In *Ionisation*, for example, long sustained sounds on *laissez-vibrer* instruments such as gongs or cymbals establish a background against which other instruments like drums, chinese blocks or bongos introduce various terse rhythmic patterns, creating a similar relationship between sustained and non-sustained sounds as exists between harmony and melody in traditional scores. Individual lines are superimposed to form a complex, but lucid, texture in which clarity is achieved by the

idiomatic treatment of percussion instruments. The contrast between individual lines enabled Varèse to combine a wide range of different sonorities and realize his conception of music as a counterpoint of sound.

A favorite image of Varèse in relation to musical structure was that of a great river whose contrasting currents paralleled the movement of his sonic counterpoint in acoustic space. Although the use of different rates of change in the gradual evolution of material and the characteristic attack decay sequence of his rhythmic language make Varèse's music seem fluid and formless, many of his works have a carefully organized underlying structure that gives coherence to the articulation of the musical material. Even within such a complex score as *Amériques*, thematic ideas recur in a logical order. In the internal organization of individual sections of *Intégrales*, Varèse began to make use of the proportions of the Golden Section, a concept he had explored more extensively in *Arcana*, where the position of each major climax is determined by a Golden Section relationship. In *Ionisation* Varèse achieved his most perfect realization of these ideas by creating a structure in which the Golden Section determines the shape of the entire work.

The Golden Section has long been recognized as an important principle in the construction of artistic forms. It is the ratio required to divide a length in two so that the ratio of the total length to the longer part equals the ratio of the longer part to the shorter part and its value to three decimal places (it continues indefinitely) is 0.618 of the total length. The use of this ratio gives two possible points within a piece at which significant structural moments might occur according to whether the shorter part

is placed first or last (Figure 1). In *Arcana* Varèse favored the former division of a combination of the two to create a more complex pattern that gives two points of structural significance (Figure 2). In *Ionisation* Varèse found a fourth possibility, in a design that encompasses the entire work.

An analysis of its thematic organization and other aurally perceptible landmarks shows that *Ionisation* can be divided into seven sections (Table 1). The relative dimensions of these sections are determined by several proportional ratios. The opening, central and closing sections are in proportion, (a) and (d) 2:3 and, temporarily ignoring the tempo change (whose purpose will become apparent later), (a) and (g) 1:2, and (d) and (g) 3:4. The two development sections, (c) and (e), are in the proportions 2:3 and the two halves of the \downarrow =69 part of the work, (a,b,c) and (d,e,f), are in the proportions 1:1 (Figure 3).

This use of proportions is also reflected in the structure of the opening of the main theme which progressively lengthens by a sixteenth note. The new tempo for the coda is also nearly in proportion to that for the main part of the work, subtracting one from each metronome mark for example produces the ratio 4:3. The differences between the two tempi have a more fundamental role in the design. The number of quarter notes in the coda has already been established by the proportional relationships between it and the opening and central sections. The second tempo is that required to make the coda the length that creates a Golden Section relationship that divides the work at its crucial structural point, the beginning of the central climax (Figure 4).

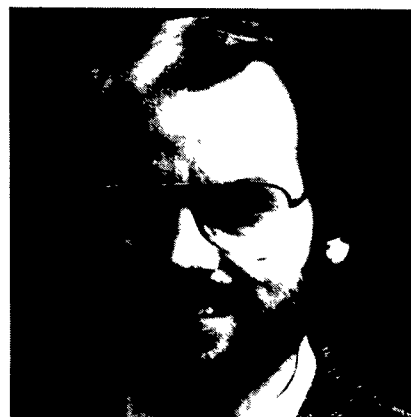
The overall length of *Ionisation* is 327.758 seconds, 126.956 seconds to (d), 200.802 seconds for (d) to the end. $[327.758 * 0.618]$ gives a Golden Section of 202.554 seconds, an imperceptible margin of error within the

overall time-scale of the work. The position and length of the central climax and the coda are thus determined by a combination of proportions between sections and a Golden Section ratio. The existence of these underlying structural relationships reinforce the aurally perceptible elements in the score and bring clarity and coherence to the design.

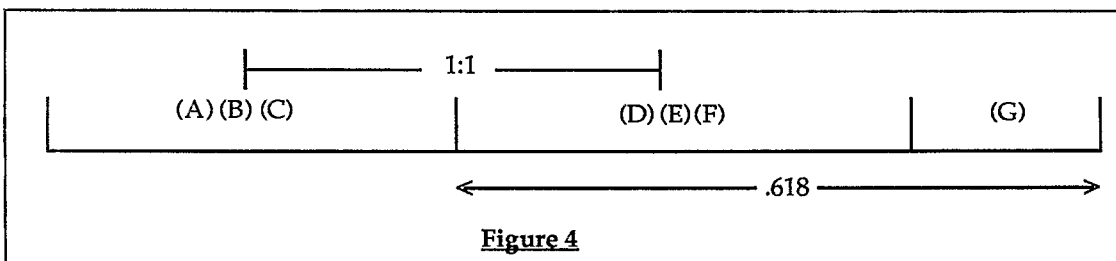
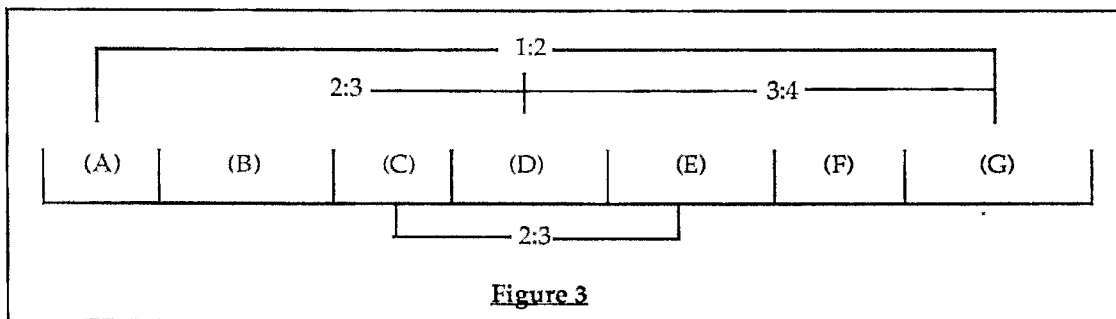
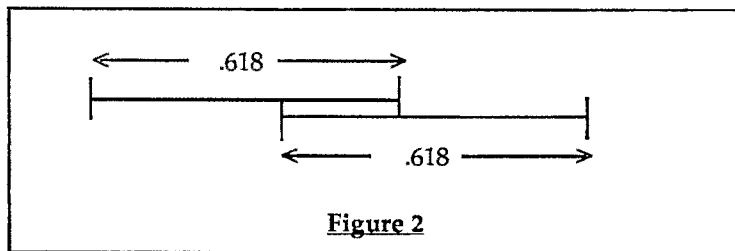
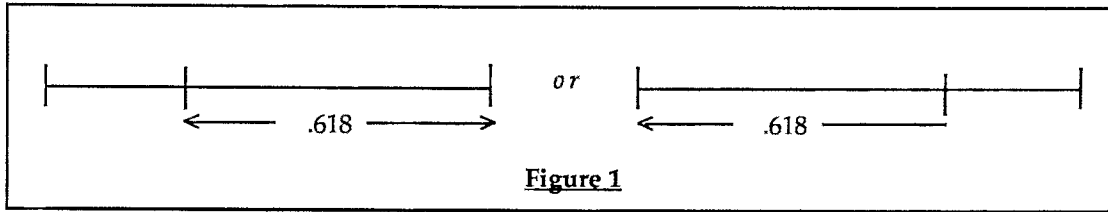
Although Varèse's temperament was fundamentally opposed to the imposition of restrictions upon his artistic freedom he did believe that music was the *organization* of sound. He rejected the futurist aesthetic that produced works that were merely a haphazard arrangement of noises. Nevertheless, in *Ionisation* as in his other works of the 1920's, Varèse juxtaposed and combined sounds that, to his contemporary audience, seemed remote from the normal conception of music, even though his critics recognized the origin of his inspiration in the spirit of the modern age. Varèse favored the hard sonorities of wind and brass (often in the extremes of their ranges) and percussion to the softer sounds of strings. He combined different layers of sound to create massive dissonant tuttis in which the various strands in the sonic counterpoint compete for ascendancy. The radical originality of his invention meant it was essential for him to find the most forceful method of articulation of his new sound-ideas.

Ionisation is, as its title suggests, an artistic product of a scientific age. Varèse's scientific knowledge of acoustics led him to his concept of music as a counterpoint of sound. The structure in which he chose to present his new sound-world was derived from mathematical principles used for generations in the organization of other art-forms. The textures of *Ionisation* are the result of his long search for a means of artistic expression appropriate for the new age of technology. In pursuit of that aim Varèse discovered the expressive power of percussion used inde-

pendently of pitched instruments for the first time and he also demonstrated his belief that *On the threshold of beauty, art and science collaborate.*



Richard Gipson
Editor, Focus on Research



<u>Section</u>	<u>Location</u>	<u>Description</u>	<u>Duration (in quarter notes)</u>	<u>Tempo</u>
(A)	Opening-Fig.1	Introduction	32	69
(B)	Fig. 1 - Fig. 5	Exposition	74	
(C)	Fig. 5 - Fig. 7	Development I	40	
(D)	Fig. 7 - Fig. 9	Central Climax	48	
(E)	Fig. 9 - Fig. 12	Development II	60	
(F)	Fig. 12 - Fig. 13	Recapitulation	38	
(G)	Fig. 13 - End	Coda	64	52

Table 1

Selected Reviews of New Percussion Literature and Recordings *edited by James Lambert*

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

Snare Drum Method Book

12 DUETS FOR THE INTERMEDIATE SNARE DRUMMER
C. Rudolph Emilson
\$8.00
Kendor Music, Inc.
PO Box 278
Delevan, NY 14042

The twelve duets found in this volume are arranged in a progressive order of difficulty with four duets in each of three grade levels from two to four. They are intended to provide opportunities for developing both rhythmic reading and roll skills.

The duets use all roll types from five-stroke to seventeen-stroke rolls, including six-stroke and ten-stroke rolls. Other rudiments included are flams, flamcaques, flam taps, flam accents, three-stroke ruffs, and Swiss army triplets. The author suggests a rudimental approach throughout.

The imitative writing in these duets provide some pedagogical benefits. Often, one player rolls while that player's duet partner executes the rhythmic base equivalent of that particular roll. The imitative writing also provides a helpful approach to improving rhythmic accuracy and stability, especially if the duets are used in a teacher—student context. One can question, however, the wisdom of writing all twelve duets in 2/4 meter, especially considering the difficulties students have reading in compound meters.
- John Raush

Keyboard Percussion Solos and Method Books

BARCAROLLE AND SCHERZETTO
II
Edmund J. Siennicki
\$4.95
Ludwig Music (1988); Cleveland

This work is a medium-easy 2-mallet marimba solo with piano accompaniment. Bar-

carolle is a slow, melodic 6/8 (dotted quarter = 56) with legato rolls and flowing phrases. The movement ends with piano octave rolls. Scherzetto is in a fast 3/4 (quarter = 120) with a combination of tenuto and staccato notes in repetitive 4-measure phrases. The composer indicates that octave transpositions may be in repeated sections. All dynamics, phrasings, articulations, etc., are clearly marked. Mallet hardnesses are indicated.

The piece would work well for beginning keyboard percussionists at the junior high or early high school level.
- John Baldwin

MACEDONIA III
Nebojsa Zivkovic
\$4.00
Studio 4 Productions
Distributed by Alfred Publishing Co., Inc.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys, CA 91410

Macedonia is a two mallet marimba solo with piano accompaniment. Written in 7/8 meter, the work combines a charming melody with a folk song dance style that creates an enjoyable selection.

Zivkovic indicates a "Molto vivo" tempo for this one page work. The music follows an ABA form with repeats of both the "A" sections an octave below. There is a good quantity of melodic and rhythmic contrast in the marimba part and the piano accompaniment is well written but not difficult. The overall duration of the work is approximately two minutes. At a time when there is often a lack of depth in intermediate keyboard solos, *Macedonia* is a welcome addition. A high school or young college percussionist would enjoy this music. It would also be suitable for high school "solo and ensemble festivals" and could be performed on xylophone if a marimba was not available.
- Mark Ford

RAIN DANCE III
Alice Gomez and Marilyn Rife
\$3.50
Southern Music Company
San Antonio, Texas

Rain Dance is a four mallet marimba solo with a performance time of approximately 4.5 minutes. It is divided into four distinct sections with each of the first three sections ending with a ritardando leading to a fermata. It is based on the D dorian mode throughout.

The first section is in 2/4 and has a tempo marking of quarter = 92. The right hand usually plays a series of simultaneous 3rds or 4ths in broken 16th note patterns of the right

hand. The time signature changes to 6/8 for the second section. The right hand continues the same type of duties as before while simultaneous 5ths are added to the left hand's part. The third section has a time signature of 4/4 and a tempo marking of quarter = 58. All of the notes are to be rolled and the smallest note values are quarter notes. The last section is a shortened version of section one.

This solo concentrates more on rhythmic patterns between the right and left hand parts than on melodic or harmonic development. It is also fairly repetitious and should be relatively easy to memorize. These factors will help make this piece attractive to students who want to play an "active" sounding piece but are in the early stages of four mallet technique. (One exception to the limited technical demands is that the right hand must play an interval of a 9th in the rolled section.) Because of its sufficient length, *Rain Dance* would be appropriate for juries and/or recitals. It should be very appealing to most beginning/intermediate four mallet students.
-Lynn Glasscock

PLAN FÜR MARIMBA - TOCCATA
V
Masa-Aki Hayakawa
Cost not given
Musicverlag Zimmerman, Frankfurt am Main

Toccata is a ten minute, one movement work for the four mallet marimbist. Incorporating both standard and graphic notation, the work combines single note lines, chorale-style chords, one-handed rolls vs. a moving line, and the like. The work is mostly dissonant and due to the graphic notation, highly improvisational. Perhaps the most interesting notational aspect is that the last two pages are in fact the first two pages upside down. This creates a stronger sense of form in a type of mirror-image symmetry.

While the printing is certainly first-rate, there are a few "non-typical" graphics used, and no explanation of these is provided. The publisher will provide (at additional cost) one possible realization of the work as provided by the composer. While that would certainly clear up any notational uncertainties, it would also eliminate the improvisational nature of the work.

Many of us have used multi-percussion works to provide a graphic notation experience to our students. As the work is only moderately difficult, *Toccata* may be a viable alternative to teaching such notation.

-Rich Holly

THREE FANTASTIC SONGS

Nebojsa Zivkovic

\$4 00

Studio 4 Productions, Alfred Publishing Co., Inc.

16380 Roscoe Blvd. P.O. Box 10003
Van Nuys, CA 91410

Three Fantastic Songs is a three movement work for four mallet marimba. Approximately six minutes in length, the three movements all explore mallet independence, rolled chords, block chords, and interesting metric variations. While harmony is mostly dissonant, there are some nice voicings of seventh and ninth chords mixed in. Each movement has more than one theme, and they are a combination of rondo tactics and being through-composed. Movements one and two use an *idée fixe* to help tie sections together. *Three Fantastic Songs* should be a nice challenge for the upper-level undergraduate marimbist.

-Rich Holly

THE PERCUSSION KEYBOARDS (Vol. 1 & Vol. 3) III-VI

Emmanuel Se'Journe'

\$13 Each

Editions Musicales: Alphonse Leduc
175 rue Saint Honore
75040 Paris cedex 01

This collection for marimba and vibraphone presents a series of scales and exercises which include both melodic (Vol 1) and harmonic (Vol 3) approaches. The texts covers nearly all scales and includes the common modes as well. The author takes care to point out that the gesture or physical approach to performance determines everything: stroke, attack, precision, sonority, phrasing, and musicality.

The photographs and diagrams are clearly presented as are suggested body positions and movements. The movements covered include elbow and wrist rotation, whip movement, shoulder motion, small and large elbow motion, and body independence. The print is very clear, and the material is valuable for players and teachers. Highly recommended.

-George Frock

Timpani Repertoire

SCENA SLAVA II

Jurgen Ulrich

Zimmermann (1986); Frankfurt

This is a medium-easy solo for 2 timpani with piano accompaniment. No pitch changes are required. The three short rolls are untied. A few double-struck notes are used (very minimal independence). Dynamics range from *ppp* to accented *ff*. The work is in ABA form—A's are in 3/4 (dotted half = 76) and B is in a "molto rubato" 6/8 (dotted quarter = 48). All dynamics, articulations, etc., are clearly marked. Mallet choices are not indicated.

The piece would work well for a beginning timpanist for a junior high or early high school music festival or recital.

-John Baldwin

CORTEGE V

Steve Grimo

\$4 00

Southern Music Company
San Antonio, Texas 78292

Cortege is a three movement solo for four timpani with a performance time of approximately six minutes. Dynamics play a very important role throughout the piece and have been carefully notated. Some suggestions for stickings and muffling are also given.

The first movement has a tempo marking of quarter=60 and, except for one 5/4 measure, has a time signature of 4/4. The beginning pitches are (from low to high) E, B, D, and G#. There are no pitch changes in this short (18 measure) movement. The second movement is primarily in 6/8 and has a tempo of quarter = 192. The tuning is F# B E and G and later changes to G C D G. It is the most rhythmically active of the three movements and is approximately equal in length to the other movements combined.

Throughout the solo there are several "effects" which are utilized. These include such things as playing with a wire brush and rattan stick, playing in the center to edge after a note is played. The use of grace notes and the rhythmic playing of two against three (or four against six) are other noticeable features of this piece.

There are several printing mistakes which give the impression that it was printed quickly without adequate time for proofing. This is unfortunate but should not detract from the solo itself which is well conceived and should be a very enjoyable solo for the intermediate to advanced timpanist.

-Lynn Glasscock

SONATA for THREE TIMPANISTS (four drums each) IV

Geary Larrick

\$10

G and L Publishing
2337 Jersey Street
Stevens Point, WI 54481

This is a very interesting composition for three performers. It is dedicated to The Percussion Group of Cincinnati. Each player needs a standard set of four drums, and each player needs three pairs of mallets; general, wood, and soft. The movements are Allegro, Andante, and Gigue. The parts are not difficult by themselves, but the interaction of the parts will require a degree of maturity and sensitivity. The second movement which is titled "For the Left Hand", is an entire movement based on the F major Chord. The Gigue is the more challenging movement and includes several passages of continuous triple figures.

Because of the unique instrumentation of this work, it should be interesting for performers and audience alike. The print is very clear although there are page turn problems in the 2nd and 3rd players parts. Most highly recommended.

-George Frock

CONCERTO for TIMPANI et ORCHESTRA (piano reduction) VI

Lucien Frechon

\$41.75

Jean-Claude Tavernier

Theodore Presser Co. Selling Agent

This is an excellent concerto scored for 5 pedal timpani which includes extensive tuning changes. The first movement starts with a fanfare type introduction, includes an independent section for 3 mallets, and closes with a bold section of mostly 16th notes. The second movement requires a moving theme with the left hand which is accompanied by an ostinato or one note pattern with the right. The third movement opens with a triplet theme which returns after a contrasting middle section.

The tuning requirements are playable after extensive practice, and the scoring requires a 20" timpani. Each movement requires chromatic tuning while playing, mallet changes, and the ability to perform cross rhythms. The mallet changes are clearly marked as are the tuning changes. The print is clearly written and seems to be edited with care. The technical demands are such that both the soloist and accompanist must be advanced players. This is an excellent addition to our solo literature and should be considered for advanced recital programs.

-George Frock

INTERNATIONAL STYLE ETUDES for TIMPANI III-IV

Alice Gomez & Marilyn Rife

\$7.50

Southern Music Co.

1100 Broadway
San Antonio, TX 78292

This is a collection of 8 etudes for educational study or recital performance. The collection is divided into four categories; Latin, American, Eastern, and South American. Each category presents stylistic concepts from the represented culture. Special instructions and notations are indicated at the beginning of each etude." This quote from the forward offers an excellent description of the content of this collection.

The studies are challenging and offer appealing additions to the solo timpani repertory. The solos include special technical and musical requirements such as playing in the center of the head, jazz feel interpretation, rim shots, and combining playing on timpani and suspended cymbal or hi-hat.

Southern Music has done an excellent job of editing this collection. The print is easy to read, and each solo is presented in an order which avoids page turns. Because these solos are written with a reference to popular music of the various countries, the solos will be a "turn-on" for high school and young college students.

-George Frock

TIMPANI: THE SOLO COLLECTION III-VI

Thomas A. Brown

\$6.95

Belwin Mills, distributed by Columbia
Pictures Publications
15800 NW 48th Avenue
Miami, FL 33014

This collection of graded studies for timpani is organized into four sections. Sections one, two and three contain, respectively: eight one-page solos for two drums; six one-page studies for three drums; and four, four-drum works. A concluding section contains five selections, each two pages in length. These latter are designed as contest solos, and include two pieces for two drums, and three solos for three drums. Levels of difficulty of studies in the volume range from grade three (three inclusions) to grade six (four selections). In addition, seven grade four solos and nine grade five pieces are included.

Solos in all of the grade levels in this volume are characterized by tuning changes, a variety of meters and dynamic levels, and technically demanding passagework. They will be useful etudes for high school and college timpanists, who should particularly enjoy the many opportunities for exhibiting their technical prowess.

-John Raush

STUDIES FOR TIMPANI, VOLUME 3: ADVANCED VI

Siegfried Fink

Cost not given

N. Simrock
Hamburg—London

Designed for "the advanced pupil who has attained a corresponding level of technical and rhythmical security," the fifty-seven selections in this text address specific performance problems confronting the professional timpanist, including challenging rhythms and meters, crossing, double-sticking and shifting techniques, staccato and legato articulations, tuning, pedaling, and the execution of glissandi.

Most of the studies are one page in length, and are devoted to a particular musical or technical concern; however, there are, in addition, three longer concert pieces intended to display the "player's accomplishments in examinations of concerts." A very valuable feature of this text is the brief written material of an

instructional or explanatory nature, which prefaces many of the studies. An English translation is provided. Some of the studies examine problems unique to contemporary timpani performance practice, such as playing with two mallets in each hand, reading music notated in two systems, using five, six, seven, and even eight drums, playing "cross rhythms" and reading mixed meters, and pedaling melodic passages.

This publication is certainly a credit to both the author and publisher. They have produced a text that will be sought after by every serious student of the art of timpani performance.

-John Raush

Percussion Ensemble Literature

FESTIVE DRUMMING

Yiu-Kwong Chung

\$15.00

Chinese Percussion Development Centre
c/o Yiu-Kwong Chung
543 East 24th Street
Brooklyn, NY 11210

Percussion from the Far East has always been a source of attraction for most western ears. Yiu-Kwong Chung has arranged *Festive Drumming* from traditional Chinese music called "An-hui Flower-drum Lanterns." This work, which can be performed on Chinese drums or suitable substitutions, is derived from an art of dancing and singing that has prevailed in the An-hui province since the early 15th century. Chung states in the performance notes that "During the dance performance, the vocal line is accompanied only by a percussion ensemble." Over the centuries the ensemble music has been refined into a highly structured instrumental work. "With its momentum and lively rhythms, this work depicts the An-hui peoples' festive mood."

The instrumentation for *Festive Drumming* includes a Chinese bass drum, small barrel drum, big band gong, piccolo hand gong, small hand gong, lion cymbal, and small jing cymbal. Chung describes each of the instruments and suggests possible substitutions for the drums. The gongs and cymbals are intrinsic to the traditional timbre of Chinese music and Chung does not offer any substitution for these instruments.

The music centers around the bass drum as the leader of the ensemble. As the work proceeds through many meter changes, the bass drum part, which can be doubled by the barrel drum, elaborates shifting accents and timbre changes from the rim to the center of the drum. Much of the musical contrast is achieved through the bass drum and dynamic changes while the texture remains constant.

Festive Drumming is a driving ensemble work that would prove to be an interesting program

choice. The music would be effective with the instrument substitutes, but would be much more appealing performed on authentic instruments.

-Mark Ford

Percussion Textbooks

PERCUSSION: AN ANNOTATED BIBLIOGRAPHY

Dieter Bajek

\$18.50

The Scarecrow Press, Inc.

52 Liberty St.

Metuchen, New Jersey 08840

This hardback textbook is a 185 page tome full of valuable information regarding materials published in the English language in the last twenty years which have an emphasis on contemporary notation and performance of percussion.

Austrian-born Dieter Bajek studied and taught music at La Trobe University in Melbourne, Australia. He has performed percussion as a drummer in a dance band and as a percussionist in contemporary music ensembles. In this text *Percussion: An Annotated Bibliography*, Mr. Bajek's organization of the sixteen chapters deal with: 1. Comprehensive handbooks and general reference texts; 2. Construction, maintenance and repair; 3. Notation of contemporary music; 4. Contemporary composition and orchestration for percussion; 5. Instruction and performance: orchestral instruments; 6. Instruction and performance: popular and rock music; 7. Instruction and performance: jazz music; 8. Percussion in folk music; 9. General musicianship, teaching methods and references; 10. Percussion in history; 11. Research and technology; 12. African music; 13. Indian music; 14. South-East Asian music; 15. Latin American music; 16. Music from other areas. In addition, three appendices include: 1. A selected list of percussion music, transcriptions, and analyses; 2. Relevant bibliographies, indexes and reviews; 3. Listing of percussion magazines and other musical journals with regular features on percussion. There is also a very effective authors index.

Most entries do have annotations and are cross-referenced. This reference book by Dieter Bajek is an invaluable tool for the professional percussion educator/performer, or arranger/composer. Congratulations to Mr. Bajek and Scarecrow Press for such a comprehensive bibliography.

-James Lambert

PERCUSSION METHODS FOR THE COLLEGE MUSIC EDUCATION MAJOR

Douglas Wheeler
Douglas Wheeler
1224 Deering Street
Cleveland, MS 38732

Doug Wheeler's 91-page paperback text-manual is a 1987 publication intended for use with the college/university percussion methods class. This book is a product of Dr. Wheeler's lecture-material in his own teaching of these percussion methods classes.

There are nine divisions of this straightforward textbook which include: 1. Introduction (including information on grips, acoustics and drumhead replacement); 2. Snare drum (tuning and associated exercises); 3. Mallet instruments (ranges, grips and exercises); 4. Multi-percussion (exercises and implements); 5. Timpani (discussion on ranges, mallets, tuning, playing area and associated exercises/etudes); 6. Accessories; 7. Percussion Terms; 8. Notes (footnotes); 9. Bibliography.

Doug Wheeler presents ideas which he states "seem to work with my students and my playing. If your method differs from mine, this is not a condemnation of your method; perhaps the two can supplement one another.

This is a very good manual for percussion educators in colleges to compare with their own methods-both for reinforcement and perhaps for conceptual contrast.

- James Lambert

Percussion Recordings

FOUR CHAMBER PERCUSSION WORKS

Michael Udow
\$12.95 plus \$1.50 shipping
University Record Productions
The University of Michigan School of Music and Equilibrium Inc.
Ann Arbor, Michigan 48109-2085

Since the mid-1950's the University of Michigan has been fortunate to develop a fine percussion program. Through the direction of James Salmon, Charles Owen, and currently Michael Udow, the University of Michigan percussion studio has been recognized for excellence in performance, publications and recordings. With the release of this album, Mr. Udow will have another feather to add to his cap. The University of Michigan Percussion Ensemble performs these four chamber works with precision and style that captivates the listener.

The most impressive of the four works is Bog Music written in 1978 and winner of that year's Percussive Arts Society Composition Contest. A challenging work for percussion soloist and accompanying trio, Bog Music proceeds through three movements of varying instrumentation to a resounding climax. Udow's

choices of timbres are effective and well thought out. In fact, the composer indicates that "there are timbral references to the 1930's and 1940's percussion music of Henry Cowell, Lou Harrison and John Cage." Special kudos to Paul Harkins who is the soloist on this recording. His performance is expressive and well executed.

Timbrack Quartet #1 is a short work in which each player performs on a timbrack, a group of wooden and metal idiophones set up in the configuration of a keyboard. This music could have possibly been inspired by Udow's use of the timbrack in Bog Music which was written in the same year as this quartet. An interesting array of sounds are by this unique application of common percussion instruments.

The late Pat Hanley commissioned the earliest composition on the album entitled *A Bird Whispered, Your Children are Dying* (1977). Here a marimba soloist performs on stage while three others play crotales around a concert hall. In the end the ensemble is on stage with the soloist on chimes while the others are playing graduated slapsticks. This work is highly organized and received a fine performance here, and it would probably be more potent in a concert setting.

The least successful work included on this album is Rock Etude #7 co-written with Bill Douglas. Based on scat singing supplied by Mr. Douglas, Udow adapts two supplemental sections to the scat rhythms, one for five players on one marimba and the other for an assortment of toms, bass drums, bell plates, and gongs. All of this transpires within two minutes and forty seconds which causes the work to seem fragmented and static.

The recordings on this album are crystalline clear with each instrument sounding true to its nature and not processed and filtered. Music for Percussion, Inc., publishes Rock Etude #7; the remaining works are published by Equilibrium Press. The album is accompanied by a handsome eight page booklet that describes each work and gives score samples.

Congratulations to Michael Udow on this successful project and to the University of Michigan for promoting new music for percussion. This album would be a fine addition to the library of any musician who is interested in new works for percussion.

- Mark Ford

LA KORO SUTRO

Lou Harrison
Price not available
New Albion Records, Inc.
584 Castro #463
San Francisco, CA 94114

In all aspects, Lou Harrison represents the successful marriage of music of the far east and the vitality of American new music. This

compact disc, which contains *La Koro Sutro*, Varied Trio, and the Suite for Violin and American Gamelan, is most assuredly the finest recording in Harrison's discography. New recordings and premiers are no strangers in Lou Harrison's life and I will refrain from highlighting his 71 year career at this writing. However, to those of us in the percussion world, Lou Harrison's writings, compositions, and instrument innovations have been a source of inspiration and motivation for years.

La Koro Sutro is not an early composition of Harrison's but it has waited 16 years to be recorded. Written in 1972 for 100 voice chorus with American Gamelan, harp and organ, *La Koro Sutro* is organized into eight movements and based on an Esperanto text (an artificial international language invented in 1887, characterized by a vocabulary based on word roots common to many European languages). The title means 'the Heart Sutra' and is the most profound of Buddhist sutras. Obviously Harrison chose this text not only because of his interest in Buddhism but also for its rich inspirational lines: "Here, O Shariputra, form is empty, and the void is form itself, from void to form is no distinction, form if not distinct from voidness. That which form has, that is empty also, that which empty is, itself has form. The same is true of feeling and perception, the impulses and the conscious."

Director Philip Brett conducts the chorus of the University of California at Berkeley and the American Gamelan (directed by William Winant) through *La Koro Sutro* effortlessly. The performance is never forced and the recording quality is excellent. Even though this music is somewhat predictable, it is compelling just the same. In some areas the chorus divides and supports a penatonic melody with a bass pedal point that reminds one of early medieval counterpoint with an oriental flavor. This is combined with the wonderful gamelan built by William Colvig that envelops the timbre spectrum with vivid rhythmic colors. Often the bass line of a movement is performed on gongs and, when Harrison chooses, the total elements can sustain and lift the listener above the natural structure of the text to a metaphysical environment of sound.

"Varied Trio" is a recent composition written in 1986 for violinist David Abel, pianist Julie Steinberg, and percussionist William Winant. A five movement work of varied textures, this trio finds the musical style of Harrison's 1960's and early 70's present but somewhat transformed. For example, the first movement centers around the violin with accompaniment that is reminiscent of his eastern influences. Yet the solo line is more progressive with a yearning of sadness that is not present in Harrison's earlier compositions. This is also evident in David Abel's expressive violin performance in the middle movement "Elegy." The percussion and piano are mainly supportive throughout the work with the exceptions of "Bowl Bells," a concerto of sorts for rice bowls (rice bowls have never sounded

better!) and the final movement "Dance" which grooves with piano and violin unisons accompanied by Chinese drums and baker's pans.

The final selection on this disc is the Suite for Violin and American Gamelan. Written in 1973, this suite is influenced by *La Koro Sutro* and the traditional Japanese gamelan style. David Abel is again the featured violinist and William Colvig's American gamelan offers a unique ensemble. Co-written by Richard Dee and conducted by percussionist John Bergamo, this suite opens with a violin solo with sparse percussion entrances. It is the longest movement of 6 and offers little influence from the above sources already cited. Followed by the dances *Estampie* and *Air*, three *Jhalas* and concluded with a *Chaconne*, the suite is well balanced and offers a great deal of contrast from movement to movement. Abel's violin captures the many moods of Harrison's music and Bergamo's expertise in percussion and new music was no doubt a major asset to this performance. With such fine artists available, the Suite for Violin and American Gamelan was an excellent choice to bring this recording to a close.

I assume that New Albion Records will issue this release as a vinyl LP as well as a CD. Whatever your choice of format, *La Koro Sutro* will prove to be enjoyable and stimulating listening.
- Mark Ford

Multiple Percussion Solo

THERAPY VI
John Serry
\$9.00

Studio 4 Productions, Alfred Publishing Co., Inc.
16380 Roscoe Blvd., P.O. Box 10003
Van Nuys, CA 91410

Buy It.

For about a week I felt strongly that that's all that needed to be said about *Therapy*, but then I realized that at least an explanation of what the piece is about would be in order.

Of course, my review may be prejudiced in that I have known John Serry for 18 years, and also in that I have been performing *Therapy* for ten years since I received a copy in manuscript form. It pleases me to no end that this work is now published and readily available.

Therapy is a three-movement work for the advanced multi-percussionist. The movements and instrumentation are as follows: *Anxieties*, for bass drum, tenor drum, four bongos, three cowbells, three temple blocks, triangle, splash cymbal and two wood blocks; *Fantasies* for chimes, vibraphone, bells and

crotales; and *Aggressions* for five timpani and gong. It should be noted that *Aggressions* may be performed without the other two movements. Mr. Serry provides an alternative ending to the work for this option.

Therapy is a must for all multi-percussion libraries, or if you are in the market for terrific timpani solos. The rhythms and coordination of the piece are very difficult but definitely worth the time it takes. As you might surmise from the movement titles, it may help performance if an abundance of facial expressions and a touch of acting are employed. In any event, buy it. You'll like it.

Rich Holly

Drum Set Literature

DYNAMICS IN TIME I-VI
Jim Chivers
\$14.95
Pulse Music
Suite 193B - 133 W. 5th Avenue
Vancouver B.C., Canada, V5Y 3X1

This book deals with two of the most basic elements of drum set performance - a solid sense of time and the ability to use and control dynamics. The only instruments needed for the majority of exercises are the snare drum, bass drum and hi-hat. The use of a metronome is essential throughout the book.

The first twenty pages are devoted to concepts and general instruction which are presented in a very clear and thorough manner. The exercises are then divided into five sections. The foot pattern remains the same in all sections and is made up of four quarter notes on bass drum plus quarter notes on two and four for the hi-hat.

In section I, the snare drum is required to divide the pulse into two, three, four, six and eight equal parts with each division being a separate exercise. Section II puts several of these note groupings together in various combinations. Section III is fairly short and is a basic introduction to dynamics. Graphs are sometimes used to effectively show correct and incorrect ways of their interpretation. Section IV presents the same kind of combination exercises found earlier in the book and adds a wide variety of crescendos and diminuendos that are to be adhered to as carefully as the precise division of the pulse. Section V gives examples of how to use all of the previous material for achieving dynamic independence, playing "fours", incorporating rolls and utilizing the entire set.

This is another in the small but growing number of books in which the main objective is to convey a particular concept about performance rather than to present a series of impressive exercises. Without a doubt, these exercises do not look difficult, nor will they sound particularly impressive to the average

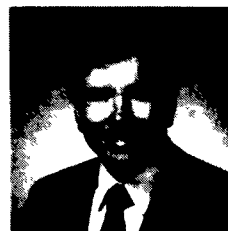
listener. Yet, they may actually be as demanding and have the potential of improving actual performance as much as any collection of complex exercises one could obtain.

Dynamics in Time is intended for the serious student at any level. Anyone who is looking for help in these particular areas of performance should definitely consider this publication.

-Lynn Glasscock

Difficulty Rating Scale

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



James Lambert, editor, *Selected Renewals*

NEWS : Chapter News and Membership News

edited by John Baldwin

INTERNATIONAL CHAPTER NEWS AND NEWS FROM PROFESSIONAL PERCUSSIONISTS

THE NETHERLANDS - Professional Percussionists

September 17, 1988, will be a well-remembered day in history for all drummers in the world. In two continents there will be big Drum Festivals: Modern Drummer organizes the Drum Festival '88 with clinics by **Peter Erkskine**, **Carl Palmer** and **Harvey Mason**. In Rotterdam, Holland, Slagwerk '88 is organized for the fifth year by 'Gigs' in cooperation with 'Slagwerkkrant' and the Music '88 Fair. The clinic program is even more spectacular than last year when **Gerry Brown** and **Mel Gaynor** played in the Ahoy for an audience of a thousand drummers:

- 1 Billy Cobham plus 64 drummers
For: Guinness Book of Records, world, television
- 2 Charles Schouten
- 3 Steven Boston+ percussion group
- 4 Charlie Morgan (Elton John, Kate Bush)
- 5 Raul Rekow (Santana, Super Congarilla)
- 6 Bill Bruford
- 7 Ed Thigpen
- 8 Geoff Dunn & Fred van Volten

SWEDEN - Professional Percussionists

The Swedish percussion ensemble **KROUMATA** has added many concerts to its already-impressive list of engagements: East Germany, "Musik-biennale-87" in Berlin, Stockholm, Scandinavia, Japan, Paris,

London, and Cardiff. Several of their concerts have been recorded live, including Stockholm (LCM 102 "The Kroumata Percussion Ensemble and Friends, Live in Stockholm") and Tokyo (with **Keiko Abe** for the Nippon Columbia label). Most recently they performed for an enthusiastic audience at PASIC '88 in San Antonio, Texas.

USA CHAPTER NEWS

** indicates PAS Chapter President*

ARIZONA - Chapter News

*Kirk W. Sharp**

On June 13th and 14th, 1988, the University of Arizona hosted a Yamaha Summer Marching Camp with fifty-eight students and educators participating. The featured clinician was marching percussion expert **Fred Sanford**.

Gilbert High School in Gilbert, Arizona, was the site of a Yamaha Summer Marching Camp June 16-18, 1988. Forty-five area students and educators attended this year's camp. The guest clinician was DCI adjudicator **Bill Woods**.

CALIFORNIA - Chapter News

*Tom Rance**

Area educators attended a Yamaha summer Marching Camp at U.C.L.A. June 29th and 30th, 1988. **Fred Sanford**, a consultant for orchestral Instruments at Yamaha Corporation of America, was the guest clinician.

Riverside Community College in Riverside, California, was the site of a Yamaha Summer Marching Camp July 28th and 29th. Seventy-five area students and educators were present for the two days of seminars and instruction. Guest clinician at this year's camp was **Fred Sanford**

CALIFORNIA - Professional Percussionists

Music From Bear Valley celebrated its 20th Anniversary Season this past summer. On hand in the percussion section for the two-week-long festival were **James Lemons**, **Craig Cory**, and **Dr. John Baldwin**. Performances included a Pops Concert (music of Gershwin), a Children's Concert (*Who Killed Cock Robin?*), a Chamber Music Concert (*65 Years From Tomorrow*), an opera (*Barber of Seville*), and 5 orchestral concerts (*Barber's Concerto for Piano*, *Dvorak's New World Symphony*, *Mahler's Songs of a Wayfarer*, *Debussy's L'Après Midi D'un Faune*, and *Tchaikovsky's Symphony No. 4*).

ILLINOIS - Chapter News

*Robert Chappell**

Marvin Sparks, Jr., has accepted a position at Eastern Illinois University where he teaches percussion, Black American Music, Evolution of Jazz and Rock Music, and directs the Latin Percussion Group. Marvin has been a professional percussionist for over 12 years, and just recently received his Masters in Percussion Performance at Eastern Illinois University, where he studied with Professor Johnny Lee Lane.

L. Scott Ney has accepted a position as graduate teaching assistant in percussion at Eastern Illinois University. Scott studies with Professor Johnny Lee Lane. He recently graduated from the Boston Conservatory of Music, where he studied percussion with Arthur Press. At Eastern, Scott will teach non-majors and assist with all percussion activities.

Rick Micou has accepted a position as graduate teaching assistant in percussion and bands at Eastern Illi-

nois University. He is studying percussion with Professor Johnny Lee Lane. Rick works with the marching drum line and assists in the band area. He is a graduate of Mississippi Valley State University, where he studied with Ricky Burkhead.

Eastern Illinois University recently purchased the entire **Franks Drum Shop Percussion Library**. The library will be housed in Booth Library on the campus of Eastern. The library is one of the largest and most extensive in the world, and was put together by Mrs. Jan Lishon during many hours and years of work. Eastern will continue to update the library and make it available to percussionists around the world. For more information, please contact: Professor Johnny Lee Lane, Department of Music, Eastern Illinois University, Charleston, Illinois, 61920, 217/581-3817.

KANSAS - Chapter News

*Dean Kranzler**

On June 27-29, 1988, the University of Kansas at Lawrence hosted a Yamaha Summer Marching Camp. Forty educators attended the three days of events, including instruction by marching percussion authority

KENTUCKY - Chapter News

*James Campbell**

The University of Kentucky hosted a Yamaha Summer Marching Camp June 20-22, 1988, at Lexington. Forty educators and 150 students attended sessions conducted and presented by Jim Campbell, Percussion Instructor at the University of Kentucky and Drum Instructor for the Rosemont Cavaliers.

Over 200 people attended the first Yamaha Percussion Symposium at the University of Kentucky in Lexington, July 17-19, 1988. This year's symposium featured clinics and concerts by Vinnie Colaiuta, Dave

Samuels, Dave Mancini, Fred Sanford, Norbert Goldberg and Phil Bloch, plus exhibits by percussion manufacturers. Jim Campbell, Percussion Instructor at the University of Kentucky, hosted the symposium.

LOUISIANA - Chapter News

*John Raush**

Larry Anderson has been appointed as Assistant Director of Bands and Percussion Instructor at Northeast Louisiana University, Monroe, LA. Formerly Assistant Band Director and Percussion Instructor at Union High School in Tulsa, Oklahoma, and a member of the Tulsa Philharmonic Orchestra, Anderson is teaching applied percussion, percussion ensemble, jazz ensemble, concert band, and assisting with the marching band. In addition, he is serving as Principal Percussionist and Timpanist with the Monroe Symphony Orchestra.

MICHIGAN - Chapter News

*Terry Breese**

John Alfieri was awarded a 1988 **Kenndy Center Fellowship for Teachers in the Arts** for his work in teaching and composition. He was also awarded a \$5000 **Creative Artists Grant** from the Michigan Council for the Arts for the creation of a new work for orchestra and percussion. Alfieri is the Instructor of Percussion and Director of the Percussion Ensemble at the Interlochen Arts Academy, Interlochen, Michigan.

Joseph Gramley was awarded the coveted **Presidential Scholar in the Arts Award** for his outstanding accomplishments in percussion. He is a recent high school graduate of the Interlochen Arts Academy where he studied percussion with John Alfieri.

MICHIGAN - Professional Percussionists

Grand Rapids, MI — David Via has joined Yamaha Music Corporation,

USA, Musical Instrument Division as Concert and Marching Percussion Product Specialist, announced Jay Wanamaker, Marketing Manager for Yamaha Concert and Marching Percussion. His responsibilities include customer support vis-a-vis product warranty, artist relations with Yamaha clinicians, and representing Yamaha at trade shows and other events.

Previously, David served as Administrative Manager of the Percussive Arts Society. In this position, he acted as Advertising Manager for Percussive Notes magazine and Executive Editor of the PASIC Preview issue. David is well-known in the musical community for supervising and managing the exhibit area and registration at the Percussive Arts Society International Convention (PASIC) from 1985-88.

Playing percussion since the age of 10, David received a B.A. in Music Business from Millikin University, Decatur, Ill., and a Master of Music in Percussion Performance from Northwestern University. He has been a soloist with the Millikin-Decatur Civic Symphony and percussionist for the Chicago Civic Symphony. David has also performed as percussionist for numerous theatrical orchestras.

"We are proud to have David Via on our staff," commented Mr. Wanamaker. "His extensive background, in addition to his popularity in the music community, will be of great value in providing high-quality service to Yamaha dealers and artists."

Salvatore Rabbin, Principal Timpanist of the Detroit Symphony Orchestra since 1958, has accepted the position of adjunct Professor of Music at the University of Michigan for the 1988-89 year.

MISSOURI - Chapter News

Dan Dunavan*

In conjunction with Kansas City's hosting of this year's DCI Championship, Yamaha Corporation of America provided daily seminars at the Westin Crown Center Hotel. Over 35 educators and 150 students took part in the daily seminars. Featured clinicians were Fred Sanford and Yamaha Marketing Manager and reknowned marching percussion authority, Jay Wanamaker. Seminar topics included arranging, drill writing, practice and warm-up suggestions, plus demonstrations on electronic percussion.

NORTH CAROLINA - Chapter News

Cort McClaren*

McFayden Music of Fayetteville, North Carolina, hosted a Yamaha Summer Marching Camp August 11th and 12th, 1988. Ten educators and seventy students attended the camp conducted by marching percussion clinician Fred Sanford.

NEW JERSEY - Professional Percussionists

On June 18, 1988, the Sands Hotel and Casino in Atlantic City, New Jersey, presented an evening with the music of Hollywood composer Bill Conti, which featured the percussion section pictured above. From left to right: Joe Nero, Dean Witten, Bill Conti and Ed Shea.

NEW YORK - Professional Percussionists

Marimba virtuoso (and New Music Marimba, Inc. Artistic Director) William Moersch recently completed a five-week solo tour of Australia. In addition to solo recitals and radio and television appearances, Moersch presented masterclasses and con-

certs at music conservatories in Adelaide, Melbourne, and Sydney during August 1988. His program included works by Bennett, Druckman, Miki, Reich, Thomas, and Wesley-Smith. Prior to his Australian tour, Moersch premiered a new concerto for marimba and chamber orchestra by Richard Rodney Bennett with the Lehigh Valley Chamber Orchestra in Allentown and New York. Other accomplishments include two compact disc recordings to be released later this year: Moersch's first solo album, *The Modern Marimba*, on the Newport Classic label, and a trio of piccolo, harp, and percussion, *Piccolodeon*, on the Musical Heritage label.

Percussionist William A. Trigg, the first artist on the 1988 Select Debut series, made his New York recital debut on Monday, October 3, at the Town Hall. Guest artists for this concert were: Christine Schadeberg, soprano; Sheldon Berkowitz, clarinet; Barbara Allen, harp and Michael Pugliese, percussion.

Dr. Karel Husa's *Concerto for Percussion and Orchestra* was performed last July 31 by the Long Island Wind Orchestra at Eisenhower Park in East Meadow, Long Island.

OHIO - Chapter News

Robert Breithaupt*

Central Music and the University of Akron hosted a Yamaha Summer Marching Camp June 28th and 29th, 1988, in Akron, Ohio. Marching percussion expert Fred Sanford, Yamaha Marketing Manager and marching percussion clinician Jay Wanamaker, and Larry Snider, Percussion Instructor at the University of Akron, presented seminars and instruction for over twenty area educators and seventy-five students.

Buddy Rogers Music of Cincinnati, Ohio, hosted a Yamaha Summer Marching Camp July 14th and 15th,

1988. Over forty people attended seminars by Fred Sanford and Jay Wanamaker

OKLAHOMA - Chapter News

Richard C. Gipson*

Southwest Oklahoma State University in Weatherford, Oklahoma, was the site of a Yamaha Summer Marching Percussion Camp June 28th and 30th, 1988. Jim Campbell, Percussion Instructor at the University of Kentucky and Drum Instructor for the Rosemont Cavaliers, was the guest clinician.

OREGON - Professional Percussionists

The percussion section of the 1988 Cascade Festival of Music (Bend, Oregon) included Jennifer Judkins (Timpani), Dr. John Baldwin, Cindy Pennington, and Dan Squyres. Not pictured is Jennifer Hervey. The major concert of the week-long festival featured Shostakovich's *Symphony No. 5*

PENNSYLVANIA - Chapter News

Dan Armstrong*

Tom Float, Drum Instructor for the Concord Blue Devils, was the clinician and instructor for a Yamaha Summer Marching Camp held at West Chester State University in West Chester, Pennsylvania, August 3rd and 4th, 1988. 150 educators and 150 students attended this year's camp, which proved to be one of the largest events of the summer.

TENNESSEE - Professional Percussionists

The Lindenwood Studio of Percussion, under the direction of Stan Head, presented its Spring Concert in the sanctuary of the Lindenwood Christian Church. Selections by

Bach, Villa-Lobos, and Mozart were performed. Featured on the program was **John Raush**, Percussion Instructor at Louisiana State University. He performed *Concerto for Timpani and Percussion Ensemble* by John Beck.

TEXAS - Chapter News

*Roland Muzquiz**

Bell High School in Hurst, Texas, and Brook Mays Music of Dallas hosted a Yamaha Summer Marching Camp June 16-18, in Hurst, Texas. Area educators and students received instruction from marching percussion expert **Fred Sanford**, Drum Instructor of the Concord Blue Devils **Tom Float** and Percussion Instructor for the award winning Westfield High School in Spring, Texas, **Greg Rinehart**.

East Texas State University in Commerce, Texas, was the site of a Yamaha Summer Marching Camp June 19-24, 1988. Reknowned march-

ing percussion authority **Will Rapp** provided instruction for 115 educators and students.

Westfield High School in Spring, Texas, and H & H Music in Houston hosted a Yamaha Summer Marching Camp June 20-22, 1988, in Spring, Texas. Over 140 educators and students participated in seminars, clinics and masterclasses presented by **Fred Sanford**, **Tom Float** and **Greg Rinehart**.

On November 12, 1988, **Richard Brown** and **John Kasica** performed the *Bartok Sonata* with pianists **Andre-nichel Schub** and **Evelyne Brancart** for the DaCamera Society (Houston's new premier chamber music organization) at the Worthan Theatre (Houston's new opera house).

TEXAS - Professional Percussionists

Talea, the harp and percussion duo, toured this past autumn in both

Kansas and North Carolina. The ensemble, consisting of **Carolyn Mills-Williams**, harp, and **Mark Shelton**, percussion, gave the premiere of *Six Pieces for Harp and Percussion* by Hanley Jackson at Kansas State University. **Talea** has also been involved with Young Audiences of Dallas and Young Audiences of Houston.

VIRGINIA - Chapter News

*Donald Bick**

On July 11th and 12th, 1988, James Madison University in Harrisburg, Virginia, hosted a Yamaha Summer Marching Camp. Nearly seventy-five people participated in seminars and masterclasses conducted by Yamaha Marching Percussion Consultant **Fred Sanford**

WASHINGTON - Chapter News

*Ed Hartman**

Eastern Washington State University hosted a Yamaha Summer Marching Camp, July 10-13, 1988. Area educa-



tors and students participated in sessions conducted by Bill Woods, Drum Instructor for the San Jose State University Marching Band and DCI adjudicator.

WISCONSIN - Chapter News
Dave Richeson*

In conjunction with Marching Bands of America, Yamaha conducted a Yamaha Summer Marching Camp June 13-18, 1988, in Whitewater, Wisconsin. Jim Campbell, Percussion Instructor at the University of Kentucky and Drum Instructor for the Rosemont Cavaliers and Jay Wanamaker, Director for the McDonald's All-American High School Marching Band, The Statue of Liberty Marching Band, The 1984 Olympic Marching Band and many others, conducted clinics and seminars. 187 educators and students attended this year's camp.

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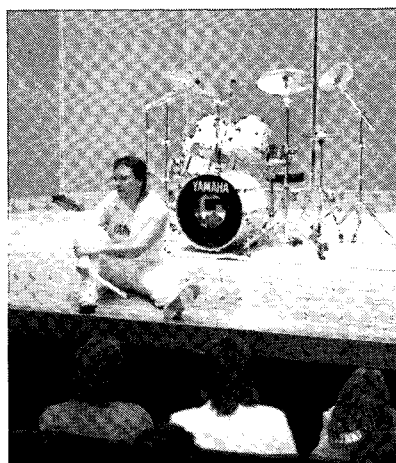
See News of California Professional Percussionists



John Alfieri (see Michigan Chapter News)



Richard Brown and John Kasica performing Bartok's Sonata (see News from Texas)



Vinnie Colaiuta presenting clinic at Yamaha Percussion Symposium (University of Kentucky)



Talea (see News from Texas)



William Moersch (see News of New York Professional Percussionists)



1988 Cascade Festival of Music Percussion Section (see Oregon Professional Percussionists' News)

News from the Industry *edited by Steve Beck*

Alfred Publishing Company, Inc., 16380 Roscoe Blvd, Van Nuys, CA 91419, announces a comprehensive extension of Alfred's Drum Method, Book 1, by Sandy Feldstein and Dave Black that is designed to assist the student in becoming a well-rounded percussionist. A solo at the end of each lesson combines the aspects of new material. Lessons include the exploration of more advanced rudiments such as paradiddles, ratamacues, 6-stroke and 10-stroke rolls, plus the multiple bounce roll. A corps-style section by Jay Wanamaker includes rudiments such as the Swiss army triplet and the pataflafla. Lessons also include odd-meter rhythm studies, syncopation, duets, accessory instruments, multiple percussion and basic form analysis such as theme and variations and "ABA" form. The accompanying video is soon to be released.

Calato, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, announces the new Ed Thigpen Model Brush by Calato. They have completed the research and development of a unique drum brush designed for Ed Thigpen. The Ed Thigpen model brush is made of thermo-plastic wires held together in a flexible plastic handle. The flexibility of the handle allows the brush to mold to your hand. The flexible plastic wires are designed to produce a clean sound on cymbals and a warm sound on drum heads.

DCI Music Video, 541 Avenue of the Americas, New York, NY 10011, has a new release schedule in the instructional video field. For drummers, this past fall (1988) was the first of two instructional videos by Dave Weckl entitled "Back to Basics." Various techniques are thoroughly discussed and musical aspects of drumming are examined. Featured is much playing both with sequencers and pre-recorded music tracks which include two tracks from his audio package "Contemporary Drummer + One." Also from DCI Music is Terry Bozzio "Solo Drums." On this release Terry plays solos and then goes through each section step by step, discussing his ideas and techniques used. Included is a transcription booklet. Other releases from DCI include Steve Smith Part II and Double Bass Drumming with Joe Franco.

Grover Enterprises, 29 Bigelow St., Cambridge, MA 02139, announces additions to its Pro Percussion product line. Two new models have been added to the Grover mallet line. Model M2X is a large 1 1/4 inch nylon headed bell/glock mallet. Model 5 features a head made from a brass alloy that produces bright sonority. Both models have quality rattan handles. A new line of gong/tam-tam beaters is now being manufactured. Model TT-1 is an extra large gong mallet suitable for large gongs. Model TT-2 is a general purpose gong mallet. Both models feature straight hardwood handles which are hand-sanded and sealed and also include a protective tip and

mounting cord. Each mallet is individually hand-wrapped using an extra durable 3-ply yarn. Seven new models will be added to the Wolf™ Snare System. Each model will easily retrofit any standard drum. These new snares are manufactured using 12-strand wound nickel-silver or bronze wire. Each strand is individually tensioned prior to casting into a plastic resin butt end. Grover Enterprises also announces improvements to its Projection Plus™ tambourines. The solid hardwood shell has been reduced in width by 1/4 inch thereby creating an easier grip and reduced weight. These tambourines feature a two-tier staggered jingle arrangement—designed to create a smoother tremelo and shake roll—and is available in a choice of German silver, beryllium copper or phosphor hand-hammered angles.

HQ Percussion Products announces that Gateway Percussion, Inc. of St. Louis, MO, has acquired Casino Percussion Products of Plainview, NY. The new company will be operated under the name of HQ Percussion Products. Items available from HQ include the RealFeel Practice Pads. These eight-sided pads are available in two sizes (6" and 12") and three models (single-sided gum, single-sided neoprene).

Lang Percussion Inc., 635 Broadway, New York, NY 10012, has added a new Midi Vibe Converter to its line of accessories. The converter is sold as a retro-fit kit that can be made for any size vibraphone. The kit includes a Midi converter, individual pick-ups for each var and a pair of collecting bands. The Midi Master Vibe Converter is made by K & K Sound of Germany and imported exclusively by Lang Percussion.

LP Music Group, 160 Belmont Avenue, Garfield, NJ 07026, announces the Jam Block™. Jam Block™ is made of synthetic material—Jenigor™—which is extremely durable. Optimum performance is easy to obtain with Jam Block's raised-striking surface. There are three mounting locations for versatile positioning. A heavy gauge steel mounting bracket is included.

Pro-Mark, 10707 Craighead Dr., Houston TX 77025, announces their expanded line of Texas Hickory Marching models. These hickory drumsticks are available in four sizes: DC-25, DC-3S, DC-9 and DC-10. Previously available only in Japanese Oak, The new Pro-Mark hickory Marching sticks offer an alternative for those who prefer hickory. Pro-Mark has also added a new and expanded line of bass drum beaters and mallets to its family of drumsticks and percussion accessories. In addition to durable hard felt heads, these new beaters and timp-tom mallets feature aluminum shafts covered with soft, comfortable foam-padded handles. The bell lyre mallets are constructed with flexible plastic handles and clear, round, acrylic heads.

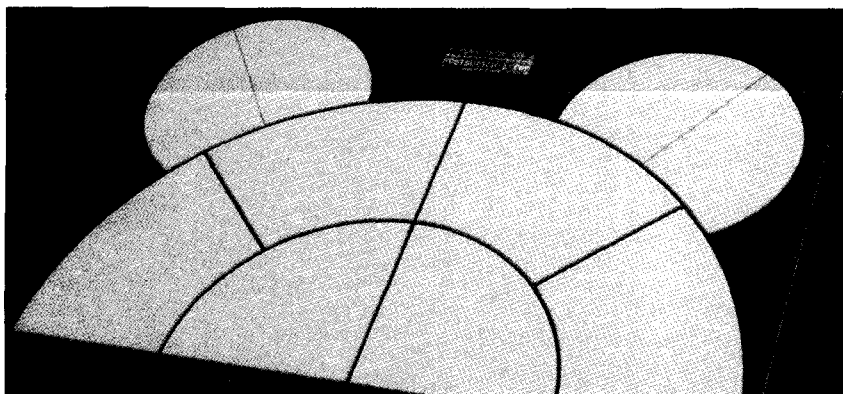
Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040, introduces S-MRC sequencing software—a sequencing program which expands the open system capabilities of Roland MC-series sequencers. S-MRC is the result of over 100 modifications and added functions to Roland's MRC-500 sequencing software. When used with the MC-500 Mark II, MC-500, or MC-300 MicroComposers, this software package provides advanced and specific editing and recording functions. A total of 100,000 notes of memory is available when the package is used with an MC-500 Mark II of hardware updated MC-500. S-MRC provides eight tracks for recording MIDI information. Using Track Merging, each track can contain all 16 MIDI channels of data for a total of 128 separate parts without any loss of editing capability. Any combination of tracks may be assigned to either of the two MIDI outputs—providing access to 32 separate MIDI channels. S-MRC now includes editing functions such as erase, extract, transpose, change MIDI channel (may be performed by track), note range, and MIDI event—giving users control over very specific events. A newly-designed quantize function keeps the musical feel intact by quantizing only notes of certain timing inconsistencies. The new multi-edit function enables musical experimentation by playing parts upside down or inverting MIDI data such as pitch bend, after-touch or control change.

Video Conservatory, Music Instruction on Video, 2470 Oswego St., Pasadena, CA 91107, recently released The Video Drum Method Vol. 1, an instructional video which teaches holding the sticks (matched grip), rudiments, drum set-up, basic drum set techniques and rock beats. The instructor is Dick Petrie.

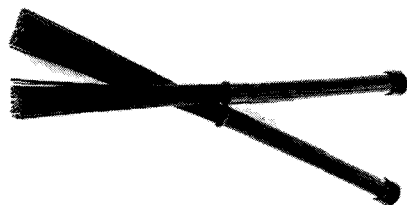
Yamaha Corporation of America, PO Box 7271, Grand Rapids, MI 49510, announces the introduction of two new bass drum stands. They are both portable and are named the BS 112 Folding Stand and the BS 412 Portable Bass Drum Stand. The design of the BS 412 allows it to be used both indoors and outdoors. The stand has a footrest for easy, comfortable playing. Built with steel square tubular construction, the stand weighs 12 pounds. The three-position locking cradle enables the BS 412 to accommodate bass drums ranging in size from 28 inches to 36 inches. The BS 112 is a light-weight aluminum cradle stand designed to hold a wide variety of bass drums. It can be folded for transportation.

Avedis Zildjian Company, 22 Longwater Drive, Norwell, MA 02061, recently introduced a new special effect cymbal design concept, the "EFX Piggyback." The "EFX Piggyback" is designed to be used in conjunction with other cymbals to produce a variety of special effects sounds. The "EFX Piggyback" is available in 12 inch size only. It is a very thin cymbal with a round bell and turned-up edge.

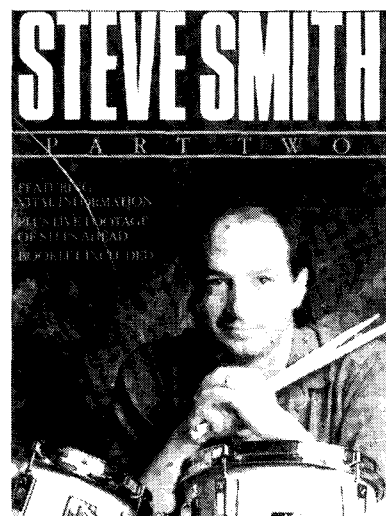
Kat, 43 Meadow Rd, Long Meadow, MA 01106, announces the drumKAT. The drumKAT creates new playing ideas. It has ten playing pads that are zonable. The player may set up his/her own playing configurations for all of the thirty-two built in kits. The nine trigger inputs can be programmed and combined with the drumKATs' own pads. Special controls are included such as multiple sounds per pad or alternating sounds. Dynamics can be used to control velocity, pitch or gate time. Drum kits can easily be changed with the touch of a foot swith. The pads are black/gray color contrasted, making drumKAT visible even in dimly lit stages. The drumKAT has its own built in sequencer that has specific modes created especially for the drummer. MIDI controls are built right into the drumKAT such as MIDI merge in, select MIDI outputs, multiple program changes per kit, etc. You can even speed up or slow down external sequences on drum machines directly, by the way you play the drumKAT.



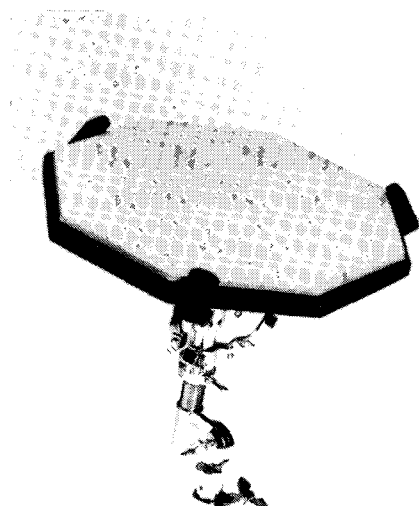
KAT drumKat



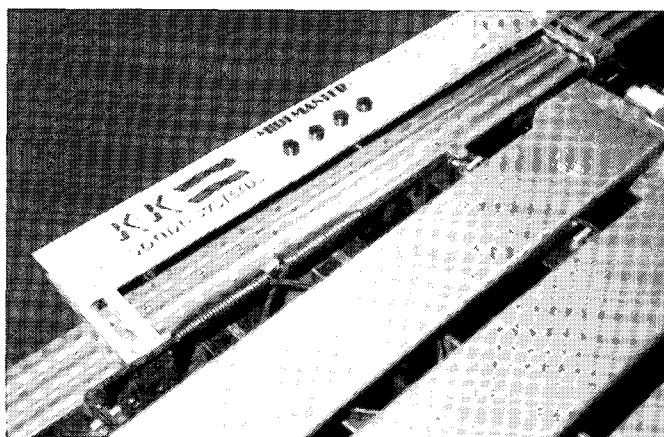
Calato's Ed Thigpen Model Brush



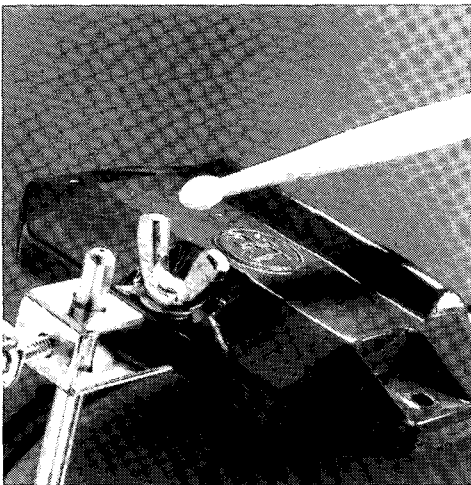
DCI Music Video's New Releases



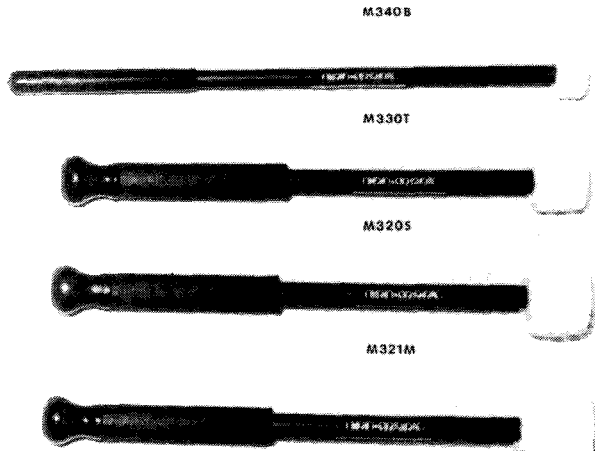
HQ RealFeel Practice Pad



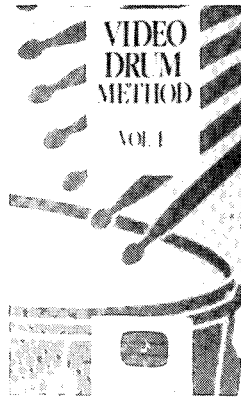
Lang Percussion's Midi Master Vibe Converter



LP's JAM BLOCK



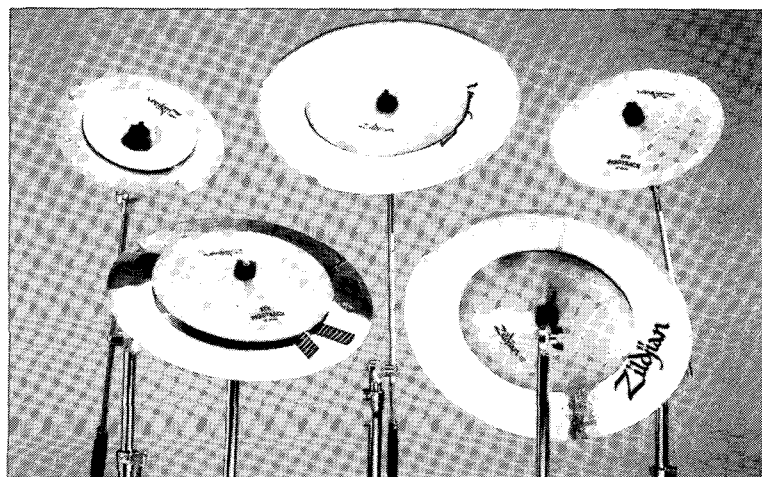
PRO-MARK'S Texas Hickory Marching Model Sticks



Video Conservatory's Video Drum Method



Yahama's Bass Drum Stands



Zildjian's EFX Piggybsck

Programs of PAS Membership

compiled by Wilber England

Member-readers of Percussive Arts Society are invited to submit printed programs of percussion performances for publication in Percussive Notes. Please be sure to include the publisher or source of each work and check to be certain that the program indicates the complete address and date of the performance. Due to space limitations, please do not submit studio or class performances. Please mail all entries to: **Wilber England, Indiana University, 2116 Wibleton Lane, Bloomington, IN 47401.**

CANADA

Ontario

University of Western Ontario

Graduation Recital 3/2/88

George Andrew P. Langley, Percussion
Inspirations diaboliques - Tagawa - WIM
Piano Phase - Reich - Manu.
Monocelence I Ikebe - Ongaku

DENMARK

Aalborg

Recital 6/28/88

Kai Stensgaard, Solo Marimba
Dream of the Cherry Blossom - Abe - Zimmermann
Asturias leyenda - Albeniz - MarimPercussion
Mobile I, Mobile II - Knakkegaard - MarimPercussion
Suite No. 3, C-Dur - Bach - MarimPercussion
I skovens dybe stille ro - folklore - MarimPercussion
Lain nebaj - Stensgaard - MarimPercussion
Spanish Dance - Stensgaard - MarimPercussion

FINLAND

Perheniemi Marimba Course 8/12/88

Mallet-Konsertti - Michael Rosen, Marimba, Michi Marimba Quartet, Riku Niemi, Solo Xylophone
John Flies - Pyysalo - Manu.
Songs from the Chinese - Britten - Boosey & Hawkes
Mokurei - Suzuki - JFC
Dream of the Cherry Blossoms - Abe - Manu.
Misterio - trad. mexican - Cahn
Ragtime Robin - Green - Becker
Triplets - Green - Becker

GERMANY

Wurzburg

Drums in Concert 7/7/87

Wurzburg Perkussion Ensemble: Michael Albert, Stefan Eblankamp, Anno Kesting, Armin Weigert
Siegfried Fink, Director
Trommel-Quartett - Kolbe
Fresken 70 - Hummel - Simrock
Dream of the Cherry Blossoms - Abe - Zimmermann
Blues for Gilbert - Glentworth - Zimmermann
Suite Nr. 3, C-Dur - Bach - Zimmermann
Vibracussion - Fink - Wrede

Drums in Concert 9/16/87

Wurzburg Perkussion Ensemble: Michael Albert, Stefan Eblankamp, Anno Kesting, Armin Weigert
Siegfried Fink, Director
Ragtime Dance - Joplin - Zimmermann
Tres Miniatures Brasileiras - Lacerda
Suite Nr. 3, C-Dur - Bach - Zimmermann
Pictures for Percussion - Fink - Zimmermann
African Sketches - Williams - Kudwig
Fresken 70 - Hummel - Simrock
Blues for Gilbert - Glenworth - Zimmermann
Jeux Pour Quatre - Fink - Leduc

Percussion Art Quartett 3/8/88

Ragtime Dance - Joplin - Zimmermann
African Sketches - Williams - Ludwig
Cenas brasileiras - Rosauro - Wrede Verlag
Top-kapi - Fink - Zimmermann
Music for Pieces of Wood - Reich
Sonatina for Percussion Quartet - Tull - Boosey & Hawkes
Fresken 70 - Hummel - Simrock
Jeux Pour Quatre - Fink - Leduc

Konzert zum Ladenschluss 6/8/88

Percussions-Sextett der Wurzbürger Musikochschule
Siegfried Fink, Director
Toccata - Chavez - Peters
Sonatina - Tull - Boosey & Hawkes
Furiosos and Valse - Hatch - Hatch
Resonances - Guinjoan - Manu.
Toccatina - Fink - Zimmermann

MEXICO

Universidad Nacional Autonoma de Mexico

Recital 6/22/88

Christopher Shultis, Percussion
Tiempo para marimba - Miki - Ongaku
Resoluciones - Newman - Manu.
Maxi-Music - Tenney - Soundings
Caniones I-IX - Smith - Smith
Dos movimientos para marimba - Tanaka - Ongaku

NETHERLANDS

Sweelinck Conservatory, Amsterdam

Percussion Ensemble K104 12/14/87

Jim Gordon, Director
Double Music - Cage - Peters
Portico - Gauger - Gauger
Marginal Sounds - Krenek - Rongwen
Workers Union - Andriessen - Donemus

Percussion Ensemble K104 3/21/88

Jim Gordon, Director
King of Denmark - Feldman - Peters
Ionisation - Varese - Franco-Columbo
Vanaspati - Bozza - Leduc
Trarre - Ford - Donemus
Dressur - Kagel - Peters

ALABAMA

Auburn University

Percussion Ensemble 11/18/87

Thomas Caneva, Director
Prelude - Faini - Accura Music Pub.
October Mountain - Hovhanness - Peters
African Welcome Piece - Udow - Univ. of Miami Music Pub.
Sabre Dance - Khacaturian/Moore - Permus

Percussion Ensemble 3/3/88

Thomas Caneva, Conductor
Comedian's Gallop - Kabalevsky/Vinson - Manu.
Three Brothers - Colgrass - MFP
Concerto - Telemann/Fink - Studio 4
Toccata for Marimba and Percussion Ensemble - Kelly - ACA
Five Dream Sequences - Ross - Boosey & Hawkes
La Bamba - trad. Mexican/Cahn - Cahn
Gainsborough - Gauger - Southern

Percussion Ensemble 5/29/88

Thomas Caneva, Conductor
Randall E. Faust, Hornist
Symphony #1 for Percussion - Cirone - Cirone
Ostinato Pianissimo - Cowell - Merion Music
Horn Concerto - Faust - Manu.

The Burning House Overture - Hovhaness - Peters

Prelude for Four Marimbas - Leonard - Volkwein Bros. Inc.

Jazz Variants - Beck - Boston Music

Percussion Ensemble 11/17/87

Mitchell Peters, Director

Ceremonial, Op. 103 - Creston - Schirmer

A La Naningo - Peters - KSM Pub. Co.

Gainsborough - Gauger - Southern

Los Dioses Aztecas - Read - Cole

Bolero - Rosales/Musser - Forster Music

Dill Pickles - Johnson - Becker

Xylophonia - Green - Becker

Fluffy Ruffles - Green - Becker

Percussion Ensemble 4/12/88

Mitchell Peters Director

Two Movements for Mallets - Steinhilber - Lang Perc.

Gamelan Variations - Linville - Manu

Third Construction - Cage - Peters

Toccata for Percussion - Chavez - Mills Music

Spanish Dance - Grandos/Fink - Studio 4

Bolero - Moskowsky/Peters - Manu.

Sabre Dance - Khachaturian/Peters - Manu.

Encore in Jazz - Firth - Fischer

CALIFORNIA

University of California at Los Angeles

Graduate Recital 2/22/88

David Early, Percussion

Scherzetto - Steinquest - Studio 4

Images - Kraft - New Music West

Concert Duet for Flute and Vibraphone - Houllif - Studio 4

Two Sonatas, K. 548, K. 209 - Scarlatti/

Ervin-Pershing - Studio 4

Variations for Four Drums and Viola -

Cogross - MFP

Percussion Ensemble 4/20/88

Mitchell Peters, Director

Ceremonial, Op. 103 - Creston - Schirmer

Canticle No. 3 - Harrison - MFP

Implosions - Hood - Somers Music Pub.

Momentum - Kraft - Southern

Sabre Dance - Khachaturian/Peters - Manu.

Recital 5/7/88

Joseph D. Mitchell, Percussion

Three Dances for Solo Snare Drum - Benson

- Chappell & Co.

Sonata in G Minor for unaccompanied violin - Bach - Inter. Music Co.

Eight Pieces for Four Timpani - Carter - AMP

Baroque Isles: the voyage out - Des Marais - Manu.

Homage to Keith Jarrett and Gary Burton -

Kolb - Boosey & Hawkes

Music for Strings, Percussion and Tuba -

Shtrum - Manu.

Westmont High School, Campbell, CA

Percussion Ensemble 3/30/88

Tom Eschenfelder, Director

Overture for Hans N. Feet - Schinstine - Kendor

The Downfall of Paris - Bruce & Emmett - Ludwig

Scherzo a Due - Kraft - Western

The Winding River - O'Conner - Barnhouse

Scamper - Spears - Barnhouse

Percussion Ensemble 5/24/88

Tom Eschenfelder, Director

Overture for Hans N. Feet - Schinstine - Kendor

Overture for Percussion Ensemble - Beck -

Percussion Ensemble 2/16/88

Edward P. Small, Director

Cameo Suite - Spears - Barnhouse

Temporal Landscape No. 3 - Vogel - SeeSaw

Concerto for Timpani and Percussion

Ensemble - Beck - Kendor

Musica Battuta - Schiffman - Assoc. Music

Toccata for Percussion Instruments - Chavez

- Belwin Mills

Don't That Beat All - Brown - Belwin Mills

COLORADO

University of Denver Lamont School of Music

Recital 3/29/88

James A. Tobias, Percussion

Primo - Cappio - Creative

Etude for Marimba Op. 6, No. 8 - Musser - Studio 4

Conversation - Witten - Southern

Sonata for Marimba and Piano - Tanner -

CMP

Jacksonville University

Recital 4/28/88

George Steve, Marimba

Cliff Newton, Trumpet

Suite for Trumpet and Marimba - Wilder - Manu.

Trio Set for Trumpet and Marimba - Boston - Manu.

Calypso for Solo Marimba - Steve - Manu.

Rhapsody for Trumpet and Marimba - Steve - Manu.

Saudades do Brasil - Milhaud - Manu.

Senor Mouse - Corea - Manu.

FLORIDA

University of South Florida

Percussion Ensemble 10/11/87

Concert of World Premiers

Robert M. McCormick, conductor

Guest Artists: David Aks,

Robert Helps,

Hans Juergensen, Don Kneeburg

Dream Sequence - Buss(Manu.)

Merry-Go-Round - Helps(Manu.)

Timecraft - Jones(Manu.)

Persiflage - Constable(Manu.)

The Ambivalent Journey - Hoffman(Manu)

ILLINOIS

Eastern Illinois University

Percussion Ensemble, Marimba Orchestra,

Latin Percussion Group 10/4/87

Johnny Lee Lane, director

Dr. George Sanders, guest pianist

Crescendo for Percussion Ensemble -

Lepak(Windsor)

Ceremonial for Percussion Ensemble and Piano - Creston(Schirmer)

The Song of Queztecotl - Harrison(MFP)

October Mountain - Hovhaness(Peters)

Overture for Percussion Ensemble -

Beck(Kendor)

Lasciatemi Morire for Five Marimbists -

Monteverdi/Gipson(OU Perc Press)

"Dance of the Comedians" from the

Bartered Bride - Smetana/Musser(Forster)

The Jolly Caballero - arr. Cahn(Cahn)

Afro-Cuban 6/8 - trad./arr. Sparks(Manu)

GuaGuanco - trad./arr. Sparks(Manu)

Suite for Three Drumsets - Elias(Ed Ideas)

American Music Concert 10/26/87

Johnny L. Lane, timpani

Three By Four - Hestermann(Manu)

Senior Recital 12/4/87

Brian Mell, percussion

Eight Pieces for Four Timpani -

Carter(Associated)

Homage to Keith Jarrett and Gary Burton -

Kolb(Boosey & Hawkes)

The Sky is Waiting for Percussion -

Cucinotta(Lang)

Concertino for Marimba and Piano -

DePonte(Studio 4)

Album for the Young, Op. 68, IV -

Schumann/Steves

(Marimba Prod.)

Percussion Ensemble, Marimba Orchestra,

Latin Percussion Group 12/11/87

Johnny Lee Lane, director

Overture for Percussion Ensemble -

Beck(Kendor)

Dichotomy for Percussion Octet -

Cirone(Belwin Mills)

The Winding River - O'Connor(Barnhouse)

Pursuit for Solo Marimba and Percussion -

Jenny(Permus)

Alegre Muchacho - Abel(Ludwig)

Portico for Percussion Orchestra -

Gauger(Southern)

Berimbau Interlude - trad.(Manu.)

Spain - Corea/Mell, May & Sparks(Manu.)

Un Misterio - arr. Cahn(Cahn)

Sabre Dance - arr. Hatch(Hatch)

Greensleeves for Marimba Orchestra -

arr. Peters(Peters)

*to be continued in subsequent issues of
Percussive Notes*

Sustaining Members

The Percussive Arts Society would like to express its appreciation to the following organizations who, through their contributions, help nurture and sustain the Society.

It is with their support that PAS has become and will continue to be the World Organization For Percussion.

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Udu Drums, Freehold, NY

XL Specialty Percussion Products, Inc., Ft. Wayne, IN

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Asian Sound, Cologne, West Germany

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JC's Drum Shop, Baltimore, MD

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Lone Star Percussion, Dallas, TX

Music in Motion, Dallas, TX

Musical Moments, Newton, MA

The Percussion Center, Ft. Wayne, IN

Percussion, Brooklyn, NY

Professional Drum Center, Spokane, WA

Professional Drum Shop, Hollywood, CA

Pustjen Percussion Products, Amsterdam, Netherlands

Rick's Drum Shop, Toledo, OH

Kirk Scott's Drum City, San Antonio, TX

The Sound Box/La Boite de Son, St-Laurent, Quebec, Canada

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California Institute of the Arts, Valencia, CA
Cameron University, Lawton, OK
Casper College Music Department, Casper, WY
Clarion University of Pennsylvania, Clarion, PA
The Cleveland Institute of Music, Cleveland, OH
Colorado State University, Fort Collins, CO

Combes College of Music, Philadelphia, PA
DePaul University, School of Music, Chicago, IL
Drummers Collective, New York, NY
Eastern Music Festival, Greensboro, NC
Florida State University, School of Music, Tallahassee, FL
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Interlochen Arts Academy, Interlochen, MI
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Financial Report for Percussive Arts Society -- Fiscal Year ending May 31, 1988 (June 1, 1987- May 31, 1988)

PERCUSSIVE ARTS SOCIETY
BALANCE SHEET
as of May 31, 1988

ASSETS

Assets	
Cash-General Fund	\$3,131.21
Petty Cash	25.10
Endowment Account	1,381.75
Accounts Receivable-Gen.	0.00
Inventory	0.00
Accounts Receivable	5,405.07
Total Assets	9,042.13

Prepaid Expenses

Prepaid Expenses - PASIC	3,703.68
Total Prepaid Expenses	3,703.68

Fixed Assets

Furniture & Fixtures	3,584.80
Computer Equipment	23,976.08
Leasehold Improvements	161.88
Accumulated Depreciation	0.00
Accum Dep - Furniture & Fixtures	(3,584.80)
Accum Dep - Computer Equipment	(21,051.80)
Amort - Leasehold Improvements	(161.88)
Total Fixed Assets	2,924.28
TOTAL ASSETS	16,570.09

LIABILITIES

Current Liabilities

Accounts Payable	0.00
Notes Payable	0.00

Payroll + Payroll Taxes Accrued

1,408.28

Total Current Liabilities 1,408.28

Unearned Revenue

Unearned Revenue - PASIC

8,400.00

Total Unearned Revenue

8,400.00

Long-Term Liabilities

0.00

Total Liabilities

9,808.28

Capital Fund Balance

1,314.69

Excess Income/Expenses

5,447.12

Fund Transfer

0.00

Total Capital

6,761.81

TOTAL LIABILITIES and CAPITAL

16,570.09

Statement of Ownership, Management and Monthly Circulation of

Percussive Notes

OWNER: Percussive Arts Society, Inc.
PUBLISHER: Percussive Arts Society, Inc.
EDITOR: James Lambert

HEADQUARTERS OF PUBLISHER & PUBLICATION:
123 West Main Street, PO Box 697, Urbana, IL 61801-0697
Prepared and Filed on October 28, 1988

Circulation	Average No. Copies each issue during preceding 12 months	Single Issue nearest filing date
A. TOTAL COPIES	6,290	6,000
B. PAID CIRCULATION		
1. Sales	none	none
2. Mail Subscriptions	4,146	4,086
C. TOTAL PAID CIRCULATION	4,146	4,086
D. FREE DISTRIBUTION	48	48
E. TOTAL DISTRIBUTION (C+D)	4,194	4,134
F. COPIES NOT DISTRIBUTED BY MAIL		
1. Office Use, left-over, etc.	2,096	1,866
2. Returned from News Agents	none	none
G. TOTAL (E, F1 & F2)	6,290	6,000

Thomas Siwe, Comptroller - Steve Beck, Administrative Manager

PASIC '90: Philadelphia

Dean Witten and Jim Dallas, Co-Hosts

As most PAS members already know, PASIC 1990 will be in Philadelphia at the Adam's Mark Hotel November 7-11, 1990. The convention will be co-hosted by Dean Witten and Jim Dallas. In spite of the fact that 1990 seems a very long time in the future, much of the planning and ground work has already begun. Dean and Jim have created the planning committees that will organize and coordinate many of the events that will be presented and have divided supervision of these committees as listed below. PAS members in the Pennsylvania, New Jersey and Delaware areas interested in serving on any of these planning committees should contact Dean Witten or Jim Dallas.



Dean Witten's Committees

(609) 696-8886 home
(609) 863-7378 office

MARIMBA

Dan Armstrong, Chair
Steve Weiss

DRUM SET

Joseph Nero
Ed Boyer

MULTIPLE PERCUSSION

unstaffed at this time

PERCUSSION ENSEMBLE

Ed Boyer, Chair
Dan Armstrong
Gary Olmstead

WORLD MUSIC/ETHNIC ENSEMBLES

Cosmos (Gus) Barbaro, Chair
Steve Weiss

LATIN PERCUSSION

unstaffed at this time

Committee To Entertain Suggestions For Changes in PAS

Dean Witten, Chair
Dan Armstrong
Steve Weiss

Cosmos (Gus) Barbaro
Gary Olmstead

Jim Dallas's Committees

(215) 924-1179

JAZZ MALLETS

Harvey Price, Chair
Andrew Reamer

SYMPHONIC

Michael Bookspan
Andrew Reamer
Alan Abel

PERCUSSION EDUCATION

Harvey Price, Chair
Alan Abel
Gary Ohmstead

MARCHING PERCUSSION

unstaffed at this time

TIMPANI

Glenn Steele, Chair
Michael Bookspan
Anthony Orlando

PERCUSSION REPAIR

Bruce Chaffin, Chair

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

James Lambert, Executive Editor
Percussive Notes
P. O. Box 16395
Cameron University
Lawton, Ok 73505

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.

4. All diagrams, drawings, charts and special figures must also be on separate 8 1/2" x 11" sheets and numbered ("figure 1", etc.). Authors should be prepared to supply this material also in camera-ready copy.

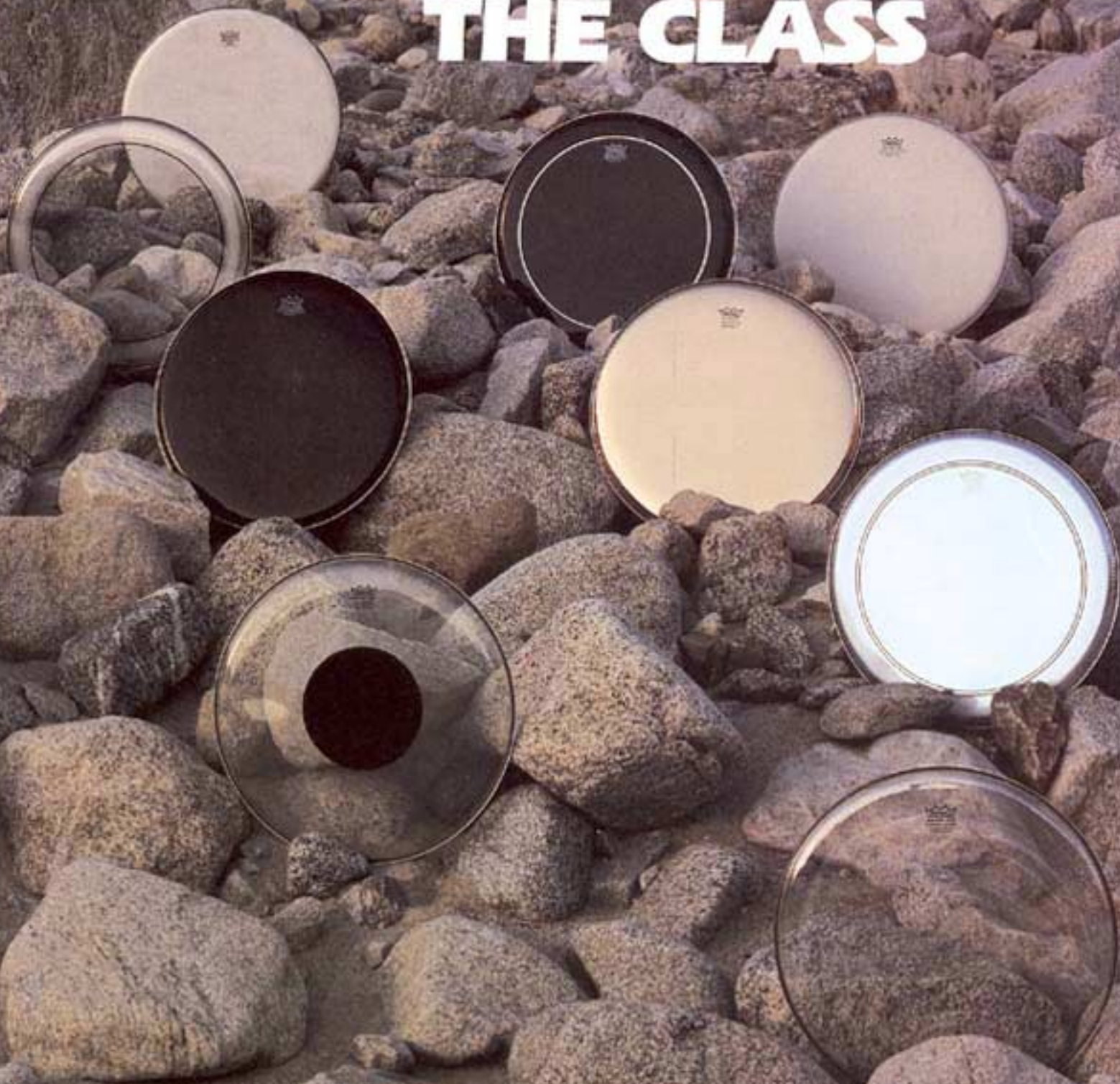
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6. It is the author's responsibility to secure permission to quote from music or text under copyright, prior to submission of the typescript.

7. On matters of form and style, please consult a general handbook, such as *The Chicago Manual of Style*, 13th edition (Chicago: University of Chicago Press, 1982).

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