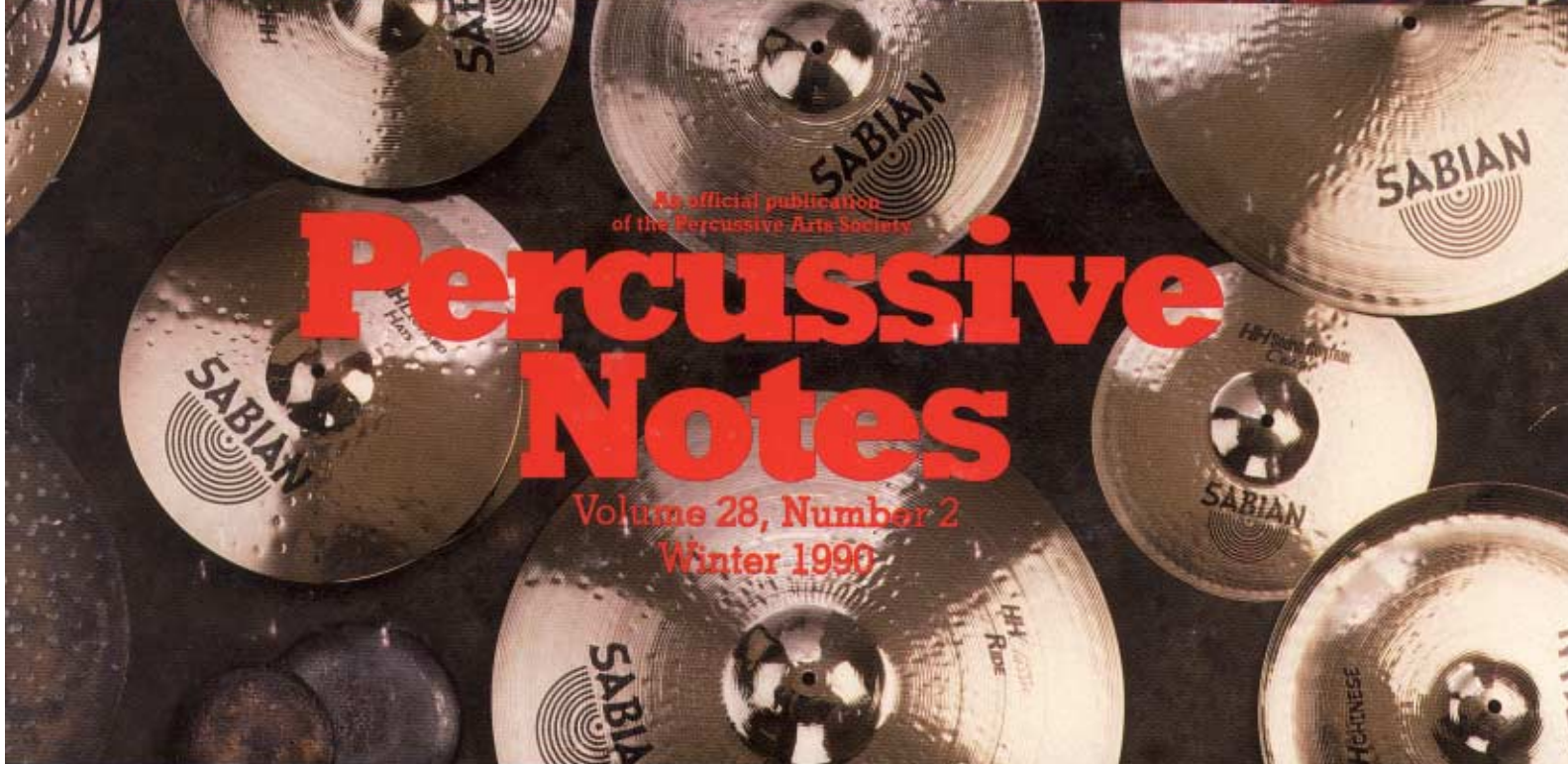


Featuring Cymbals

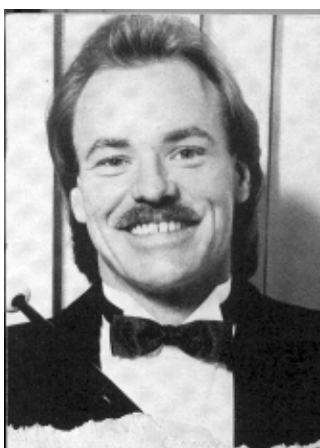


An official publication
of the Percussive Arts Society

Percussive Notes

Volume 28, Number 2
Winter 1990





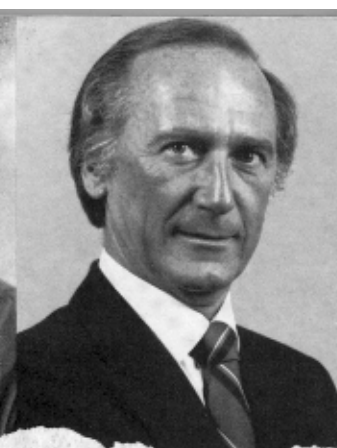
Steve Houghton
Percussion Specialist



Ed Soph
Drum Set Specialist



Gary Chaffee
Drum Set Specialist



John Beck
Percussion Specialist



Johnny Lee Lane
Percussion Specialist

**WE TAKE STUDENTS
AS SERIOUSLY AS WE
TAKE CYMBALS.**

Not every young percussionist will grow up to be a star. (Any more than every kid on the football team will go on to the NFL.)

But, since success in music is often inspired by the right instrument and right teacher, they still deserve the best equipment and instruction possible on the budget you have to work with.

That's why we offer you the Z-MAC: the first and only line of Multiple Application Cymbals that sounds as good in the orchestra or jazz group as it does on the 50-yard line. It comes in a wide range of sizes, and covers the complete spectrum of sound and tonal colors from the original, full-bodied A. Zildjians to the legendary, hand-hammered K's.

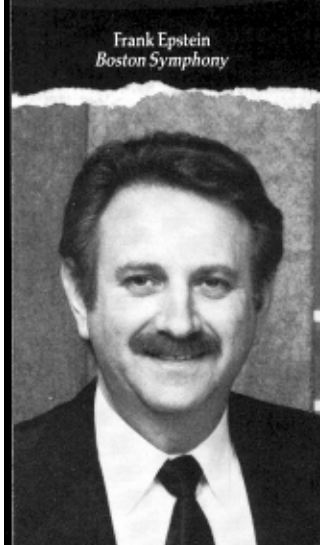
That's why we offer a spectrum of marching and symphonic mallets, and a complete line of drumsticks.

But most importantly, that's also why we offer you a Zildjian department dedicated to helping educators educate, providing literature, teaching aids and, like the instructors pictured here, the greatest clinicians in the music industry. (For more information, write Lennie DiMuzio, Director of Education, Avedis Zildjian Company, Longwater Drive, Norwell, MA 02061.)

And by the way: if some of your students *do* grow up to be stars, you know very well which cymbals they'll choose.

Because more of the world's great percussionists play Zildjians than all other cymbals combined.

Zildjian®
The Only Serious Choice.



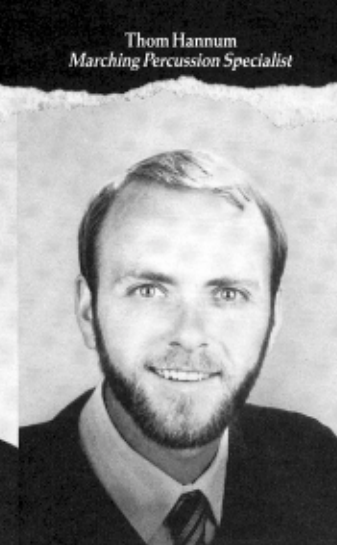
Frank Epstein
Boston Symphony



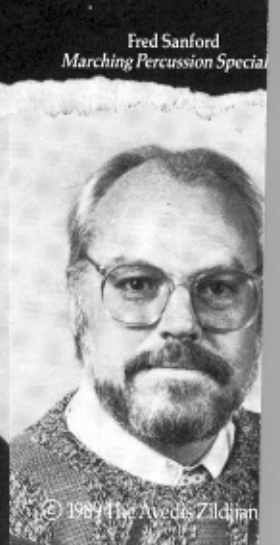
Sam Denov
Chicago Symphony



Anthony Cirone
San Francisco Symphony



Thom Hannum
Marching Percussion Specialist



Fred Sanford
Marching Percussion Specialist

Percussive Notes

An official publication of the Percussive Arts Society
Volume 28, Number 2 / Winter 1990

Executive Editor James Lambert/Cameron University	3	President's Message - John Beck
Advertising Manager Steve Beck/Urbana, IL	4	FEATURE: Cymbals Introduction - <i>Rich Holly</i>
Associate Editor For Features Rich Holly/Northern Illinois University	5	Cymbal Maintenance - Lennie DiMuzio
Focus on Education Mark Ford/East Carolina University	8	Cymbal Miking - Colin Schofield
Percussion on the March Jay Wanamaker/Grand Rapids, MI	10	Orchestral Cymbal Playing: An Interview with James Ross of the Chicago Symphony - Dave O'Fallon
Education Clinic Garwood Whaley/Alexandria, VA	18	The Avedis Zildjian Story - Lennie DiMuzio
Focus on Performance Michael Rosen/Oberlin Conservatory of Music	24	PASIC '90--Philadelphia--November 7-10 - Dean Witten, Host
Drum Set Forum Bob Breithaupt/Capital University	25	FOCUS ON EDUCATION Sir Peter Maxwell Davies' <i>Three Studies for Percussion</i> - Kenneth Kleszynski
Vibe Workshop Ted Piltzecker/New York, NY	29	Percussion on the March: Tuning Marching Bass Drums - George Barrett
Electronic Percussion Norman Weinberg/Corpus Christi, TX	30	Percussion Education in New Zealand - Norman Gadd
Percussion Repair Brian Stotz/Rochester, NY	38	Orff Schulwerk: An Integrated Foundation - Mary Shamrock
World Percussion Norbert Goldberg/Brooklyn, NY	42	FOCUS ON PERFORMANCE History of the Drumset-Part II- Bob Breithaupt
Instrument Innovations Jon Scoville/Santa Cruz, CA	48	Interview with Zeferino Nandayapa - Larry Kaptain
Marimba Clinic Gordon Stout/Ithaca College	51	A Closer Look at the Timpani Parts in the Symphonic Music of the Early 19th Century - John E. Rack
Symphonic Percussion Richard Wener/Cleveland Orchestra	55	Russian Cymbal Notation - Mike Rosen
Terms Used in Percussion Michael Rosen/Oberlin Conservatory of Music	58	John Soroka on the Cymbals: Part 1 - John Soroka
Timpani Clinic Michael Bayard/Sacramento Symphony Orchestra	62	FOCUS ON RESEARCH Clair Omar Musser and His Contributions to the Marimba - David P. Eyler
Focus on Research Richard Gipson/University of Oklahoma	64	SELECTED REVIEWS - edited by James Lambert
Selected Reviews James Lambert/Lawton, OK	71	NEWS - Chapter News and Membership News - edited by John Baldwin
PAS News John Baldwin, editor	76	SUSTAINING MEMBERS
Chapter News/Garwood Whaley	78	DIRECTORY OF ADVERTISERS
Committee News/Robert Schletroma University of North Texas	80	PASIC '91-Anaheim (November 20-23, 1991), Dave Black, Host
News from Universities and Individuals John Baldwin/Boise State University		
Programs/Wilber England Indiana University		
PASIC 90-Nov. 7-10, 1990 Dean Witten, Host/Philadelphia, PA		
PASIC 91-Nov. 20-23, 1991 Dave Black, Host/Anaheim, CA		

Percussive Arts Society

Officers

John Beck, President
Robert Schietroma, First Vice-President
Garwood Whaley, Second Vice-President
Randall Eyles, Secretary
Vic Firth, Treasurer

BOARD OF DIRECTORS

Keiko Abe, Tokyo, Japan
Alan Abel, Philadelphia Symphony Orchestra; Temple University, Philadelphia, PA
Mike Balter, Schubert Theatre, Chicago, Mike Balter Mallets, Northbrook, IL
Paul Berns, Butler University, Indianapolis, IN; Indianapolis Symphony
Anthony Cirone, San Jose State University, San Jose, CA; San Francisco Symphony
J C. Combs, Wichita State University, Wichita, KS
Leonard DiMuzio, A. Zildjian Co., Norwell, MA
Peter Erskine, Santa Monica, CA
Randall Eyles, USAF Band; The Catholic University, Washington, D.C.
Philip Faini, University of West Virginia, Morgantown, WV
Vic Firth, Boston Symphony Orchestra; Vic Firth, Inc. Dedham, MA
Genaro Gonzales, Southwest Texas State University, San Marcos, TX
Steve Houghton, Musicians Institute, Hollywood, CA
James Lambert, Cameron University, Lawton, OK
Rick Mattingly, Louisville, KY
Robert McCormick, University of South Florida, Tampa, FL; Florida Orchestra
David Samuels, New York, NY
Robert Schietroma, University of North Texas, Denton, TX
Larry Snider, University of Akron, Akron, OH
Gordon Stout, Ithaca College, Ithaca, NY
Ed Thigpen, Action-Reaction, Chicago, IL
Ian Turnbull, London, Ontario, Canada
Michael Udow, The University of Michigan, Ann Arbor, MI
Heinz Von Moisy, Tubingen, West Germany
Jay Wanamaker, Yamaha Music Corp., Grand Rapids, MI
Garwood Whaley, Meredith Music Publications, Alexandria, VA
Robert Zildjian, Sabian Ltd., Scarborough, Ont., Canada

Executive Editor of Percussive Notes
James Lambert

PAS Administrative Manager
Steve Beck

Historian: Kathleen Kastner

Ex Officio Advisory Committee of Past Presidents

Donald Canedy, La Habra, CA
Saul Feldstein, Miami, FL
Gary Olmstead, Indiana, PA

Gordon Peters, Chicago, IL
James Petercsak, Potsdam, NY
Thomas Siwe, Urbana-Champaign, IL
Larry Vanlandingham, Waco, TX

Sustaining Members Advisory Council

Mike Balter, Mike Balter Mallets
Martin Cohen, Latin Percussion
William F. Crowden, Drums Ltd /
Frank's Drum Shop
Saul Feldstein, CPP/Belwin

Bernard Fisher, Music For Percussion
Fred Gretsch, Gretsch Enterprises
Fred Marrich, Kon Percussion-USA
Bob Morrison, Pearl International
Steve Weiss, Steve Weiss Music
William Youhass, Fall Creek Marimbas

HALL OF FAME

Henry Adler
Frank Arsenault
Remo Belli
Louis Bellson
James Blades
Carroll Bratman
Harry Breuer
Gary Burton
John Cage
Bobby Christian
Michael Colgrass
Cloyd Duff
Alfred Friese

Billy Gladstone
Morris Goldenberg
Saul Goodman
George Hamilton Green
Lionel Hampton
Haskell Harr
Lou Harrison
Fred D. Hinger
Richard Hochrainer
Roy Knapp
Gene Krupa
Maurice Lishon
William F. Ludwig, Sr

Claire Musser
John Noonan
Charles Owen
Harry Partch
Paul Price
Buddy Rich
Max Roach
James Salmon
William Street
Edgard Varese
William "Chick" Webb
Charley Wilcoxon
Avedis Zildjian

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 (\$32) 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—\$40, 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

COPYRIGHT 1989 by the Percussive Arts Society
Reproduction of any or part of this publication without permission from the Editor is prohibited by law.

President's Message

PASIC '89 is now an event in the history of the Percussive Arts Society. For those in attendance, I am sure its excitement is still lingering in your minds. For those unable to attend, I hope circumstances will enable you to participate in PASIC '90, November 7-10, 1990 in Philadelphia.

My message to you this issue is my banquet speech which sums up PASIC '89 and the PAS year.

Fellow percussionists, friends and guests - welcome to the PASIC '89 Hall of Fame Banquet and the culmination of a very successful convention. This banquet and the concert to follow will bring to a close another event in the history of the Percussive Arts Society. My sincere thanks to host, Bill Wiggins, PASIC '89 advisor, Robert Schietroma and the PASIC '89 committee for organizing a memorable occasion.

If you were in attendance at the Hall of Fame Banquet in San Antonio, you heard those very words I just spoke except for the year and the host. Perhaps I can just program this paragraph into my computer and only change the year and the name of the host for each convention. I certainly hope I can continue to use the word successful - because our conventions are successful.

Each and everyone of us profit in some way from attending PASIC. It is the result of many years of work on the part of so many. To attend PASIC and leave with nothing - no new knowledge - no new acquaintances - no memories means that one would have to attend the convention attired in ear muffs and a blind fold. This event is the fuel that keeps the percussion community alive and well. May success always be part of its make-up.

As you know, progress means change. As progress is made in the Percussive Arts Society, changes are taking place. Let me mention a few.

Progress has been made in the Urbana office in the form of computers and a fax machine. Problems of the past have disappeared and I can truthfully say that the Urbana Office with the expert management of Steve Beck has now entered the 20th century just in time before the 21st century is with us.

Progress has been made and is continuing to be made in Percussive Notes. The future will see a new look in the magazine. Executive Editor Jim Lambert is committed to providing you with a magazine that is professional both inside and out.

*Progress has been made in respect to our MENC affiliation which is giving us more visibility in the music education area. Garwood Whaley and the Education Committee have provided PAS with a worthwhile book entitled: **Percussion Education: A Source Book of Concepts and Information**. This book will prove to be a valuable reference for percussion education information.*

Progress has been made in our contests. Randy Eyles has organized a contest package which reflects a varied program guaranteed to attract the best talent PAS has to offer

Progress is being made in the membership area. The newly formed membership campaign committee has given us the tools with which to embark on a campaign guaranteed to attract new members.

Progress is being made on an international level. I had the good fortune to be in Poland last summer participating in the Third International Percussion Workshop in Bydgoszcz. There I witnessed the inauguration of the first Polish Percussive Arts Society Chapter. Later in the summer I was in France, Switzerland and Luxembourg and saw that there was a great interest in PAS where ever I went. With the prospects of a united Europe in 1992, I feel that it is time to look to Europe to establish a Percussive Arts Society - Europe.

Progress is always being made in the percussion industry. Just reflect for a moment on the exhibit floor of this convention. New and better equipment is always apparent.

I feel that the Percussive Arts Society is now enjoying a time of commitment without problems. Our finances are in order, our Urbana office is functioning well and with a contemporary flare, our chapters are active and our sustaining members are committed to PAS. We are looking to the next decade with optimism and a dedication to promote percussion education to our membership throughout the world.

It is a pleasure to serve as your president for another year.

Thank you.



John Beck

Feature: Cymbals

Introduction by Rich Holly

If you stop to think about it, cymbals are perhaps the only percussion instrument that is utilized in virtually all group situations in which a percussionist is employed. Additionally, there are numerous solo works whose instrumentation includes cymbals. Consequently, I felt it was past due for a Feature on cymbals. The most difficult part for me was trying to balance the space available in the magazine with the myriad of topics we could possibly explore.

Before I go any further though, I must extend special thanks to Roy Edmunds of Sabian (glad you're healthy again, Roy!) and Lennie DiMuzio of Avedis Zildjian for helping me learn more about cymbal types, cymbal use, manufacturing, selecting, etc. Their friendship and help has been a major inspiration in the completion of this issue's Feature.

Most recently I had the distinct pleasure of visiting with Armand Zildjian and Lennie DiMuzio. Lennie patiently and expertly guided me on a tour of the Zildjian facilities in Norwell, Massachusetts - a truly fascinating experience.

Lennie was gracious enough to write two of this issue's articles. The first is perhaps the most useful information you can have, that being how to care for your cymbals. As the saying goes, "It's a dirty job, but somebody's got to do it!" Just as you change drum heads regularly (I hope!) and clean and lubricate all necessary drum parts, so too must your cymbals be properly maintained.

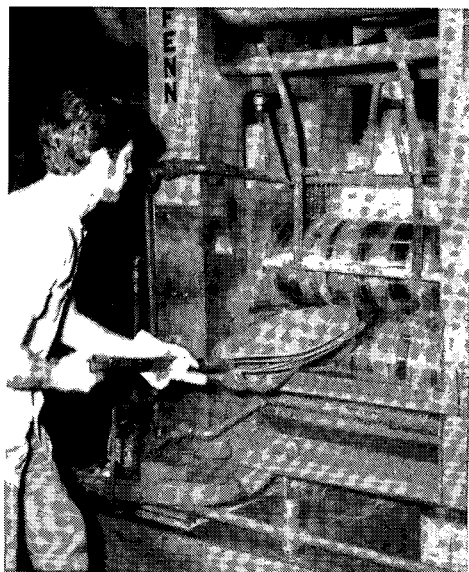
Also penned by Lennie DiMuzio is our concluding article in this Feature. Lennie shares with us the intriguing history of Avedis Zildjian cymbals. For another "must read" historical article, I refer you to an article entitled "Inside Sabian" which appeared in the November 1983 issue of *Modern Drummer* magazine.

Many drummers are constantly experimenting with various microphone set-ups for their drum kits, both live and in the studio. For a look at how some of the "pros" do it, Colin Schofield discusses not only the more traditional miking methods but also the new ZMC systems now available.

Dave O'Fallon's interview with Jim Ross delves into both the thought process and practical application of crashing a pair of cymbals in a symphonic setting. If you've heard Jim's cymbal playing, either live or on recording, you know that he takes this aspect of our art very seriously and is consequently very successful in his cymbal playing. I know you'll enjoy reading about his approach.



Rich Holly



Photos courtesy of Lenny DiMuzio

Feature: Cymbals

Cymbal Maintenance *by Lennie DiMuzio*

Every cymbal is a musical instrument crafted from highly tempered metal through a special process and as such, must be played properly and treated with care. Abusive treatment, neglect, and/or incorrect playing habits could cause cymbal fracture or metal fatigue which can lead to a complete loss of tonal quality.

I have listed below some helpful do's and don'ts that I would like to recommend for the proper care and use of your cymbals as well as some basic playing habits.

DO

- If possible, carry your cymbals in a good leather, canvas or nylon padded bag made especially for cymbals. Some drum cases have a padded pocket on the side of the bass drum where cymbals may be carried. Many trap cases also have a special compartment for cymbals. In any case, please keep your cymbals in bags when not in use. I also suggest that if you are storing more than one cymbal in a bag or case, you should definitely separate each cymbal with a piece of terrycloth or something similar, to prevent the cymbals from rubbing together, scratching the surface and developing nicks on the edge.

- For shipment and long-extended touring, metal cases or hard cases should definitely be used for additional protection.

- Try to keep your cymbals away from extreme cold or heat as this could cause a temporary loss of sound until the cymbals return to their normal temperature.

- Bring your own personal drum sticks with you to pick out any new cymbals, as you will feel more comfortable with them and will

react more naturally when playing, especially with the hi-hat cymbals.

- Remember when selecting cymbals that they will sound different when played with wood tip as opposed to nylon tip sticks.

- Carry an extra supply of felt washers, and rubber or plastic sleeves for emergency purposes.

DO NOT

- Do not clamp your cymbals down too tightly with a wing nut to the stand. This prevents a cymbal from vibrating freely and when clamped down too tightly the cymbal will not produce a true Crash sound nor will it be able to attain its maximum Crash potential.

- Do not file the center hole (thus making it larger than it already is) for tilting purposes. If you wish to tilt your cymbal more than usual, you should purchase a "tilter" which is made especially for this purpose.

- Do not try to rivet your cymbal (for a sizzle effect) on your own. We will be more than happy to perform this service for you at our factory at no charge to you. By allowing us to install the required rivets, unnecessary cracking will be avoided.

- Do not apply heat (buffing wheels, etc.) in order to clean your cymbal. The heat produced by this method of cleaning could effect the temper of your cymbals and would, most likely, damage the tonal grooves as well.

- Do not use a cymbal stand with an overly worn rubber or plastic sleeve (the tubing between the center hole of the cymbal and the metal of the stand). Always replace worn sleeves for added cymbal protection.

- Do not allow your cymbals to have

any metal-to-metal contact around the center holes of the cymbal. This will result in cracking and severe damage.

CLEANING CYMBALS

All Avedis and K Zildjian cymbals with the regular or platinum finish are sprayed with a very light protective coating to protect the cymbals from fingerprints and tarnishing at the retail level.

Because of this light application of coating, the cymbals will need less maintenance during the first six-month period. However, this could vary slightly with the actual amount of use the cymbal will have. Also, during the first six-month period, we recommend that a solution of mild, warm water with a liquid dishwasher detergent be used for cleaning fingerprints, light dirt and grime.

As further cleaning becomes necessary with age or use, we recommend that two to three applications of Zildjian Cymbal Cleaner be used periodically to remove stick marks, tarnish and traces of coating that have not been worn away. When applying Zildjian Cymbal Cleaner (see bottle for instructions), use the liquid with a soft cloth in small amounts, doing a small section of the cymbal at a time until the entire cymbal is completed.

After cleaning the cymbal, you may notice a light film of residue left on the surface. This can be removed by using a mixture of warm soap and water (liquid dishwasher detergent), rinsing the cymbal and then drying the cymbal with a soft, clean cloth.

Because of the very highly buffed finish, the Brilliant line of cymbals need to be cleaned a little more often than the regular finish cymbals to

keep the cymbal from fingerprinting or tarnishing. However, this will only require a small amount of cymbal cleaner with a light application. Then once again, you can rinse the cymbal with a mild brand of dishwasher detergent to remove any excessive residue.

Avoid using any abrasive items such as steel wool, wire brushes, brillo pads, etc. These products will only scratch the surface of the cymbal. If a brush is needed for cleaning very old, dirty cymbals, use only a hard fiber bristle brush and clean in a circular motion. You can always rinse a cymbal in warm water, as this little amount of water will not tarnish the metal.

BASIC PLAYING TECHNIQUES

- Avoid strenuous over-playing of your cymbals. If more volume is required, try to use larger cymbals—do not simply strike your cymbals with more force.

- Choose the correct cymbal (size and weight) for the job it is intended. Before purchasing, it might be helpful to check the Manufacturer's catalog buyers availability chart.

- Strike your cymbals properly with the tip or shoulder of the drumstick in order to extract the sound. Try to avoid beating into your cymbals with the butt end of the stick as this could result in breakage.

- Always try to strike a Crash cymbal with a glancing blow, a little off center to allow the cymbal to vibrate freely and absorb the impact.

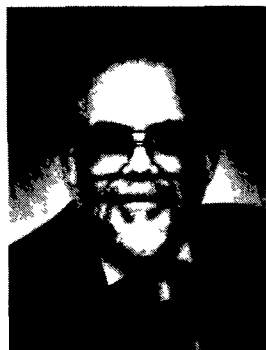
- Avoid direct hits straight on the middle of the cymbal with a tight wing nut.

- A slight twist of the wrist when striking crash cymbals can help avoid breaking cymbals. Striking the cymbal on an angle will eventually become a good habit.

- The wing nut should never be

touching the cymbal. Leave enough room for a certain amount of play for the cymbal to vibrate freely without hitting the nut.

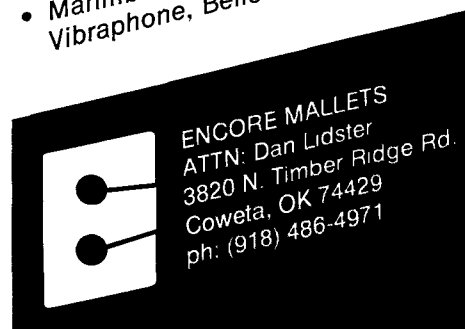
- Use a strong, sturdy hi-hat stand with a fast operating pedal. Keep the clutch medium tight (not stiff). Let the top cymbal be flexible. Keep the bottom cymbal straight with a protective felt washer underneath it.



Lennie DiMuzio is Director of Artist Relations and Education for the Avedis Zildjian Company, Norwell, Massachusetts.

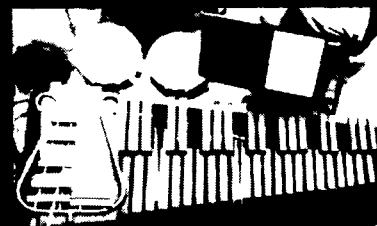


- Special Latex Wrapping
- Darker Timbre
- More Fundamental Response
- Marimba, Xylophone, Vibraphone, Bells



Conservatory of Music Brooklyn College

Percussion studies with
MORRIS LANG
of the New York Philharmonic



Degrees offered

Bachelor of Arts in
Music

Bachelor of Music in
Music Performance
Composition

Master of Arts in
Musicology
Performance Practice

Master of Music in
Music Performance
Composition

Doctor of Musical Arts in
Performance

**Scholarships
Graduate Assistantships
and other
Financial Aid available.**

For information contact
Nancy Hager, Director

Conservatory of Music
Brooklyn College
The City University of New York
Brooklyn, NY 11210
(718) 780-5286



Please note:
**WE'RE
 CHANGING
 OUR
 NAME!**

To all PAS members:

Thank you for a very successful PASIC'89. Your support of our efforts over the past year has been great.

Now, as International Music Associates makes plans for the future, we have decided to no longer use the name of "Klungkung" for our line of Indonesian percussion instruments.

But have no fear, because we will continue to present a wide variety of instruments from Bali, as well as, Java and hopefully other parts of Indonesia.

Because of your keen interest, concern and valued input, we have decided to expand our line to include instruments from around the world, including the USA.

We feel that presenting all of our instruments under the banner of International Music Associates (IMA) better reflects our goals and will not be restrictive as we grow.

Please see the ads, in this issue, for our Bronze Drum and Chang-chang cymbal sets - two very exciting additions to our fine line of Balinese instruments.

We thank you for your past and continued support.

For information on IMA's exciting instruments please contact:

**International Music
 Associates**
 67 Main Street
 Brattleboro, VT 05301
 (802) 257-5519

29th Season
June 22 - August 4, 1990
Sheldon Morgenstern, Music Director

The EMF Program Includes:

- symphony orchestra
- chamber music
- master classes
- string quartet program
- weekly public performances
- private lessons

1989 Guest Artists Include:

Nancy Allen, *harp*
 Leon Bates, *piano*
 Josef Gingold, *violin*
 Franco Gulli, *violin*
 Julian Lloyd Webber, *cello*
 John Marcellus, *trombone*

Acceptance by competitive audition only.

Students age 12 through 20.

Application Deadlines: December 15, 1989
 March 15, 1990

For more information or application form, please contact:

Susan W. Black, Director of Admissions
Eastern Music Festival
 P.O. Box 22026
 Greensboro, NC 27420
 Phone (919) 272-9575
 FAX (919) 272-9891

**EASTERN
 MUSIC
 FESTIVAL**



Feature: Cymbals

Cymbal Miking -- Science or Art? - Colin Schofield

Without a doubt, the drumkit is the most difficult instrument to mic both in the studio and for live performance. Even in the most ideal situations, trying to mic effectively all the diverse sonic components of the trap set represents quite a formidable task for even the most seasoned engineer. Cymbals, of course, are no small part of the problem.

In recent times, microphone technology has shared in the dramatic electronic innovations and developments of the era. Some microphone manufacturers have continually refined mics for specific jobs and developed new ones that are dedicated to a specific instrument. Others have concentrated on the development of more universal mics that are effective for more than one job. These are two seemingly different points of view, but there is obviously a market for both.

An example of the former are Zildjian's ZMC Cymbal Miking systems. The ZMC-1 system was the first Miking system of its kind to take a radically different approach to the miking of a cymbal set-up. Research and development for the system began in earnest, back in early 1985 when the world of acoustic drums seemed to be "turning electronic." As more and more drummers around the world appeared to be forsaking their drumkit for a set of pads, the drummers at Zildjian became acutely aware, at that time, of the need to harness acoustic cymbal sounds more effectively for blending with electronic kit sounds.

As we all know, the total change to electronic drums never happened; however, as we discovered new facts about cymbal miking, we decided to keep going. All our feedback and research indicated that there was a definite need, for a number of reasons, for a different concept for miking a cymbal set-up. Even on the

biggest tours it seemed that there was often a shortage of inputs on the mixing board, and that cymbals were always the first to suffer. No matter the number of cymbals in his set up, the drummer would get a couple of overhead mics and one for hi-hats. No matter where you put the overheads, the cymbals furthest away were not as loud, and as for splash cymbals . . . forget it!

Furthermore, at a lower level, a number of gigging bands were looking for a way to effectively mic the cymbals without having to use two expensive overhead mics and stands, especially when there might only be one spare channel on the board, and certainly no extra space on the drummer of the cramped hotel bar room! Zildjian's search for a means to mic each cymbal in a set up individually and with high quality cymbal sound led us to the renowned electronics company Barcus-Berry, and after two years of research and testing, the ZMC-1 was born.

A survey of the most respected sound engineers in the world of both recording and live sound reinforcement, will reveal that, like much in this field, the realm of cymbal miking techniques has its fair share of myths and legends.

It would appear that the only certainty that you could ascertain from such a survey is that all sound engineers are highly passionate about their particular methods and views (that's probably why they're so good at their jobs), yet nearly all of these are contradictory! Each technique is treated as an "art form" yet scientific back-up can always hastily be supplied. However, looking deeper, there is some basic advice that is common to the majority of engineers and will be enlightening to those who have not had the opportunity to learn from experience themselves.

In order to get a good overview of some of this basic advice, I invited composer, producer, keyboard player and engineer, Jay Oliver, to offer some of his views. The name, Jay Oliver, should be familiar to any modern day enthusiast of the drumset. A childhood friend and musical partner of the great Dave Weckl, Jay has composed music for and co-produced Dave's two D.C.I. videos and his cassette with charts package. Besides numerous other credits, Jay played on and produced another great drummer, Steve Smith's last solo album, and most recently has just returned from a tour with Jimmy Buffet to promote an album which he also composed tunes for and co-produced.

As with all his views, Jay is not afraid to unerringly state his opinions. He has a special interest in the drumset, no doubt derived from many years in his own studio making and recording music with the aforementioned Mr. Weckl. He had the following to say, "To me there are really only two ways to mic a cymbal. For the first, the best overall sound comes from placing the mic exactly perpendicular over the top of the cymbal, pointing straight at the bell, and about 2 or 3 feet away. If you're miking more than one cymbal, then you would move it up higher, and somewhere in between to incorporate all of them. You have to remember that as the cymbal is producing sound, it is also swaying back and forth, which makes it hard to mic. Just note the pattern that the microphone is picking up (usually cardioid), and make sure that the cymbal doesn't sway in and out of the pick up field. It always bugs me when I hear that phasing, swishing sort of sound when the microphones are placed off axis."

Jay says, "Always use a condenser microphone for cymbals or hi-hats. Try never to use a dynamic. I use AKG 451's on overheads, and usu-

ally a Neumann KM-84, or an AKG 460 on hi-hats. AKG 451's are perhaps the brightest mic you'll find. AKG 460's are slightly more flat. The KM-84 has considerably less bottom (which is good for hi-hats). Usually you don't want too much bottom from the overhead mics, unless the low-end resonance from the room is unusually good. AKG 451's and 460's have amazingly good low end for pencil condenser types. Sometimes louder hi-hats will overload some mics, so be careful which one you choose. A good "Last-16th choke" from Dave Weckl will probably break up an AKG 414, for example or maybe even a 451. My choice is KM-84."

"The second best way to mic a cymbal" he continued, "would be to use a tight-pattern, contact-type microphone underneath each cymbal such as the Zildjian ZMC-1 system. The sound of the cymbals is very different than the more "airy" sound from overheads, but the separation is incredible! I would recommend this system in a live situation where leakage is a problem. Also, I use the system in the studio as a trigger source for midi, gates, etc. . . ."

The ZMC-1 system has certainly been highly acclaimed for live performance. Since its creation, the ZMC-1 has been on concert stages around the world with many, many big groups including Rush (Neil Peart), Aerosmith (Joey Kramer), John Mellencamp (Kenny Aronoff), Metallica (Lars Ulrich), Whitesnake (Tommy Aldridge), Great White (Ausie Desbro), Peter Gabriel (Manu Katche), David Lee Roth (Gregg Bissonette), Bob Dylan (Chris Parker), Yes (Alan White), Cheap Trick (Bun E. Carlos), to name but a few!!! Some sound engineers on these tours used overhead mics as well, mainly to get some ambient drum sounds. Others preferred just the ZMC-1 mics, for instance, Aerosmith and Cheap Trick.

Drummer Anton Fig has been using the system on the David Letterman

show for over a year now. Miking the drumkit for a live 'in the studio' T.V. show represents all kinds of problems. The N.B.C. engineer loves the ZMC-1 system but uses overheads as well. With the ZMC-1, he can turn the overheads low enough and EQ them for just the right amount of ambient drum sound, without having to worry about the cymbals.

Though the ZMC-1 has been most widely accepted for live sound, it has also become quite popular in the studio. Drummer Alex Acuna uses it on many recordings. Though some engineers prefer the more "airy" sound of overheads, comments on the ZMC-1 in the studio have been highly personal. A lot depends on the engineer's idea of a good cymbal sound . . . If it's how a cymbal sounds with your ear up close to it, he'll probably like the ZMC-1. If it's how a cymbal sounds to the ear when you're standing over on the other side of the room . . . he probably will not.

Having made the decision on how to mic *your* cymbals, here are some tips on playing them in the studio, also supplied by Jay.

"One very important thing about a drummer that I will always notice in the studio is how he plays the kick drum when accenting under a cymbal crash. A really good studio player will hit the kick drum just a little bit louder for the cymbal crashes (obviously this doesn't necessarily apply to ballads) which really makes them more punchy and explosive . . . this makes a big difference for a good recorded sound. I also notice a big difference in recorded cymbal sounds depending on how the drummer hits the cymbal. Besides probably elongating the life of the cymbal, striking it on the side so that the stick glances off the cymbal, rather than hitting 'through' the cymbal, will give a much fuller, richer cymbal sound with more body and quality."

Obviously your choice of cymbals for the studio will also be of great importance, and to a great extent will be dictated by the style of music you are attempting to record. One misconception is that very small cymbals are easier to record . . . this is not necessarily the case. Whatever happens, they'll sound like small cymbals and might not have enough body for everything you're trying to do. 16" and 18" for crashes, and 20" and 22" for rides are by far the most popular cymbal sizes all around the world - and for a good reason!

And finally, some tips for the budget conscious, Zildjian recently introduced the ZMC-10 which carries all the essential features of the acclaimed ZMC-1 but at a much lower price. If you're really stuck in the studio, a good substitute for a cymbal mic is an AKG 535. It is actually a hand held mic and can be used for vocals as well.

Colin Schofield is currently Marketing Manager for the Avedis Zildjian Company, Norwell, Massachusetts.



"Developing New Standards" ©

American Suite
for
Unaccompanied Snare Drum
by **Guy Gauthreaux**

1st Place PAS
Composition Contest

Meredith Music Publications
170 NE. 33rd Street
Ft. Lauderdale, FL 33334

Feature: Cymbals

Orchestral Cymbal Playing: An Interview with James Ross of the Chicago Symphony - *Dave O'Fallon*

Dave O'Fallon: It seems that years ago, symphony orchestra percussionists tended to specialize on a particular percussion instrument more so than today - where at one time it would have been easier to locate the "cymbal expert" of the section. Has the situation changed?

Jim Ross: The situation has changed in that anyone auditioning today, regardless of how adept they may be in any one area of the percussion section, must show through the audition process that they are equally skilled with all of the percussion instruments one might encounter in orchestral performance. This was not necessarily true years ago. That is not to say that specialization no longer occurs. In many orchestras, probably even the majority of orchestras, one player will still tend to cover most of the cymbal playing. The same would hold true for the snare drum, mallets, etc. It really just depends on the particular percussion section and its tradition of doing things. For example, in the Chicago Symphony, when Sam Denov was playing, he did all of the cymbal work. When Sam retired a few years ago, we did not emphasize cymbals at the auditions for his position one bit more than anything else.

Presently, in the CSO, the cymbal playing is pretty much evenly divided between Al Payson, Patsy Dash and myself. So here is an example of a tradition that existed for over thirty years changing overnight. However, a strong argument could be made for having one person play most of the cymbal parts, in that there is a vast amount of music to learn and usually a minimal amount of rehearsal time for each new program. It's obviously important therefore, that the percussionist playing the cymbals know the repertoire - the proper lengths of notes (which aren't

always clear in the printed part), having a good concept of choosing the right sounds for a particular part, and the many other details that come with experience.

D.O.: Of some of the great cymbal parts that you have gotten to play more than occasionally, do you find yourself working toward an ultimate sound - an ultimate interpretation personally - or is each performance a unique set of circumstances?

J.R.: Of the major cymbal parts in the standard repertoire that I've gotten to play on some kind of a regular basis, I find at this point that I basically know how I am going to approach them. For instance, just glancing at titles such as Tchaikovsky's *Symphony No. 4* or Rachmaninoff's *Piano Concerto No. 2* or Mahler's *Symphony No. 1* immediately brings to mind certain pairs of cymbals. However, I would point out that I always try to keep an open mind about interpreting some of the parts. For example, let's take Tchaikovsky's *Symphony No. 4*; here we have one of the most recorded works in the symphonic literature and the cymbal part is on virtually all professional percussion auditions. Orchestra players and serious students have learned which eighth notes are short and which eighth notes are actually played as whole notes or longer. We have all learned the subtleties of dynamics not in the printed part. In other words, there is a pretty well-established tradition of interpreting this cymbal excerpt. However, within this framework, there are still some striking (no pun intended) choices one can make. For example, let's take the very last two cymbal notes in the movement (Example 1). When I first had the opportunity to perform this piece, I played those notes short, with the brass section. I

have since changed my mind and now let those two notes ring freely. I like the color it adds and the quasi-soloistic aspect of doing it that way. I believe either choice (short or long) is valid in this case. It's basically up to the player but ultimately, up to the conductor, whether we may agree or not.

One more example of acquiring something new concerns this very same piece, Tchaikovsky's 4th. About a year ago, we performed and recorded it with Claudio Abbado. At the first rehearsal, before even beginning the fourth movement, he asked that the first cymbal note in the Andante 3/4 section marked *fff*, be doubled by another player. I thought that this worked quite well and when we recently did the piece again (with a different conductor) we doubled that note as before, eliciting a big smile from the maestro!

D.O.: You have had the opportunity to coach many of the percussionists who have come up through the Chicago Civic Orchestra in the past ten years. What in your opinion, are some of the things that go into the development of a fine symphonic cymbal player?

J.R.: Well, speaking of the Civic Orchestra, I have had the opportunity to listen to many auditions for this organization. The Civic is comprised mainly of students from Chicago-area universities. Auditions are held for each position in the orchestra twice a year - summer and fall. Even though the level of players in this group is generally quite high, time and again I encounter auditioning percussionists who are obviously very proficient on the snare drum and xylophone, and then in turn look like they've never had a pair of cymbals in their hands before. This attitude toward cymbals would abso-

ADAMS

Thorn - Holland

"The Legacy of Europe - Now Landing in America"

Hannover Nord Deutsche Rundfunk Orchestra

Netherlands Music Band of the Royal Air Force

Taipei National Theater and Concert Hall
Rotterdam Philharmonic Orchestra

Belgian Radio and Television Orchestra
Orchestra of the Conservatoire de Paris

Hilversum Radio Philharmonic

New Japan Philharmonic Orchestra

Munich Philharmonic Orchestra

London Philharmonic Orchestra

Oslo Philharmonic Orchestra

Strasbourg Percussion Orchestra

London Royal Academy of Music

Bayreuth Festspielhaus Festspiele

Cologne Musikhochschule

Stockholm Philharmonic Orchestra

Zurich Opernhaus
Arnhem Philharmonic Orchestra

Amsterdam Concertgebouw Orchestra

Bonn Beethoven Orchestra

Orchestra of the Conservatoire de Lyon

Hamburg Philharmonic Orchestra

Hamburg Nord Deutsch Rundfunk Orchestra

Netherlands Music Band of the Royal Marine

Distributed by:



25570 Rye Canyon Road, Valencia, CA 91355

(800) 821-9448

Call for free Catalog
(805) 257-3855

Kendor Presents The Music Of

Bill Molenhof

collections for advanced mallet performers

CONTEMPORARY MARIMBA SOLOS • 7 superb originals including At Home In My Heart, Between Two Minds, Learning and An American Sound (#13950, \$8.00)

MUSIC OF THE DAY • 6 contemporary vibraharp solos including Visual Image, Wave Motion, Precision, Waltz King and Mayflower (#13990, \$7.50 - record included)

NEW WORKS FOR NEW TIMES • 8 modern solos for vibes including The Mountains Remain, Foreign Films, Amazing Spiderman and So Far To Go (#14000, \$7.50)

VIBES-PIANO DUOS • 4 dynamic selections including Robby The Tiger, Frowned On Rock & Roll, Ballad For A Falling Star & Flat Tire and Asylum (#14020, \$9.00)

WRITE US FOR A FREE PERCUSSION MUSIC CATALOG!

Kendor Music, Box 278, Delevan NY 14042 U.S.A.



BOSTON UNIVERSITY SCHOOL OF MUSIC

Boston University School of Music offers the finest training for the serious percussionist. Performance opportunities include symphony and chamber orchestras, contemporary collegium, wind ensemble, jazz band, and chamber music. We offer the degrees Bachelor of Music, Master of Music, and Doctor.

Our percussion faculty features Thomas Gauger and Charles Smith, both of the Boston Symphony Orchestra.

Major scholarships available to qualified applicants.



Phyllis Curtin,
Dean, School for the Arts
Robert Sirota,
Director, School of Music

*An equal opportunity,
affirmative action institution.*

For more information contact:
Alan Weiss, *Director of Admissions*
Boston University School of Music
855 Commonwealth Avenue
Boston, MA 02215
Telephone: 617/353-4241

SIGNED:

Jack DeJohnette

A SABIAN FIRST: THE JACK DEJOHNETTE SIGNATURE SERIES



"I asked for a sound that would be very dark, very dry, very personal...

Sabian gave me cymbals that are musically motivating, expressive in any style from Jazz to Heavy Metal.

They're a breed apart." That's why they're signed

Jack DeJohnette

SABIAN



Cymbal Makers

**HEAR THE
DIFFERENCE**

Sabian Ltd.
Meductic, New Brunswick
Canada E0H 1L0
Phone 1-506-272-2019
Fax 1-506-328-9697

lutely be a fatal mistake when competing at the professional level! Cymbal technique must be practiced just like anything else. One difficulty that a student faces is that there is no "standard" way of crashing a pair of cymbals. In fact, I would venture to say that one could line up ten experienced professional players and of those ten, you would likely hear and see seven or eight distinctly different approaches to playing—each legitimate and good in its own right. This can certainly be confusing to the novice. However, of those different styles one could also discern certain factors common to most of them. I believe one of the most fundamental and important things that goes into a good "a2" sound is the use of an embellishment or, if I may, a "flam" approach. In other words, the entire surface area of the cymbals should not meet all at once, but rather the top (or bottom) edges come into contact slightly before the full face of the cymbals meet. This technique is basic for producing a full sound and helps avoid the "flat" and harsh sound that inexperienced and untrained students often produce. Besides studying with a good teacher, I also believe it is extremely educational to observe professional players in concert. I've been lucky in that I've always lived in or near a large city where a good number of visiting orchestras come through on tour. I still attend as many of these concerts as possible and I rarely walk away without having learned something. I was also fortunate to spend several years in the Chicago Symphony standing next to Sam Denov and I learned much from observing what he did. Prior to that, my ears and eyes were also opened by Glenn Steele's cymbal playing when we were both members of the Grant Park Symphony. The point is, hearing a good cymbal sound on a recording is important in achieving an aural concept and goal. However, sometimes "a picture is worth a thousand words" and being able to observe visually how a fine player achieves this good sound is worth its weight in gold.

D.O.: Assuming that a young percussionist who intends to embark upon an orchestral career would want to become as familiar with a particular pair (or pairs) of cymbals as with a personally-owned snare drum, xylophone, or marimba, what would you recommend that player look for in starting up a collection of cymbals?

J.R.: I would start with a pair measuring 17" or 18" in diameter and having a medium to medium-heavy weight. I would think of them as my "general" or basic pair of cymbals. After that, I would next add a smaller pair - around 15". Again, my preference would be a medium-heavy weight. These might be used for certain "Rossini-type" overtures, marches (Beethoven 9), softer passages in general, parts requiring a cymbal to be attached to the bass drum, etc. The third pair I would look for would be larger - perhaps 20" or more. These would be appropriate for the big climaxes and sound that we are required to play in pieces by Mahler, Richard Strauss, Wagner and many others. In my opinion, having three pairs of instruments of this general description would be a good start for the serious student and a good foundation for a school orchestra or band. Of course, most professionals accumulate many more cymbals throughout their careers. I'm sure by now that I own well over fifty or sixty cymbals even though I use relatively few of these on a regular basis.

The questions now become "what" and "where"? "What" specific type of brand of cymbals do I want and "where" do I look for them? Perhaps the most prized cymbals in my collection - cymbals that many orchestra players still prefer - are the old "K's" from Constantinople (now Istanbul). These cymbals have a distinct, clear attack, a "dark" rich sustained ring (without sounding too splashy) and are excellent for faster passages where clear articulations might be required. Also, they characteristically have a relatively flatter bow or shape. Once you acquire a feel for these instruments, I believe that they provide a certain ease of playing that

some of the newer cymbals, with their more severe taper, cannot completely duplicate. The problem is, where does one find the old "K's"? There are not very many in circulation these days because people tend to hang on to them. It seems that the larger ones - anything over 17" or 18" - are even more rare.

Of the new cymbals, I find the Sabian HH (Hand Hammered) Series to be excellent. I believe they have many of the aforementioned attributes of the old "K's" and, of course, they are readily available.

D.O.: What do you listen for, specifically, when you're shopping for a pair of crash cymbals?

J.R.: When you're ready to purchase a new pair of cymbals, it's important to have a good general conception of what you're looking for - certainly size and general characteristics of sound such as bright or dark. When you walk into the drum shop, or ideally the cymbal factory if you're able to visit one, having a good idea of what you want will enable you to more quickly narrow down the choices to a few good cymbals. I would like to emphasize that it is important not to try too many cymbals during one session, because the ear can quickly become tired and confused. I might also mention that a cymbal company will often be very cooperative in picking out several cymbals and sending them to you so that you may choose.

In any case, I think the first step in the selection process would be to listen to each cymbal individually by striking it with a yarn mallet. Each cymbal should have a well-balanced sound within itself - it should cover a wide spectrum of sound without leaning toward anything resembling a specific pitch. Even though cymbals tend to sound generally dark or bright relative to one another, the individual plate should not have a predominate high or low overtone. Once you have selected a few individual cymbals, the process of pair-

ing them begins. At this point, I might mention that some of the major manufacturers send orchestral cymbals to retail shops already paired and sealed in plastic bags, and while they generally do a very good job of pairing cymbals, I believe it is important to be able to open these bags and mix and match yourself. As a matter of convenience, it helps to bring along several pieces of rope, knotted at one end, to substitute for the regular cymbal thongs. This saves the time of trying and untying knots when dealing with several plates. Also, try to arrange for another percussionist to accompany you so that you may hear various cymbals played from several feet away.

When pairing cymbals, the word "matched" can be misleading if taken too literally. One should not want to "match" cymbals, but instead "mate" them; that is, it is best to have one cymbal sound slightly higher or lower than the other. This provides a broader spectrum of sound. Of course, it's important not to carry this standard concept too far because if the cymbals are too much apart, you are apt to get a lot of highs and lows and not enough in between. Also, be aware that the cymbals you choose will sound much different in a large concert hall than in the smaller space that the shop provides. Therefore, it is very helpful to be able to take the instruments to a more realistic acoustical environment and equally helpful to hear them played by one of your colleagues in the band or orchestra while you listen from out in the house.

D.O.: What about the designations, "French", "Viennese", or "Germanic" that the manufacturers use? Are these terms helpful in the selection process?

J.R.: Some cymbal makers often use the designations French, Viennese and Germanic to describe their instruments. French would be thin, Viennese medium-weight, and Germanic heavy. I would point out, however, that one would not necessarily use thin cymbals for all French

composers or heavy cymbals for all German music. These are just stereotypical guides - general descriptions of weights rather than usage.

As a rule, thicker cymbals are brighter in sound and thinner cymbals are darker. Cymbals with larger cups and a lot of bow tend to have a more sustained sound. Conversely, smaller cups and flatter bows tend to produce a dryer sound. However, these are only general rules of thumb and good cymbals are unique each unto themselves.

D.O.: Do you have any particular preferences regarding the use of cymbal pads or straps?

J.R.: I prefer not to use pads, but if they are used, they should be the small leather kind - ones that won't noticeably restrict the vibrations. Certainly the large lambs-wool type should be avoided.

Concerning cymbal thongs or straps, a little trick I learned from Sam Denov was to tie them on inside-out. In other words, some commercial straps have a smooth side (usually with the company logo printed on it) and a rough-surfaced side. With the rough side facing out you are able to get a more secure grip, which is especially helpful if your hands tend to perspire a bit.

D.O.: What about selecting a good, general purpose suspended cymbal?

J.R.: As with crash cymbals, one should own a variety from which to choose, but for general use a 17" or 18" medium-thin might be a good place to start. A good suspended cymbal should have well-balanced sound and respond evenly and quickly at all dynamic levels.

D.O.: From time to time, I've observed you using two suspended cymbals simultaneously. What is your reasoning behind this?

J.R.: I occasionally like to strike two hanging cymbals in unison where an especially big sound is required. This

provides a larger spectrum of sound and also gets the desired volume without having to overplay one cymbal. One example of employing two suspendeds might be the last note of *Symphonie Fantastique* by Berlioz. This is a place where a large orchestra (including two tubas and two bass drums) is playing at full volume. There are times when I think ten cymbals wouldn't be enough for this spot! Incidentally, I believe that this is the first example in the orchestral literature of a composer specifically writing for the suspended cymbal.

D.O.: You also make frequent use of what some may consider a relic of a bygone era - the "gooseneck" stand.

J.R.: I think the "gooseneck" - type stand (see photo) has some clear advantage over the commercial pole-type stand for orchestral use. First and most importantly, the gooseneck allows the cymbal to vibrate more freely because the cymbal is able to move laterally away from the stroke. This increased sensitivity is especially noticeable in the softer dynamics. Also, the stand is virtually noiseless because it is one solid piece that fits into a solid base. There's nothing to rattle and no wing nuts to lose or sleeves to replace. Another plus is that cymbals can be changed very quickly and quietly simply by pulling one off and hanging another. This can be advantageous when using several different cymbals during a performance.

D.O.: If someone has not had the good fortune to inherit one, how can a gooseneck stand be obtained today?

J.R.: The top of the gooseneck can be easily made with the cooperation of your local welding service. An older-type music stand base with the wingscrew height adjustment works very well as the bottom of the cymbal stand.

D.O.: Sometimes, the orchestra percussionist is required to play bass drum and cymbals together, with the use of a cymbal attachment. Does this situation

Study with one of the world's most prestigious percussion ensembles.

the
percussion
group
cincinnati



Allen Otte Benjamin Toth James Culley

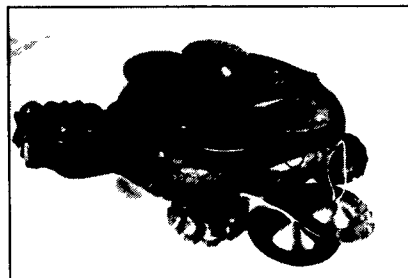
CCM's percussion program is designed to meet the varied demands of today's percussionists, from traditional orchestral percussion to the most innovative contemporary techniques of chamber performance. A major focus of the group has always been the teaching and coaching of young musicians, with many of their students having gone on to careers in major symphonies and teaching positions throughout the country.

It would be impossible to overpraise The Percussion Group's performances.--The New York Times

University of
Cincinnati
College
 **Conservatory**
of Music

For application information, contact:
W Harold Laster, Assistant Dean
College-Conservatory of Music
Box PN
University of Cincinnati
Cincinnati, Ohio 45221-0003
Phone (513) 556-5462

Monster Sounds from IMA



Chang-chang sets from Bali

With International Music Associates' Chang-chang cymbal sets from Bali you can create intricate rhythmic patterns along with bursts of open and choked crashes. These sets from IMA consist of mounted, inverted cymbals played on with two "striking cymbals."

Join monster musicians and composers like *John Bergamo* who use our Chang-changs along with other exciting IMA instruments.

For information please contact.

International Music Associates
67 Main Street
Brattleboro, Vermont 05301
(802) 257 - 5519

THE PROFESSIONAL'S CHOICE



KEYBOARD MALLET'S

TIMPANI MALLET'S

HICKORY DRUM STICKS

CONCERT MAPLE DRUM STICKS

LOUIE BELLSON DRUMSET MALLET'S

Superb craftsmanship and quality materials combined with years of experience has established MIKE BALTER MALLET'S as the unmatched standard for percussionists throughout the world. "The simple fact that my name, MIKE BALTER, appears on each stick and mallet is my guarantee of their musicality and that they are, indeed, ... a stroke to perfection." See the complete line of MIKE BALTER MALLET'S at your local dealer or write for your free catalog.

MIKE BALTER MALLET'S P.O. Box 531 Northbrook, IL 60065

affect the choice of equipment, or present any special playing problems?

J.R.: Composers have occasionally written for bass drum and cymbals to be performed by one player in order to evoke the sound and style of a town band or circus band, for instance. Mahler's *Symphony No. 1* and Stravinsky's *Petrouchka* are two well-known examples of this kind of writing. Keeping in mind this "village band" sound, the plates used should not be too large or too thin. Both of these examples might work well with 13" to 15" cymbals. I would also add that similarly the bass drum should be smaller than the standard 36" concert drum and a cradle should be used rather than a suspended-type stand. This is a bit of an inconvenience but if the extra room exists on stage, I think this type of set-up is more characteristic for those one-player passages.

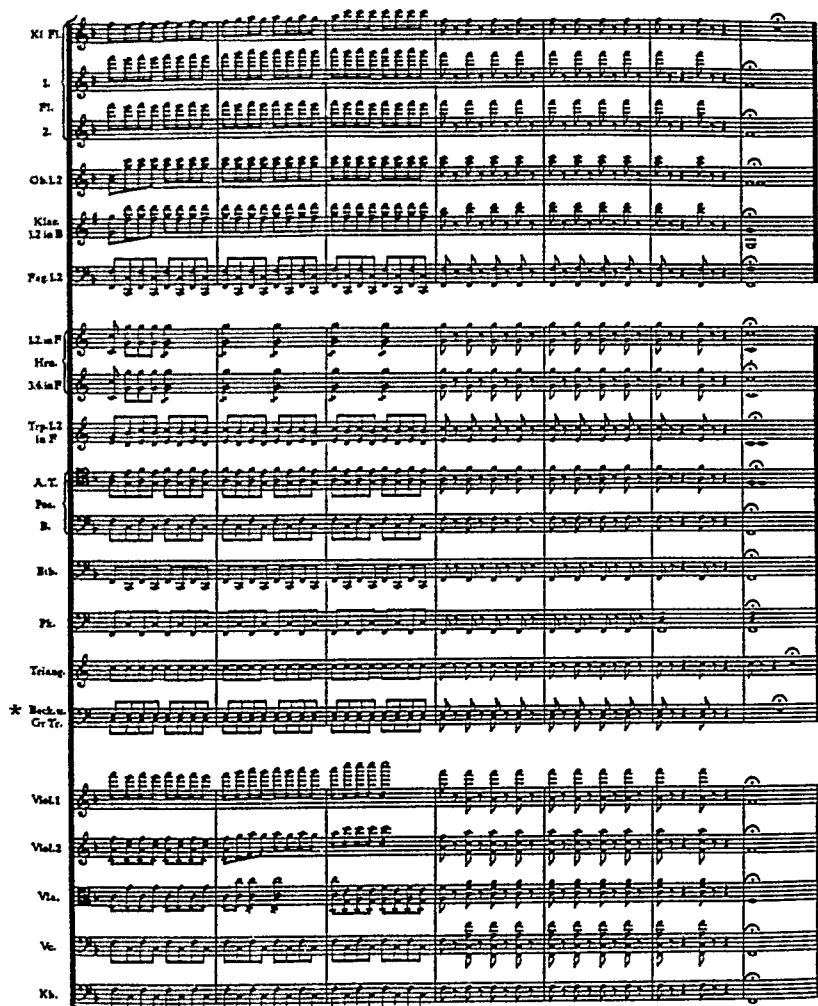
D.O.: Jim, I'd like to thank you for sharing your experience and expertise with us. But before we close, one more question: What, in your view, are the most interesting and creative challenges facing an orchestral cymbal player?

J.R.: I've found that playing cymbals in the orchestra can be a creative experience, and very satisfying. Which instruments should I choose? How long or short should I play? Should I separate the cymbals immediately or let them sizzle together a bit? These are only a few of the questions and choices a player can make. I must reiterate that orchestral cymbal technique and repertoire should be practiced and studied with the same thoroughness as that given to any other percussion instrument.

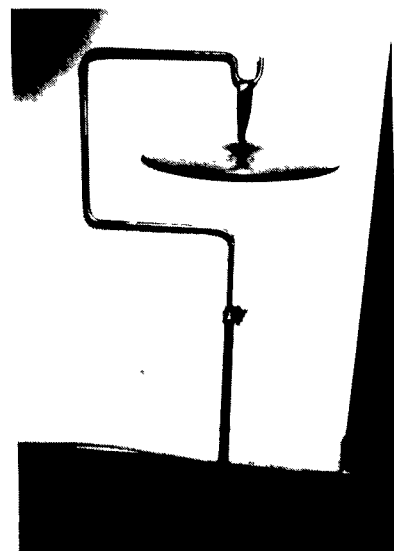
James Ross has been a member of the

Chicago Symphony Orchestra since 1979. In addition, he is an active chamber musician and has performed and recorded with the Chicago Pro Musica, Contemporary Chamber Players, Chamber Music Chicago, and the Chicago Symphony Chamber Series. Also, he has been a soloist with the Chicago Symphony performing Milhaud's "Concerto for Percussion" under Enoch Leinsdorf's direction.

David O'Fallon is a teacher and freelance percussionist in the Chicago area. He currently serves as Illinois Chapter



James Ross



Feature: Cymbals

The Avedis Zildjian Story -Lennie DiMuzio

1929 — a year of surprises and ups and downs... "Black Thursday" and the market crash! Alan Dawson was born! Gene Krupa recorded *Indiana* and *Diana* with Red Nichols' Louisiana Rhythm Kings (with Benny Goodman on clarinet and Jack Teagarden and Glenn Miller on trombone). 1929 — was the year that Avedis Zildjian III entered the scene to almost completely revolutionize the designing, crafting and marketing of the already internationally famous cymbals that had been produced by the Zildjian family's secret process for over three centuries.

Twenty-one years earlier in 1908, Avedis arrived in the United States to earn his living as a candy maker in the Boston area. In the years that followed Avedis bought his own candy factory, married a native-born Boston girl and built a home in Quincy, Massachusetts. It was in 1927 that he received a letter that was destined to dramatically change his life and the world of music as well. The letter, from his Uncle Aram, said in essence — "The time has come. Return to Istanbul and take over the secret formula." To fully comprehend this unusual edict one must know a little of the background of the Zildjian family.

True, prior to the beginning of the Zildjian dynasty cymbals had been used in the highly romantic rhythmic music of the Byzantine civilization and down through the Middle Ages to the era when Turkish armies marched to the beat of drums and the crash of cymbals. But the modern history of cymbals did not begin until 1623, when an alchemist of Constantinople, named Avedis, discovered the still secret process for treating alloys and applied his knowledge to the manufacture of cymbals. As his fame spread, patrons and guildsmen gave Avedis the name "Zildjian," which meant "cymbalsmith."

Beyond the borders of Turkey, cymbals were hardly exploited for other than their exotic effect until 1680, when the German composer Nicolaus Adam Strungk introduced the instruments into his opera, *Esther*, in Hamburg.

Meanwhile the instruments of the Turkish Janissary bands were gaining great popularity, especially with the Prussian military bands. The latter began to import their cymbals from Zildjian of Constantinople because of the brilliant crash that only a Zildjian cymbal could produce. In a short span of years the Zildjians were shipping their products to every part of the globe.

Then, as today, it was the custom of the Zildjian family to pass along the family secret to the senior male member next in line. Under a continuation of this system, the Zildjian family has kept its secret of cymbal making since the original Avedis' discovery of 1623.

In 1851, the second Avedis Zildjian built his own schooner and sailed it from Constantinople to Marseilles, thence to London, where he displayed his cymbals at the world trade fair. At the fairs of London and Paris that year, and again in London in 1862, cymbals bearing the name Avedis Zildjian won all prizes and awards for excellence.

In 1865 Avedis died leaving two sons, neither of them of age. The business and secret process therefore passed to Keropé Zildjian, a younger brother of Avedis. From 1865 to 1910, Keropé managed the business competently but without the imagination that his brother had shown. He continued to enter cymbals in appropriate exhibitions but did not make personal trips to stimulate business as his brother had done. He was more content to fill orders as they came in.

Eventually it came time for Keropé to train his successor in the cherished Zildjian "secret." As he had no sons, he had to consider one of the sons of his deceased brother, Avedis. The older of Avedis' sons, Haroutian, had meanwhile gone into the practice of law, rising to a post equivalent to the attorney generalship of Turkey, a territory which in those days extended as far as Serbia. Being well established in political circles, Haroutian decided to pass over the opportunity of inheriting the firm from his uncle and waived his birthright to his younger brother Aram.

Aram's talents also lay in the field of politics and a perhaps overly strong interest in the Armenian underground movement. As a result of political intrigue, he became involved in an unsuccessful plot to assassinate the sultan and was rewarded for his troubles by being forced to flee to Bucharest. After the sultan's eventual deposition, he returned to his native country to continue making cymbals.

Because of chaotic political conditions in Europe, Aram was able to produce very few cymbals before failing health forced him to consider retiring. Having never married, he had no sons to carry on the Zildjian name. Title to the secret was destined to pass to Avedis Zildjian III, eldest son of Aram's brother, Haroutian. It was at this point, in 1927, that Aram wrote to his nephew in America to offer him the company and the famous secret formula.

Understandably, young Avedis was reluctant to leave his adopted country and the security and happiness he had found in the U.S.A. Too, sensing that a potential major market for cymbals already existed in America, he saw no logical reason to return to Turkey. So he persuaded Uncle Aram to come to the United States to retrain him in the art of cymbal mak-

ing (he had been an apprentice at the Turkish factory during the Russo-Japanese War).

Aram fortunately was not only an expert craftsman but was an excellent tutor as well. Before his retirement he succeeded in teaching Avedis the art of cymbal craftsmanship. The training process was not simple. It involved mind, muscle and ear. Avedis not only had to memorize the secret formula and learn the skill of hand hammering and spinning each type of cymbal, but also to sharpen his ear to a point where he could quickly determine by sound when a cymbal had been exactly shaped and aged.

So it was that in 1929, while Aram was still in America, Avedis began making cymbals in a small plant located near his home. Both he and his uncle agreed that it would be wise to locate the foundry near salt water. While neither was certain that salt air was important to the process, it seemed best not to vary climatic conditions any more than was necessary.

In a business like manner, Avedis incorporated the new firm under Massachusetts statutes. As a nucleus work force he brought into the company a trusted fellow countryman, who had worked in his candy factory and two metal craftsmen, who had newly arrived in America.

Young Avedis was not completely in agreement with his uncle on how the physical set-up of the factory should be. Aram insisted on following the factory layout of that in the old country as closely as possible. Avedis finally gave in and the new factory was fashioned around a dirt floor as it was in Istanbul. Coal used for the smelting furnace was imported from Cardiff, where the family had always gotten coal. Although Avedis dropped the use of imported coal immediately after Aram's departure, it wasn't until ten years later, when a fire started in a laundry next door practically destroyed the plant, that

Avedis enjoyed the unexpected pleasure of being able to modernize the plant the way he had wanted it from the beginning.

Finally, his plant primed for business, and a basic inventory of properly aged cymbals on hand, Avedis turned his attention to selling and ran headlong into the "crash" and the depression years of the early 30's.

With the relatively new "talking pictures" the silent movie pit-band market had all but collapsed. Eighteen thousand professional musicians lost their jobs. School band and concert orchestra programs were severely curtailed. The music business, as most businesses, was sick.

Fortunately for Avedis, these years turned out to be a blessing in disguise. That blessing was jazz.

In 1929 jazz was fading in Chicago but booming in New York speakeasies and at the height of Tom Pendergast's wild and woolly regime in Kansas City.

Wisely Avedis, unlike some of his forebears, wasn't satisfied to wait for business to come to him. He decided to go where the market was. He spent weeks at a time on the road frequenting Harlem's Savoy Ballroom, Small's Paradise, Dicky Wells' and other hot spots, as well as clubs on Kansas City's 18th Street and Chicago's South side.

In the beginning he was handicapped to some degree by his unfamiliarity with the jargon of the jazz musician. He was an apt pupil however and learned quickly. He was also blessed with a genuine sense of humor and complete sincerity. In those early years he established lifelong personal friendships with Chick Webb, Zutty Singleton, Gene Krupa, Dave Tough, Cozy Cole, Kaiser Marshall, Jimmy Crawford, Ray Buduc, George Wettling, and other highly respected drummers of the day. These associations led to many, sometimes hot, arguments and fre-

quent all-night sessions discussing cymbals.

A typical significant contribution to musical history that resulted from these conversations was the Hi-Hat cymbal. During the mid to late 20's jazz drummers had been experimenting with an after-beat use of the left foot with the "snow-shoe" pedal that consisted of two hinged boards to which were fastened two small "clapper" cymbals. The top board was equipped with a strap through which the drummer placed his left foot. Placed on the floor the device provided the drummer with an "extra" beat. From this evolved the "Low-Sock" pedal which was prevalent until a now unknown drummer approached the venerable New England accessory maker, Walberg and Auge, with an idea for a pedal device that would be high enough for him to make full use of both his left foot and his left hand. The drummer's offer was to give W & A the manufacturing rights in exchange for a few samples. The idea worked well and within a very short time the "Hi-Sock" pedal became very popular. To quote drum veteran Jimmy Crawford — "in those days we drummers didn't know much about foot cymbals — we were just flabbin' them. I switched over to the upstairs pedal because the new beat was takin' things by storm. It's the greatest thing ever invented . . . you can hold everything together with that snap"

Avedis, quick to sense the possibilities, created larger and thinner cymbals with a deeper cup to replace the old, relatively small and thick after-beat ones. They caught on overnight. The "time beat" was born and is now history. Jo Jones, then with Count Basie, and Gene Krupa are, along with Avedis, credited with perfecting it. Today it remains a drummer's stock in trade.

During the post-depression days few big jazz bands survived as ballrooms and hotel dining rooms shuttered their doors. For some reason the public deserted jazz for the sweet

music of Guy Lombardo, Wayne King, Fred Waring, Ted Weems and Rudy Vallee. Top jazz musicians were forced to work with unexciting commercial bands to eke out a living. Gene Krupa worked awhile with Mal Hallett before joining Buddy Rogers . . . Sidney Bechet shined shoes. Benny Goodman played radio programs with B. A. Rolfe's Lucky Strike Orchestra, as did the Dorsey brothers on other programs.

A bright side of the period was the ability of some bands — Duke Ellington, Louis Armstrong and Noble Sisse — to remain intact. They managed to survive by working in Europe. Fabulous Chick Webb (later to star Ella Fitzgerald) was among the few New York die-hards able to work regularly enough to hold his band together.

In 1934 things suddenly changed for the better. Benny Goodman, with some Fletcher Henderson and Benny Carter arrangements and a few loyal backers, stepped out on his own as a leader. He had rough going but during the first weeks that the band played Billy Rose's ill-fated Music Hall he landed a recording contract with Victor and a few months later the National Biscuit Company was sold on a network radio program to launch its new Ritz cracker. The "Let's Dance" program, together with a series of recordings, began to build the reputation that was climaxed by a smash hit performance at the Palomar Ballroom in Los Angeles on August 25, 1935. The Golden Era of Swing was on the way.

The on-top-of-the-beat rhythm of Goodman's exciting drummer Gene Krupa proved to be just right for the jitterbugs and bobby-soxers who were dancing the Lindy, the Big Apple and the Shag.

Meanwhile Count Basie was also coming to the fore with Jo Jones "riding" his top Hi-Hat (a style that was to later influence Bop).

Behind the scene, Avedis Zildjian,

enterprising as ever, had followed the trend and had turned his attention to satisfying the needs and whims of the new rhythm. Both Krupa and Jones were in the van of top swing drummers who made regular visits to the Zildjian factory. By this time Avedis' ingenuity and range of beautifully crafted and well-aged cymbals were world famous. Among those he designed and named are now drummer history — Swish—Sizzle—Ping—Ride—Splash. His Hi-Hats were then, as they are today, the most important single tool of the jazz drummer.

For the next few years Swing and the first revival of Dixieland were extremely popular with the public. Band leaders and drummers made it big with such recorded hits as Goodman's *Sing Sing Sing* in 1935 with Gene Krupa; Don Redman's *Stormy Weather* in 1936 with Sid Catlett; Tommy Dorsey's *Marie* in 1937 with Dave Tough; the Bob Crosby Bob Cats' *Big Noise from Winnetka* with Ray Bauduc and Artie Shaw's *Begin the Beguine* with Cliff Leeman in 1938. Also, Joe Marsala's *Woo-Woo* with the sensational youngster, Buddy Rich and Ella Fitzgerald's *A-Tisket, A Tasket* with Chick Webb in 1938. 1938 also saw Krupa starting his first band. Tommy Dorsey was tremendously successful with Dave Tough driving the greatest rhythm section Tommy Dorsey ever had. Jimmy Dorsey was also going great guns with Ray McKinley on drums.

One of Ray Bauduc's favorite stories on Avedis during the Swing and Dixieland revival period is based on a personal experience. As Ray tells it, "I was playing with Bob Crosby at the Black Hawk Restaurant in Chicago the night I was introduced to Mr. Zildjian. It was one of the greatest thrills of my life. One of the things that made me warm up to him was his willingness to listen to what I had to say. At that time I was playing a 13" cymbal that I had laboriously, but successfully, shaved down to get a splashy sound. I had cracked it in a

few spots and had drilled holes at the end of each crack and filed out the crack to keep it from spreading. The sound was what I wanted but obviously the cymbal had paid its dues. I asked Mr. Zildjian if he could make me one to match it for sound. He did. That was in 1938. Believe it or not, for almost forty years I've played that same cymbal on Dixieland arrangements."

This was also the era that was to see the school band, long an orphan of the educational system, come to maturity. In early school bands percussion equipment was extremely limited. A single cymbal attached to a bass drum was the usual set-up. Crashes were achieved by striking a hand held cymbal with a bass drum stick.

But as the school band movement matured, both at the high school and college levels, arrangers started introducing more percussion parts and bandleaders looked more and more to Avedis for sophisticated cymbal sounds specifically for band. He satisfied their need with a wide range of sizes, weights and tone colors. He talked personally with progressive bandleaders and music directors and encouraged them to accept radical advances in cymbals and techniques.

Although symphonic and concert orchestra cymbal players made relatively few basic changes through the years, Avedis was an invaluable source for satisfying their discriminating taste for superior cymbals.

Until the mid 1940's drum corps, by and large, were unexciting. Only the better organizations recognized the superiority of Avedis Zildjians. Run of the mill corps were playing the cheapest cymbals available equipped with wooden handles rather than straps and pads as used in later years. It wasn't until piston bugles came into wide use that the need for more tone color become apparent. Avedis concentrated on making the heavier, carefully matched cymbals that were to be-

come standard.

The war years were lean years for the Zildjian Company from the standpoint of production. Both tin and copper, vital ingredients of the secret Zildjian alloy, were completely under government control. Fortunately, because directors of military musical units specified "Avedis Zildjian or equal" on all requisitions, his government approved quota of both metals was sufficient enough to keep a skeleton crew of skilled craftsmen busy. At the same time he miraculously managed to keep pace with a new development that was shortly to predominate the Jazz scene.

Most Jazz historians agree that the cradle of Bebop was the jam sessions held regularly at Minton's Playhouse on West 118th Street in Harlem. It was here that Charlie Christian, then with Benny Goodman, and Kenny Clarke started experimenting with new rhythm ideas. Clarke and Dizzy Gillespie were in the Teddy Hill house band at Minton's at the time and Clarke started to get away from steady four-four drumming. Leonard Feather in his "Inside Be-Bop" (1949) quoted Clarke as saying — "On an arrangement of Swanee River, I began kicking, playing off-beat rhythms. Diz was fascinated; it gave him just the impetus he wanted, and he began to build around it."

Later, as Kenny refined the style, he used the bass drum entirely for special accents rather than regular rhythm and used the top cymbal to maintain the steady four beats. Hill called the sounds produced Kloopmop. Musicians used that as a description of the new music for awhile before it became known as Bebop. Kloop was changed to Klook for an obvious reason. Clarke still answers to that nickname.

Bop opened an entirely new chapter in Jazz drumming. Sid Catlett, Dave Tough and Cozy Cole were among the very few veterans who were able to make the transition from Swing.

Max Roach, greatly influenced by Kenny Clarke, was among the up and coming stars and was much sought after. Others were Stan Levey, Philly Jo Jones, Sonny Igo and Don Lamond.

With the change to Bop, drummers' cymbal demands changed too, and Avedis (now with help from Armand, his son) bent over backwards in satisfying their needs. The Zildjians made frequent trips to Jazz centers in the East and Midwest, especially New York. During these junkets they would spend their afternoons exchanging ideas with drummers at such musician hang-outs as Jim and Andy's and Charlie's Tavern, and nights at the Onyx and other 52nd Street clubs. Boston's Tic-Toc, Philadelphia's Blue Note and Chicago's Jazz Ltd. were other typical spots on their agenda. Avedis did his part by playing host to the many drummers who were visiting the factory in growing numbers for advice and for new cymbal sounds.

As the drummers started transferring the time-beat from Hi-Hats to their top cymbals, the then popular 12" to 14" thin, top cymbals proved to be too small. Gradually the Zildjians made them larger but still fairly thin. As the new style progressed thin cymbals, essentially made from crash, failed to pin-point the sound enough. It was then that Avedis created and introduced Bop-Ride and Ping cymbals. These larger and heavy and medium-heavy, top cymbals were produced in sizes up to 26" diameter. Gradually the choice of size settled into a range of 18" to 22" in diameter.

When Avedis discovered that drummers were attaching key rings and other paraphernalia to their cymbals for sneezy effects he introduced the "Sizzle." This was an 18" to 20" diameter cymbal, of medium weight, in which holes were drilled and filled with rivets. Over the years the Sizzle cymbal has remained one of Avedis' most popular.

By the end of the 40's Bebop, as a name, was fading. Bop oriented arrangements, no longer novel, were in the books of virtually all big Jazz bands.

As early as 1945 Woody Herman, with what many consider to be the finest of his "Herds," recorded "Caldonia," "Apple Honey" and other tremendous hits. His rhythm section, sparked by Dave Tough, generated Bop ideas with cross rhythms and suspensions. Tough did everything possible to offset the established ching-ching-ching cymbal beat.

The 50's were years of transition and contrast with new trends overlapping old ones. . . years of experimentation and revival. While Bop per se had receded into the background, it had left its mark on progressive music. Miles Davis, with Max Roach at the drums, is generally recognized as the proponent of "Cool Jazz" with his early nonet sides on Capitol Records. In contrast, Stan Kenton fronted a 40-Piece orchestra "Innovations in Modern Music" with Shelly Manne and later Stan Levey, on drums.

In an entirely different direction was the revival of public interest in traditional jazz, especially in San Francisco, where Bob Scobie's and Turk Murphy's Dixieland bands were doing good business at the Tin Angel and the Italian Village.

Small combos were in vogue. Roy Haynes, one of the most versatile and tasteful cymbal artists of all, played with Charlie Parker before joining a small group to back Sarah Vaughan. Gene Krupa reorganized his trio, toured abroad and enjoyed enormous popularity. In all performances the group attracted a total audience of seventy thousand in Australia alone. Connie Kay, with his firmly swinging (but impeccably sensitive) cymbal style, replaced Kenny Clarke with "The Modern Jazz Quartet."

The small stage band movement, that had had its inception in 1947 at North Texas State, with Dr. Gene Hall as its leading advocator, was wide-spread by the mid 50's. Backed by strong editorial support from *down beat* and other leading music publications, it had grown until there were almost four thousand stage bands.

School marching and concert band activity was also accelerating and the Zildjians and their growing staff of clinicians were actively participating in major clinics and music educator conferences all over the country.

The phenomenal growth of school music continued through the 60's. Halftime show collegiate football games on nationwide network TV programs provided innovative band directors with the opportunity and incentive to produce spectacular marching band performances. The sports minded, and TV viewing, Zildjians were quick to envision the potentialities of cymbals as a visual (in addition to sound) factor. They invested substantially, in their own laboratory and with independent metallurgical consultants both here and in Europe, to develop a finishing process that would "out-dazzle" every instrument in the band both from the standpoint of sound and sight. The result was Avedis Zildjian "Brilliant's."

Rock and Roll, as played by Louis Jordan's "Timpani Five" (Sonny Payne's father, Chris Columbus, was the drummer) back in the 40's was a far cry from the overwhelming Liverpool sound that arrived with the Beatles and other groups in the 60's. With the new sound, rhythm (especially drums and cymbals) was slow to mature. It wasn't until Rock drummers upped the beat to "FFFF" on the ride cymbals that the pieces began to fall in place. With this stepped up beat a bright, articulate sound was called for. The Zildjians wasted no time in providing the solution to the problem with their 20" and 22" Ping-Ride and other medium weight top cymbals. Ginger Baker, among oth-

ers, extended this new rhythm to closed Hi-Hats using 15" Avedis Zildjian New-Beats. Other drummers jumped on the band wagon and Zildjian, factory-matched, New-Beats became standard equipment almost overnight.

With the transition of Rock into Jazz-Rock, groups added brass and reeds, and drummers seeking high-pitched, slashing crash sounds strangely enough found their answer in the same 16" to 18" diameter, medium-thin crash cymbals that Buddy Rich (perhaps the greatest of them all), Max Roach and Louie Bellson had been playing for many years.

Meanwhile mainstream and progressive jazz continued to advance. Enthusiastic and well-schooled composers, arrangers and musicians, assisted by much improved studios and sound equipment, succeeded in recording some of the best tracks in the musical history during the 60's and early 70's.

In this time of constant change, drummers became more and more imaginative, Connie Kay added two suspended Avedis Zildjian Crotales, a Triangle and a suspended Finger Cymbal. Ginger Baker introduced a double-decker combination of Pang and Crash. Louie Bellson, then with Doc Severinsen's Band, followed suit. Billy Cobham added Avedis Zildjian Gongs and an infamous inverted Swish Cymbal.

To keep pace, the Zildjians, in addition to New-Beat Hi-Hats, Pang, Brilliant and Mini-Cup Ride, introduced Rock Hi-Hats, Rock cymbals, China Boys, Paper Thin Crashes and Quick Beat Hi-Hats to their vast range.

Contrary to the "experimentalists" are tremendously versatile, superstars, Louie Bellson, Max Roach, Roy Haynes, Art Blakey and Don Lamond who are still playing the same cymbal set-ups they've played for many years. Danny Seraphine, Butch Miles, Les DeMerle and Duffy

Jackson are among many of the dynamic players who were influenced by them in selecting their basic Zildjian cymbals.

The late 70's was to herald the coming of a new style of player influenced by Tony Williams, Billy Cobham and later by a certain drummer named Steve Gadd. Having forged his radically innovative concept in the studios of New York City, Gadd set the pace for many players who followed along in his style of contemporary fusion drumming. This style developed the need for more innovative products from Zildjian and cymbals with less ringing qualities, a so-called 'dryer' sound was needed. At this point, Zildjian, now under the leadership of Armand Zildjian, expanded its already popular line of hand-hammered K Zildjian cymbals and drummers like Alan Dawson, Mickey Roker, Elvin Jones and Charlie Persip brought the cymbals much closer to the Jazz player.

Music was developing fast in all areas, and Rock and Roll exploded worldwide. Once again, Zildjian was called upon to expand their line of Rock cymbals. Great Rock stars like Neil Peart and Tommy Aldridge look towards Zildjian for heavier, more explosive cymbals, yet with unique and unusual visual qualities. This launched Zildjian into a new era of high tech manufacturing. This Z Series was the first totally new cymbal in generations to be produced using the centuries-old Zildjian family secret of casting and alloying processes.

Z Series cymbals are shaped by computerized hammering and not lathed. This new process gave them a very distinct sound, a striking appearance and an unsurpassable tensile strength.

Zildjian then followed up immediately, creating a spectacular new visual effect by finishing the cymbals in an extremely high silvery gloss finish incorporating a special plating proc-

ess developed in the Zildjian Sound Lab. These cymbals were called 'Platinums', another sparkling, new innovation in cymbals. The high silver gloss look became quite popular amongst the drummers in marching band, drum corps and also rock and pop groups looking for the unusual and spectacular visual effects.

Funk, fusion, rock, Latin and pop music all continued to grow fueled by the explosion in electronics technology of the 80's. This new technology became interwoven within all modern music, creating another wave of new and innovative drummers like Vinnie Colaiuta, David Weckl, Simon Phillips, Peter Erskine, Dennis Chambers, Gregg Bissonette, Alex Acuna, Omar Hakim and Steve Smith. Once again, the new era of high tech sound generation and recording techniques took Zildjian one more step into the future by creating the demand for new products that would fill the needs of all these great drummers. With new manufacturing techniques and high-tech hammering machines, Zildjian designed a specialized line of cymbals within their K Zildjian range, called the K Customs. These cymbals more than any in recent times radically reshaped the sound of the leading contemporary drummers. Other innovative designs included the EFX Piggyback, the now legendary K/Z Hi-Hat combination, the Megabell Ride and the brand new K Custom Dry cymbal.

In 1987, Zildjian solved many of the problems that drummers were facing when trying to effectively mic their cymbals in this modern environment. The ZMC-1 Miking System allows the player to control the balance and sound of each cymbal in his set-up individually and is used today by many of the top touring groups.

In 1987, Zildjian introduced a new selection of Symphonic American cymbals. Frank Epstein, cymbalist with the Boston Symphony Orchestra, educator and faculty member of

the New England Conservatory, worked very closely with the Zildjian research technicians to develop these new cymbals to meet the demands of today's great symphony orchestras.

Considering the strong growth of marching bands throughout the country and the development of new musical concepts and techniques within the drum corps world, the need for more musical and responsive sounding cymbals became evident and Zildjian went ahead to produce a completely new line of marching percussion cymbals called the Z MAC (multiple application cymbals), the right sound in any acoustical environment.

Just as the Zildjians have carefully guarded their secret process through the ages they have unceasingly studied and evaluated technical advancements in the formulation, processing and fabrication of metals as applied to all branches of industry. In the process they have quietly, but thoroughly researched the metals, methods and finished products of countless competitors who have, for centuries, sought the answer to the Zildjian secret in vain.

Today, certain phases of making Avedis Zildjian cymbals employ use of the most modern techniques and equipment in the world. Armand Zildjian is convinced however, that a large degree of hand artisanship and conscientious personal inspection is absolutely essential in creating cymbals of Zildjian quality. It is impossible to produce cymbals with completely individual voices by precision machinery and mass production alone.

Yes, today cymbals and cymbal playing have come a long way since 1623, when the first Zildjian made his discovery in Constantinople. Today, mastery of the many techniques of playing cymbals is considered an art of the highest order. Fine cymbal players are held in great esteem by conductors and by members of every section of the band or orchestra.

* Another Hi-Hat story has come to light since earlier issues of this story. A knowledgeable source informs us that a similar pedal was designed by Vic Berton (with Red Nichols, Paul Whiteman and Bix Beiderbecke in the late 20's).

See page 6 for further information on Lennie DiMuzio.



PASIC '90--Philadelphia--November 7-10 -

Dean Witten, Host

PASIC '90 will be housed at the Adam's Mark Hotel on City Line Avenue in Philadelphia November 7-10, 1990. This convention hotel offers more than 47,000 square feet of meeting and banquet space, a 15,600 square foot Exhibition Center, boardrooms, entertainment suites, 515 guest rooms, 57 executive suites, 9 hospitality suites, 3 restaurants, 2 lounges with Live Music nightly, a complete health club with Nautilus, racquetball courts, sauna, whirlpool and indoor pool.

The PASIC '90 Organizing Committee and I have just submitted our first proposal for clinicians and concerts to John Beck for approval by the Executive Board. We are proud and eager to bring you what will be one of the best PASIC's ever! My committees worked very hard to insure a well balanced program of events that

will feature the Philadelphia Orchestra in a concert highlighting the percussion section and conducted by Charles Dutoit. This world renowned percussion section will also present a clinic during the convention. It will surely be one of the highlights of our convention.

Philadelphia has more than 200 years of tradition and American history to offer your families while you and your students are busy at the convention. Historic attractions in Philadelphia include The Liberty Bell, Betsy Ross House, Independence Hall, Valley Forge National Park, Philadelphia Zoo, Franklin Institute, Philadelphia Museum of Art and much much more. Philadelphia has something for everyone. Bring your family and join us at PASIC '90 in Philadelphia November 7-10, 1990.

EXPERIMENT AND REVOLUTION:

A PRIMARY ROLE OF PERCUSSION IN AMERICAN MUSIC

FIRST CALL FOR PROPOSALS

*Wednesday, November 7,
1990*

*Percussive Arts Society
International Convention
Philadelphia, PA*

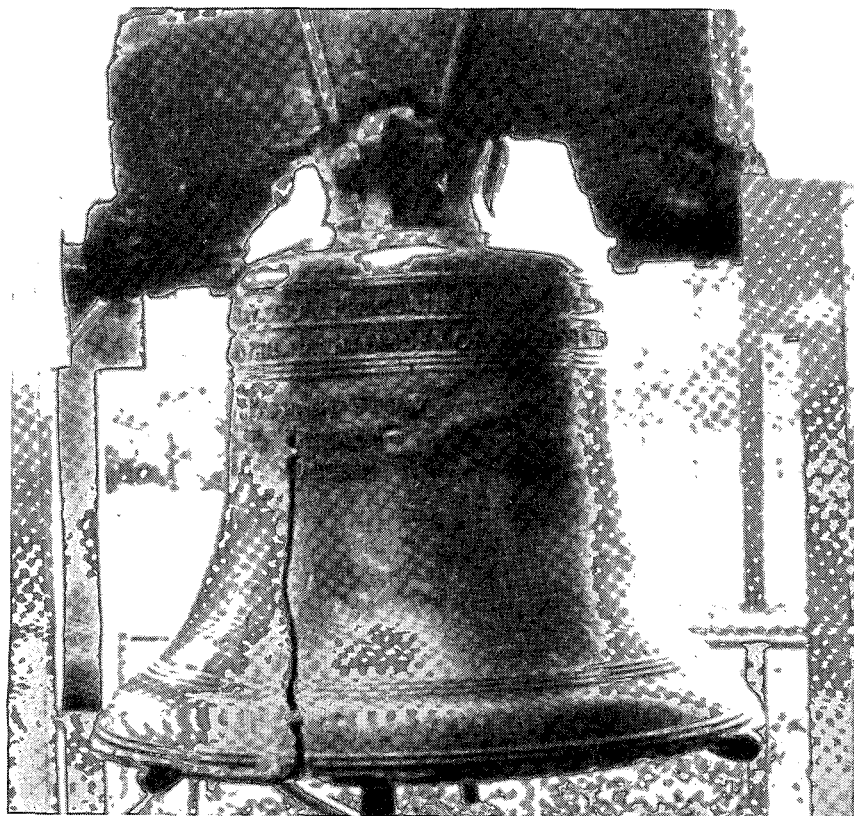
Experiment and revolution are essential terms in expressing an American heritage. PASIC's location in Philadelphia is an ideal setting for an investigation of these two terms as they relate to the rise of percussion instruments in twentieth century American music.

The day's activities will focus on the substantive role of percussion in what is often regarded as the "experimental tradition in American music." Lectures and performances addressing this topic are especially encouraged. Additionally, the New Music/Research Committee welcomes any creative application to this admittedly (and purposively) broad call for proposals.

Please send six copies of your proposal to: *Christopher Shultis*
Department of Music
University of New Mexico
Albuquerque, NM 87131

Inquiries may also be sent to the above address.

*Deadline for submissions:
March 15, 1990*



Focus on Education :Sir Peter Maxwell Davies' *Three Studies for Percussion*

- Kenneth Kleszynski

Sir Peter Maxwell Davies (1934-), the British composer best-known for his theatre pieces and work with The Fires of London chamber ensemble, also has been active throughout his career as a composer of music for young performers. This body of works contains in microcosm all of the major devices of Davies' general compositional mode of expression, and does so without being condescending to the understanding of the school-age musician. Outstanding among his output in this area are the *Three Studies for Percussion*, written in 1975 for Gosforth High School in Northumberland. The composition of an extended work for percussion ensemble was most appropriate, for the use of melodic percussion in particular as an integral part of an instrumental texture had been characteristic of Davies' music since the 1960's, especially in the pieces written for The Fires of London.

Peter Swan, who commissioned the piece, writes: *It was in the summer of 1975 that I first suggested to Peter Maxwell Davies that he might like to write a substantial work for percussion ensemble, to be performed by young people, who, in some case while being musically very literate, did not have any technical ability on any other instrument. Percussion instruments have always formed a central core for classroom teaching and by the time young people have experienced say five years of such work, they are ready to tackle something outside the classroom.*

In my discussions with the composer before he began work on the Three Studies for Percussion, we talked about basics such as instruments available. A list was supplied which included some luxurious extras to the normal classroom instruments—tam tam, small tuned gongs, tuned metal plates, flexatone, etc., all of which Maxwell Davies had previously

used in orchestral and chamber work. However, the eleven instruments he chose are, with one exception (a concert xylophone), all normal classroom instruments of the Orff type.

We also briefly discussed the nature of the work, and although it was obviously in retrospect totally unnecessary for me to say so, I suggested that he should in no way "water-down" the technical demands of the music.¹

However, I have found that young people are naturally gifted with extraordinary rhythmic skills which normally remain untapped. The Three Studies may be performed separately or together as a complete three-movement work.²

The first movement of *Three Studies* employs the same basic materials as Davies' *Ave Maris Stella*, a chamber work also composed in 1975. Both of these pieces make use of the same "magic square," a matrix of pitches and durational values as follows:

C#1	E#6	B#2	E7	B3	G#8	A4	F#9	D5
A6	G#2	B#7	G3	B8	F#4	D#9	E5	C#1
D#2	B7	A#3	D8	A4	C#9	G#5	E#1	F#6
G7	E3	C8	B4	D#9	A#5	D1	A6	F#2
Fx3	G#8	E#4	C#9	B#5	E1	B6	D#2	A#7
D#8	B#4	C#9	A#5	F#1	E#6	A2	E7	G#3
A#4	E#9	Cx5	D#1	B#6	G#2	Fx7	B3	F#8
D9	F#5	C#1	A#6	B2	G#7	E3	D#8	Fx4
G#5	D#1	G6	D2	B7	C3	A8	F4	E9 ³

In this first movement of *Three Studies* rhythmic values from the grid are heard as numbers of eighth notes (or as durations equal to the corresponding number of eighth notes). The pitch order is determined by reading along diagonals from C at top left to E at bottom right. Measures 1-5 of this movement (Figure 1), for example, contain the pitches and rhythmic values from this section of the grid:

C#1	E#6	B#2
A6	G#2	
D#2		
G7		

This pattern, once established, continues throughout the movement until the quiet ending at measure 57, a 9/8 bar containing unison and octave E's.

While this magic square provides the basic organizational framework of the first movement, other ideas are heard. Figure 2 shows the beginning of an idea which continues for four more measures; it begins with a linear retrograde of the first six notes of the matrix, and continues by juxtaposing notes of major triads, an important feature of the rows of the magic square.

Another idea (Figure 3), with its succession of seventh, sixth and fifth intervals recalls the grace-note/primary-note figures of measure 4.

The work is scored for concert, soprano, alto and bass xylophones; soprano and alto glockenspiels; bass metallophone; deep bass metallophone (for which a vibraphone, without the motor, may be used); small wood block; small temple block; and small suspended cymbal. Eleven percussionists, one player per instrument, are required to perform the three movements, which last a total of five minutes. In his Note by the Composer which prefaces the score, Davies writes:

They make great demands on the rhythmic sensibilities of the players who are asked, for instance, to play accurate fives against fours, sevens against sixes, with syncopations, and to change rapidly from simple to compound metre and back, as well as negotiate complex bar-length changes within the same metre. . . The first is fast, the second slow, and the third very fast, superimposing the basic materials of the first two studies, which slot together to fix exactly. The studies remind me of nothing so much as three

obstacle courses, bristling with technical difficulties.

The material from both of these figures is explored throughout the rest of the movement, occurring along with the fundamental magic-square idea. The outlines of these additional ideas, both melodic and rhythmic, are repeated immediately before the end of the movement; the entire piece, then, also has some features of sonata form, most noticeably the statement, development, recapitulation of thematic material.

This combination of a magic-square basis and sonata-like form relates to yet another work of Davies', his Symphony No. 1. Swan writes,

At the time of my initial approach I was aware that Maxwell Davies was working on what proved to be Symphony No. 1, and by the time of that work's first performance and publication in 1978, the relationship between the Three Studies and its very much "big brother" were evident and fascinating. A work of relatively small proportions is linked by thematic, harmonic, rhythmic and gestural similarities to another work of huge dimensions—one for young performers, the other for a large complex modern symphony orchestra.⁴

The second movement of the percussion work carries on the interrelationship between *Ave Maris Stella* and *Symphony No. 1*. Like the first movement, this middle one begins with a loud C#. This note and the following pitches in the bass xylophone yield the first three notes of the magic square (Figure 4).

A comparison between these measure and the opening of the second movement of the *Symphony* shows similarities of dynamics, texture and style between the two pieces. Furthermore, the slow movement of the *Symphony* "starts with a statement of the *Ave Maris Stella* plainsong on the alto flute."⁵

Fragments of the magic square appear throughout the second movement of

Three Studies for Percussion, with the final chord of the piece consisting of the notes C#—E#—B#(C), which are identical with the first three horizontal pitches of the grid, thereby emphasizing the importance of these notes as tonal "goals" for the work.

In contrast to the first two movements, the third of the *Three Studies* does not make use of changing time signatures, but is written in 9/8 throughout. As cited by the composer in his introduction to the score, this movement consists of the basic materials of the first two movements superimposed upon each other. The xylophones play the material of the second movement, while glockenspiels and metallophones recall the primary ideas of the opening movement. The first three measures of the final movement are given in Figure 5.

Of special importance is the quintuplet figure found in the small suspended cymbal at measure 2 of Figure 5. This idea occurs regularly in alternate measures of the unpitched percussion parts throughout the rest of the movement.

The final chord of the piece (G—F(E#)—A—E—C#—C) is significant on several levels. The pitches C#—A—E recall the opening notes of the first movement, while the other three chord tones (G—E—C) (the first three pitches of the fourth row of the magic square) represent a transformation of the notes found in the bass xylophone at the beginning of the second movement. Additionally, the presence of the notes E (the final pitch of the first movement) and C—C#—E (which comprise the chord at the end of the second movement) brings to a conclusion the relationship between *Three Studies for Percussion* and Davies' two larger works: C, C#, E and E# all are important as tonal goals in both *Ave Maris Stella* and *Symphony No. 1*.

Three Studies for Percussion, then, represents one of Davies' most complex formal structures used in one of

his instrumental works for young performers. Among all of his music in this area it contains the most explicit relationships with is contemporaneous "adult" works, and as such presents an excellent introduction to this compositional style. It also is one of his most technically challenging pieces for young people, but:

The complexities of the Three Studies for Percussion, rhythmic and manipulative in particular, have never presented any major problems to the young musicians I have worked with, and the performances have had an intense excitement brought about by the sheer demands of concentration required.

The music once again illustrates the fact that no composer needs to write "down" for school children. Indeed these miniature "obstacle courses" could provide some interesting work for seasoned professionals.⁶

¹ Peter Swan, "Programme note written for a later performance of the *Three Studies for Percussion* after the first performance and publication of *Symphony No. 1*" (Saint Louis: Magnamusic-Baton, Inc.).

² Peter Maxwell Davies, *Three Studies for Percussion* (London: Chester Music, 1980).

³ P. Griffiths, *Peter Maxwell Davies* (London: Robson Books, 1982), pp. 73-74.

⁴ Swan, "Programme note."

⁵ Griffiths, *Peter Maxwell Davies*, p. 160.

⁶ Swan, "Programme note."

Kenneth Kleszynski is an Assistant Professor of Music at the University of Portland.

Allegro

Concert Xylophone
Soprano Xylophone
Alto Xylophone
Bass Xylophone
Soprano Glockenspiel
Alto Glockenspiel
Bass Metallophone
Deep Bass Metallophone
Small Wood Block
Small Temple Block
Small Suspended Cymbal

FIGURE 1
Copyright J & W Chester Music. Reprinted with permission.

D B Met.

p dolce

FIGURE 2

B Met

p dolce

FIGURE 3

Andante cantabile (♩ = c 92)

Concert Xylophone
Soprano Xylophone
Alto Xylophone
Bass Xylophone
Soprano Glockenspiel
Alto Glockenspiel
Bass Metallophone
Deep Bass Metallophone
Small Wood Block
Small Temple Block
Small Suspended Cymbal

FIGURE 4

Presto

Concert Xylophone
Soprano Xylophone
Alto Xylophone
Bass Xylophone
Soprano Glockenspiel
Alto Glockenspiel
Bass Metallophone
Deep Bass Metallophone
Small Wood Block
Small Temple Block
Small Suspended Cymbal

FIGURE 5

Stephen F. Austin State University

and Yamaha Corporation of America
present the

SFA INTERNATIONAL PERCUSSION SYMPOSIUM

YAMAHA®



JUNE 23 - 29, 1990

Sponsored by

YAMAHA CORPORATION OF AMERICA

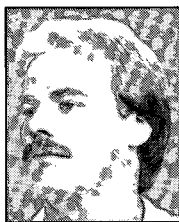
DRUMSET WORKSHOP MARCHING PERCUSSION CAMP

COLLEGIATE/PROFESSIONAL CONCERT PERCUSSION/TIMPANI SYMPOSIUM

ELECTRONIC/MIDI PERCUSSION SEMINARS

HIGH SCHOOL TOTAL PERCUSSION CAMP

MEXICAN MARIMBA ENSEMBLES



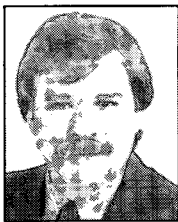
Steve Houghton Drumset artist whose credentials include performances with Woody Herman, Toshiko Akyoshi, Freddy Hubbard, Doc Severinsen, and others.



Phil Bloch Los Angeles studio musician, producer, and internationally recognized electronic and MIDI percussion expert. Appearances with Stevie Wonder, Spyro Gyra, and on ABC, CBS, and NBC Television Network productions.



William Moersch Marimba Virtuoso, New York Freelance/Chamber Musician. Artist Faculty Member of the Mason Gross School of the Arts and Artistic Director of New Music Marimba.



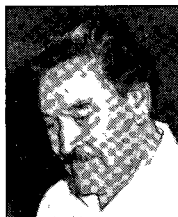
Jim Campbell Drumline instructor and program director for the famed Rosemont Cavaliers. Mr. Campbell is the leading drumline clinician of the 1980's. He currently teaches at the University of Kentucky.



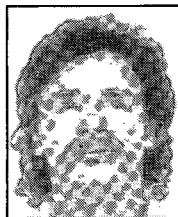
Dr. Terry Smith Denver Symphony, University of Colorado-Boulder. Dr. Smith has performed with Minnesota Opera, Santa Fe Opera and the St. Paul Chamber Orchestra.



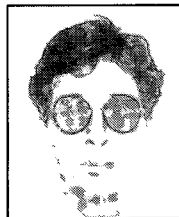
Jim Atwood Timpanist of the New Orleans Symphony and long-time teaching associate of Cloyd Duff.



Zeferino Nandayapa Marimba virtuoso from Mexico City who will teach traditional Mexican marimba ensemble. Appearing through the courtesy of El Pollino Restaurant, Nacogdoches, TX.



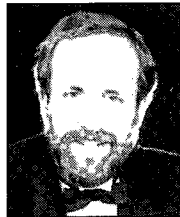
Roland Muzquiz A graduate of the Eastman School of Music, he is the percussion teacher for the Richardson, Texas School District.



Gregg Rinehart Mr. Rinehart was the instructor of the award winning percussion ensemble and drumline of Western High School. He presently teaches in the Spring, TX ISD, and coaches the SFA Drumline.



Anthony Robinson A member of the Shreveport Symphony and percussion teacher at Marshall, TX ISD.



Dr. Larry Kaptain Symposium Director and Director of Percussion Activities at Stephen F. Austin State University.

Itinerary:

Six-Day Program	June 23-29
High School Total Percussion Camp	
Collegiate/Professional Percussion Symposia and Timpani Masterclasses	
Band Directors Workshop	
Mexican Marimba Ensembles	
Three-Day Programs	
Drumset/MIDI-Percussion Workshops	June 23-26
Marching Percussion/Drumline Camp	June 27-29

Symposium/Camp Fees and General Information:

Six Day Programs:	
Dorm Residents: Room, Board, Tuition, Insurance	\$185
Commuters: Tuition and Insurance:	\$110
Three Day Programs:	
Dorm Residents: Room, Board, Tuition, Insurance	\$140
Commuters: Tuition and Insurance	\$80

Please note:

Saturday evening, and Sunday meals are not included in camp fees.

The fees quoted above are valid for payment made by June 7, 1990.

You may reserve your place in the symposium/camp with a \$90 deposit.

There will be a \$15.00 surcharge for mail-in registrations received after that date and a \$20.00 surcharge for on-site registration.

\$15 Cancellation fee on all refunds prior to June 7.

\$30 Cancellation fee on all refunds prior to June 23.

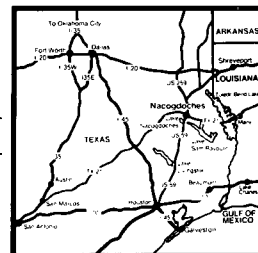
No Exceptions.

All payments by Money Order, School Check or Cashier's Check Only.

All payments must be made in U.S. Funds.

Location:

Steven F. Austin State University "The University Among the Pines." is located in the beautiful Piney Woods of East Texas. Enrollees will study and perform in an aesthetically pleasing atmosphere, which is highly conducive to learning. Nacogdoches is conveniently located between Dallas and Houston, with accessible transportation by car, bus, or air. Longview Gregg County Airport is only one hour away, and there is convenient ground transportation between SFA and Houston's Intercontinental Airport.



Housing:

Participants are housed in modern air-conditioned dormitory facilities with two to a room. High school students will be well supervised in all activities of the camp by a qualified staff of counselors, band directors, and University Resident Advisors.

Concerts and Recitals:

There will be recitals and concerts every evening, featuring both artist faculty and student soloists. The final concert will be Friday afternoon, June 29 at 2:00 pm and will feature the Drumline Campers, Student Percussion Ensembles, and Mexican marimba ensembles.

For information on specific activities, fees and collegiate credit, as well as other inquiries, please contact: Dr. Larry Kaptain - SFA/International Percussion Symposium, c/o SFA Band Camps, P.O. Box 13043-SFA Station, Nacogdoches, Texas 75962, Phone: 409-568-1235

Focus on Education:

Percussion on the March: Tuning Marching Bass Drums - *George Barrett*

This article is a concise explanation of the methods used in tuning and muffling marching bass drums. Included is a discussion of tuning techniques, suggested ranges, and muffling.

In tuning bass drums, it is important to utilize the criss-cross tuning procedure. This is the method of tuning opposite lug casings, in a circular pattern. When first tensioning the head, there should be no muffling on the drum. This will enable you to hear the drum ring freely. It is important to make sure that the drum is in tune with itself. This can be done by striking the head at each lug casing and matching the pitches lug to lug. The light pressure of one finger in the center of the head will eliminate some of the overtones, making it easier to hear the individual pitches. With the pitches matched, the drum will sound a solid pitch with little or no wobble or pitch bend. Now you can raise the drum to the desired pitch, still making sure the pitches are closely matched. Remember, both heads of the bass drum should be matched in pitch as closely as possible. Match the two heads by striking each head off-center, so you can easily hear the pitch of each head. At this point, it is time to add the muffling to the drum.

How you choose to muffle marching bass drums, depends upon the size of your group. Working with the University of Southern California Trogan Marching Band, I require the maximum projection possible. Smaller bands may require more muffling to properly balance the band. I use standard weather stripping approximately 3/4" wide by 1/2" thick. The weather stripping is self-adhesive and is applied directly to the drum head. The amounts I use

are as follows:

- 18" - 3 inch strip, along the hoop
- 20" - 6 inch strip, along the hoop
- 22" - 16 inch strip, along the hoop
- 24" - entire drum, along the hoop
- 26" - entire drum, along the hoop
- 28" - entire drum, along the hoop
- 30" - entire drum, 3/4" away from the hoop
- 32" - entire drum, 3/4" away from the hoop

This amount of muffling will allow the drums to still ring slightly. The individual ring of each drum will not be perceptible from a distance, but will allow the overall projection of the Bass drums to be increased tremendously.

In suggesting recommended tuning pitches for your bass drum section, I must stress one point. The importance is not in reaching the exact note specified, but in maintaining the intervallic relationships between adjacent drums. It is also important to keep the overall pitches of the section high, to give the drums a clear and articulate sound. My recommended pitches are as follows: (Note C4 = Middle C)

- 18" - F4
- 20" - D4
- 22" - B3
- 24" - G#3
- 26" - F3
- 28" - D3
- 30" - G2
- 32" - E2

At the University of Southern California we have the opportunity to use eight tonal bass drums. Those of you with smaller sections should still use these suggested pitches, with one exception. Whatever size drum you are using as your bottom or kick

drum, be it 28" or 30", it should be tuned a bit lower than the rest of the section. Notice in my tuning I use the interval of a minor third, with the exception of the interval between the 28" and 30" drums. Try using a perfect fifth to lower the bottom two kick drums for a stronger punch.

Tuning marching bass drums is subject to your performing situation and your own personal taste. The information I have given here are my personal methods for tuning and muffling bass drums and is by no means the only way of approaching this subject.

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

Jay Wanamaker edits *Percussion on the March*

The Essential Mallet Player by Ed Mann

Modal, tonal and technical concepts, exercises and etudes for mallet players at all levels.

Send \$9.95 to: **Monad Publishing, Box 55022, Valencia, CA USA 91365**

Focus on Education: Percussion Education in New Zealand

- Norman Gadd

New Zealand has been a late starter in promoting percussion in its educational system. This has been caused chiefly by its isolation from the percussion of the rest of the world and its small population of only three and a half million people. On October first 1989 radical changes have taken place in the New Zealand educational system. Under a scheme called "Tomorrows Schools," the Government is transferring the running of schools and colleges to individual boards. Each school will have its own Board of Trustees funded by the Government but empowered with the decision making for the school. As yet what effect this will have on Musical Education is an unknown factor.

For the benefit of comparison, here are the approximate age groups for the various scholastic levels in New Zealand:

- Pre-School - (Kindergarten and Play centre) 3 1/2 to 5 years
- Primers - 5 to 7 years
- Primary School - Standards 1 to 4, 7 to 11 years
- Intermediate School - Forms 1 and 2, 11 to 13 years
- Secondary School - (College or High School) 13 to 18 years
- Tertiary Education - (University, Teacher's College or Polytech) from 18 years upwards

PRE-SCHOOL, PRIMERS AND PRIMARY EDUCATIONAL PERCUSSION

No percussion is taught at these levels, but children are introduced to percussive sounds in their Music and Movement and Singing Games classes. Tapes were produced by "Kiwi Records" in consultation with advisers from the Department of Education especially for these age

groups.

INTERMEDIATE SCHOOLS

At this level limited formal percussion training is offered by percussion classes at District Music Centres. These classes are generally held on Saturday mornings at centres organized by parent committees in consultation with local music advisers from the department. Generally though the most popular instruments such as guitar, violin and woodwinds are given priority for classes. Any percussion taught would be basic snare drum.

One such group that offers slightly more is the Christchurch School of Instrumental Music. Christchurch, the largest South Island city, has always had a reputation for its music but even here percussion has not been treated very well. According to the percussion tutor, Mr. Tom Williams, "The school has been running for about 50 years and only in the last 2 years has percussion been taught seriously. In June 1989 their first Percussion Ensemble performed an item at the school's annual concert in the Christchurch Town Hall.

SECONDARY SCHOOLS

In New Zealand Secondary schools are called Colleges or High Schools or in some cases Technical Colleges. At this level percussion instruction is more readily available. Depending on the school roll numbers, provision is made for part-time tutors to visit and teach various subjects including music. The Head of Music in each school has an allocation of hours and they decide on the time allotted to each instrument. Again the popular instruments win out and percussion generally receives very low priority.

There is no set syllabus or standard required of percussion tutors and they need no approved qualification. It is difficult to assess how many percussion tutors work throughout New Zealand as there is no listing separately as to what part-timers teach. The Department does however set a minimum number of students to be taught per hour. It is somewhat unrealistic as they ask for six beginners per hour or four per hour for all others. This leaves little time to teach more than basic due to the necessary size of each group. Timpani and keyboard percussion are rare in schools as most have only a basic drum kit available. Most Music Departments do have a band, orchestra or concert band usually conducted by the teacher. In most of these, usually only one percussionist is used instead of employing as many as possible because the teacher takes the easy way out.

The choice of material used for teaching percussion depends upon the individual tutor, so I am drawing on my own choice for this. Basic Rudiments are from manuscript parts, early reading from the Goldenberg method for Snare Drum and for Drum Set various Joel Rothman texts. Advanced students work from G. L. Stone, Gardner, Feldstein, Black and Gary Chaffee texts.

TERTIARY EDUCATION

This is divided into three sections:

(1) POLYTECHNICAL INSTITUTES

There are very few of these in New Zealand offering Percussion as a subject. The major percussion teaching is done at the School of Music of the Wellington Polytech. They offer two courses (degrees), one classical

and one jazz. The following information is from their brochure:

AIM OF COURSES: To give a comprehensive training in instrumental or vocal performance and musicianship to those intending to make music the whole or part of their career. Students may major in either classical music or jazz.

CLASSICAL PERCUSSION

TEXTS (to be completed)

G.L. Stone Accents and Rebounds, Stick Control

Podemski Snare Drum Method
Goldenberg Xylophone Method,
Snare Drum Method

Buster Bailey Mental and Manual Calisthenics for the Modern Mallet Player. (need not be completed)

TECHNIQUES AND REPERTOIRE FOR:

Cymbals	Bass drum
Triangle	Tambourine
Tam tam	Glockenspeil
Chimes	

TIMPANI

Techniques and tuning

DRUM KIT

Ability to read jazz, show, pop and rock charts

PERFORMANCE

Marimba, Vibes sonatas etc.

Percussion solo with piano or other instruments

Timpani solo with piano or other instruments

Kit playing with playalong disc

Other ensembles as arranged at the Conservatorium

CONCERT ATTENDANCE

Attendance at New Zealand Symphony Orchestra

JAZZ PERCUSSION

TEXTS (to be completed)

G.L. Stone - Accents and Rebounds
Podemski - Snare Drum Method
Jim Chapin - Independent Co-ordi-

nation

Joe Morello - New Directions in Rhythm

Joel Rothman - The Complete Rock Drummer

BEATS

Thorough familiarity with all swing, rock, Latins and odd time signatures.

CHART READING

1) Execution of fills licks and phrasing.

2) Wide experience with 75-100 different charts by different publishers and manuscript, so that the drummer can decipher the arranger's intent, given the lack of a universal standard of writing.

3) Taking drum charts off discs.

4) Singing lead parts to develop vocal articulation which will transfer to drums.

SOLOING, BREAKS AND FILLS

1) Pattern drumming.

2) Tune improvising.

3) 2's, 4's, 8's and 12's.

ANALYSIS:

Analysis of the drumming styles of Art Blakely, Elvin Jones, Ed Thigpen, Buddy Rich, Ed Soph, Steve Gadd, Max Roach, Tony Williams, Billy Cobham and others.

1) Listening analysis.

2) Time feel analysis.

3) Solo analysis.

4) Imitation of each style.

PERFORMANCE

Trio, small combo, jazz/rock group big band.

MALLET WORK: (Marimba, vibes) - optional

1) Familiarity with simple jazz changes, scales, modes.

2) Melodic and rhythmic improvisation on simple changes.

EXAMINATION REQUIREMENTS FOR DIPLOMA IN MUSIC (YEAR 3)

1. The presentation of a public solo recital of approximately 45 minutes duration. Each student should de-

sign and produce a printed program for this recital, containing notes about the works to be played.

2. Participation in at least two other public recitals during the year, in solo or small group works.

3. At least one work presented in the above must be performed from memory. (this does not apply to Jazz recitals.)

4. Public performance in at least one work with a tutor. This may be included in 1 and 2 above.

5. An interview of not more than thirty minutes during which the student is expected to discuss the works presented for their assessment in 1 and 2 above and general musical subjects. (Students will be expected to be conversant with the history of their instrument, its development and the major influences in terms of composition, instrument construction and performers.)

ASSESSMENT

First study is assessed at two nominated public performances during the year and at the major Diploma recital in October. Each of these appearances must be of a solo nature, or if in chamber music, in a prominent role.

(2) TEACHERS' TRAINING COLLEGES

Of seven colleges questioned only two bothered to reply. The first, Wellington Teachers' College said that they have no percussion instruction available, but some equipment is available if any students wish to play percussion.

The second, Auckland College of Education supplied the following from Mr. Lindo Francis, senior lecturer in Music Education.

1. Basic course for all students.

Classroom percussion instruments are introduced as part of creative activities, music reading, movement and other activities for the primary classroom. All students become familiar with the basic percussion used in classrooms. Carl Orff work is

introduced to most classes, with regular performances. All basic Orff Instruments are available.

2. Content studies - Students advancing music for 2 or 3 years. In addition to Orff work, students are able to opt into a Percussion Ensemble/Marimba Band for 1 hour per week. Each year a group of 20 or more students use the entire range of percussion instruments, including 6 marimbas, 3 xylophones, vibes and all rhythm instruments. The programs for these groups include Percussion Ensembles, mostly American compositions and Marimba transcriptions. Advanced students arrange well-known works for the group. Performances take place at local schools and at College concerts.

3. Making of Percussion Instruments. There is a course for third year students in which the making of simple percussion instruments is a major assignment. Workshop facilities enable students to make xylophones, bells, drums and a wide variety of instruments from scrap materials. "Hooked on Making Musical Instruments" by Lindo Francis, published by Longman Paul has just been released and covers this course. Related activities for children and teachers give the book an added dimension.

(3) UNIVERSITIES

There are four major universities in New Zealand offering music degrees. However only two of these have Performance Percussion courses. The University of Otago in Dunedin has never offered percussion. The University of Canterbury in Christchurch volunteered the following: "Canterbury University has offered Performance Percussion as a course for the last fifteen years, but to date no candidate has made application to participate in the course." Victoria University of Wellington has a Performance Percussion course but due to a recent change of instructor details are unobtainable at present.

Mr. Bruce McKinnon, tutor at the

University of Auckland School of Music supplied the following on their course. Two courses are offered, a three year Diploma and a four year Bachelor. The three year course is roughly divided into Timpani/Mallets/Snare drum and Multi percussion. The fourth year of Bachelor is intended for the student to pursue their particular interest. Standard Orchestral repertoire is included in all years and all students are required to play in the University Orchestra, work with composers on new works and play in chamber ensembles whenever possible. A Percussion Ensemble performs at least once a year playing music of Chavez, Cage, Harrison and others. Study material comes from many sources including Burton, George Hamilton Green, Goldenberg, Chapin, Moller, Stone and Gladstone. There have been on an average only three students at any one time since the course was introduced in 1979. (Victoria University in Wellington has one student taking their course this year.)

THE INTRODUCTION OF PERCUSSION TO STUDENTS OF ALL LEVELS

The important part of this field is the series of concerts promoted and performed by Gary Bain, Principal Timpanist of the New Zealand Symphony Orchestra. Gary performs solo percussion concerts at schools throughout each year, and it is from these that many students receive their first introduction to percussion and its instruments. A new group, the Canterbury Percussion Ensemble, organized and directed by Tom Williams has now ventured into this field. In late 1989 they received a grant from the Southern Art's Council to present school concerts in Christchurch and also tour the South Island. Hopefully these will further percussion awareness down South.

PERFORMANCE CONTESTS THAT INVOLVE PERCUSSION

In New Zealand the chance for young percussionists to perform is very

limited. Secondary students can perform in the Westpac Chamber Contest sponsored by the Westpac Group. This is a national contest open to Chamber groups of Secondary students. Groups can consist of any combination of instruments. District heats are held culminating in a national final. Groups consist of three to six players and percussionist compete as members of multi-instrumental groups or as percussion ensembles. The District finals are generally judged by String or Woodwind players, so their reports issued often are of little help to percussionists.

National Brass Band Contests

There are both senior and junior solo contests for players who are members of a Brass Band of the New Zealand Brass Band Association. A Percussion Ensemble Contest is also held. Entries for this section have always been very limited. Until 1984 the Drum Championships consisted of Snare and Bass Drum test pieces. Now however both senior and junior contests are judged using multiple percussion test pieces. The instrumentation of these is limited due to the lack of percussion instruments owned by most bands and the high cost of purchasing equipment in New Zealand.

OTHER YOUTH ORGANIZATIONS THAT INVOLVE PERCUSSION

There are a few training orchestras that rehearse regularly such as the Wellington Youth Orchestra, the Auckland Junior Symphony orchestra and the Christchurch Youth Orchestra. Also there are some local amateur orchestras and Brass and Pipe Bands. At a national level there are the National Youth Orchestra, which meets for one week a year in August, the Yamaha National Jazz Youth Orchestra, which is formed once a year for rehearsals and performances and the National Youth Band which does a yearly tour of the country. Places in all these organizations are gained by audition.

Sound is vibration, and vibration is energy. Life energy is vibration and sound, also. So, for us, sound is part of a very deep, basic truth. We are not the only ones who feel like this. There are so many musical-minded drummers who get the same exciting feeling from playing their cymbals. It's not just the sound. It's the vibration, the touch, how it feels, and how it speaks to the drummer. It's a wonderful feeling to produce something, hand it over to the drummers, and see them get the same response. There's a deep truth behind it.

PAiSte
CYMBALS SOUNDS GONGS

NO 4,809,581

On March 7, 1989, the United States Patent Office granted Paiste the patent registered under the above number. This patent allows Paiste the exclusive use of the new bronze alloy they invented for the creation of cymbals. For the next 17 years, Paiste is the only cymbal-maker that will supply cymbals made from this new alloy.

The new alloy took 8 years to develop. Traditional Paiste cymbal artistry was taken and applied to the new alloy — to hand craft the most beautiful, sophisticated cymbals — and in 1989 Paiste introduced its *Paiste* line. The new cymbals are made from this bronze alloy — with qualities that go beyond any current material used for cymbals by any cymbal maker — a new era of sound metal, a giant step for the whole family of percussion musical instruments.

The reactions to the new line — from industry specialists, recording engineers, consumers, international top musicians and from music dealers — has been phenomenal. What was clear from the moment the new cymbals were born is now a generally recognized fact: the new Paiste cymbals are the final answer to the needs of today's discerning musicians who look for ultimate sound quality and maximum creative expression.

While Paiste is proud to have generated yet another giant step in the world of cymbals, it is by no means the first time. Numerous international patents in cymbals have been held by Paiste before, and by far the most innovations in cymbals in this century have been brought to you by Paiste.

Paiste... Innovations in step with musicians and their music.

PAiSte
CYMBALS SOUNDS GONGS

Paiste

PAiSte
CYMBALS SOUNDS GONGS

IAN PAICE

"They are like a whole new generation of cymbals — for every generation of players. There is one cymbal for every style of music."

RICKY LAWSON

"They sound wonderful, really. These cymbals feel very natural and they speak immediately."

FREDDY STUDER

"Making these cymbals is like making music, it's art. With these sounds, Paiste jumped above its own shadow into a complete new cymbal world."

PIERRE FAVRE

"These cymbal sounds will inspire drummers to tune their instruments accordingly. The sound of the drums has to be richer to complement the cymbals."

TERRY BOZZIO

"I've never heard anything like this! These sounds are hypnotic, it's a big mystery."

STEVE JORDAN

"I am impressed by the dynamic range. I can play soft and bring out the actual beauty of the cymbal. I can play loud and it does not sound harsh but just like a big wall of sound. Usually you can not get both out of a cymbal."

ED MANN

"These cymbals respond quickly and evenly over a wide range. Because the harmonics are so clear, it is possible for the drummer/percussionist to create new extremes in sound and color."

RONALD SHANNON JACKSON

"It's like when they went from black & white to technicolor. These cymbal sounds generate the same step."

JON HISEMAN

"Marvelous! Very musical sounding cymbals with a beautiful transparency."

DANNY GOTTLIEB

"Congratulations! It's got to be the fullest range of sound I've ever heard. Now there's an even wider set of tonal colors to choose from."

SHEILA E.

"Crispy, crispy, crispy. They're like right there in your face, and I don't have to play them so hard."

STEWART COPELAND

"These cymbals speak very quickly, with power and they have dignity."

LARRY MULLEN JR.

"The new cymbals give more response and have more attack than anything I've played before."

BILLY HIGGINS

"Right, right, right! Great jazz cymbals! I don't have to put rivets in these, they're already in there."

MARK HERNDON

"You know how it feels when you just get out of the shower and you're nice and clean and fresh? That's how I feel about these new cymbals. Brilliant!"

AL FOSTER

"You feel like playing with these cymbals. They've got fantastic stick rebound. They just swing by themselves."

BILL BRUFORD

"Amazing instruments. They are like an orchestra. Very lovely."

DAVID GARIBALDI

"Excellent! Outstanding cymbal sounds. Definitely more volume, more definition, a wider dynamic range, the low end is a remarkable improvement. They just sound bigger."

ALEX VAN HALEN

"I've waited for a long time for a cymbal like this."

JEFF PORCARO

"Unbelievable! Gorgeous! It's got everything. This is the biggest cymbal innovation I've heard of in my lifetime. It's a cymbal revolution."

CHAD WACKERMAN

"These cymbals speak immediately, and have a brilliant shimmer at the very top end of the sound. I have never heard such beautifully rich sounding cymbals before."

NICKO McBRAIN

"Really serious cymbals. They've got power, volume and real precision and they've got that magic. It's a winner!"

LEON NDUGU CHANCLER

"This is the first cymbal that has a wide dynamic range without being overpowering. They cut through in all dynamic situations with the same clarity. In the studio, they are fantastic."

JIM KELTNER

"They feel like pretty old cymbals. They feel like they have already been broken in — a beautiful, mellow, crystal kind of sound, smooth and thin."

PRIVATE TUITION

Most percussion instruction is from this source. In the four main centers there is adequate chance of instruction but in smaller towns it is much harder to find teachers. In New Zealand and the "Institute of Registered Music Teachers" registers teachers of music. It is not compulsory to be a member of this and at present I am the only registered percussion teacher.

AVAILABILITY OF PERCUSSION MUSIC AND TEACHING MATERIALS

In New Zealand it is difficult to find new materials. Most books are not available unless specifically ordered on a non-return basis and even then it takes about six months for them to arrive. With New Zealand's poor exchange rate, currently 57 cents United States to one dollar New Zealand, it is expensive to buy on speculation.

CAREER OPPORTUNITIES

The opportunity to make a full-time career of percussion playing is not very promising. The only full-time positions in New Zealand at present are three percussionists and one timpanist with the New Zealand Symphony Orchestra, two or three with the New Zealand Army Band and one with the Navy Band. There are a few positions in the Air Force Band but this is a Territorial Unit and only paid on a call basis. Most graduates until now have ventured overseas to work or further their percussion knowledge.

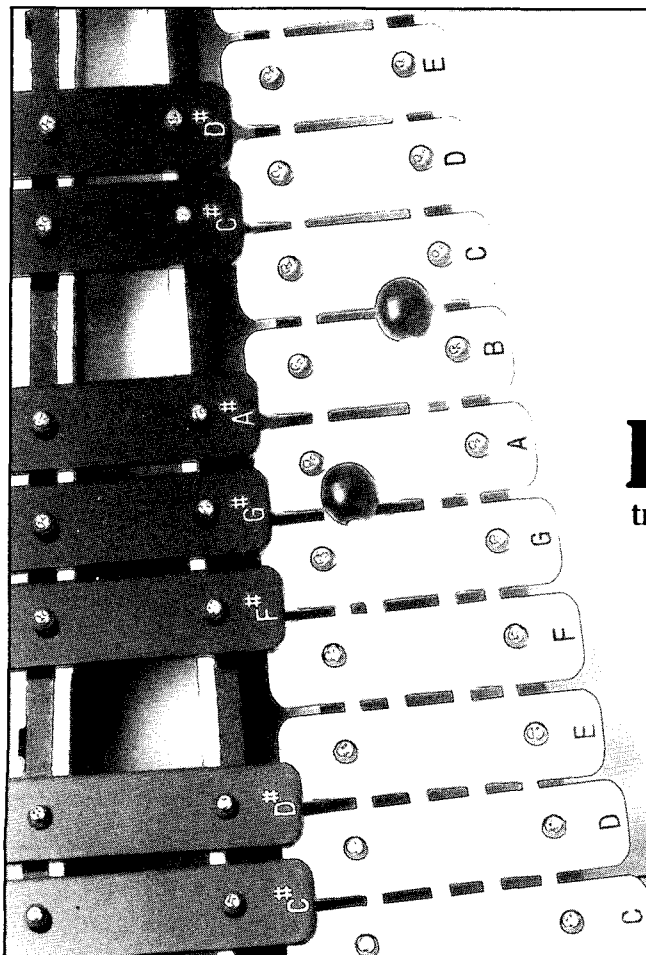
CONCLUSIONS

Over the last ten years advances have been made in the Education Percussion instruction in New Zealand, but there is still room for much more improvement.

Norman Gadd is currently the President of the New Zealand Chapter of the Percussive Arts Society, he has been a member since 1962. He is probably the first member from overseas to join. After thirty-three years of service with the New Zealand Symphony Orchestra Gadd retired in 1984. Since then he has been teaching percussion in various Wellington schools for the New Zealand Department of Education and has also continued with his private percussion studio.



Norman Gadd



Start Off On The Right Note

From snare kits to bell kits, CB700 School Percussion is designed for total percussion training. A demonstration of these affordable instruments will convince you of their quality and value. For the names of CB700 dealers in your area, call us.

CB700

Quality instruments...
exceptional value

Kaman Music Corporation
P.O. Box 507, Bloomfield, CT 06002 (203) 243-7985

KAMAN

The Peabody Conservatory of Music invites
young performers to apply for the
first annual
SAUL GOODMAN SCHOLARSHIP AWARD
in
Timpani and Percussion

This award is intended for applicants to the undergraduate or graduate program at Peabody. A full tuition scholarship will be awarded to a student who shows exceptional musical ability combined with outstanding academic performance. Partial scholarships are also available to those applicants who qualify.

For additional information and applications, please contact:
David Lane, Director of Admissions

Peabody Institute of The Johns Hopkins University
One East Mount Vernon Place Baltimore, Maryland 21202
Toll Free 800/368-2521 In Maryland 301/659-8110



TEMPLE UNIVERSITY

Esther Boyer College of Music

Helen Laird, Dean



Percussion Studies

**Comprehensive
training
in
Orchestral,
Contemporary,
and Jazz**

**Glenn Steele, *Professor
and Director of
Percussion Ensembles***
Alan Abel
James Earl Barnes
Ron DiStefano, *Jazz*
Curtis Harmon, *Jazz*
Carl Mottola, *Jazz*

**Bachelor of Music
Master of Music
Doctor of Musical Arts
Undergraduate Diploma
Graduate Professional
Studies in Performance**

For information, write or call
Walter Weidenbacher
Telephone (215) 787-8328
Esther Boyer College of Music
Temple University, Box P
Philadelphia, PA 19122

THE NEW SCHOOL INSTITUTE
Outstanding orchestral and ensemble program.
Scholarships and Assistantships available

Focus on Education: Orff Schulwerk: An Integrated Foundation

- Mary Shamrock

Editor's Note: The following article comes to Percussive Notes through the Percussive Arts Society - Music Educators National Conference affiliation. The Orff Schulwerk music education technique has introduced thousands of children to music and affected some composer's compositions. Note Peter Maxwell Davies' instrumentation for Three Studies for Percussion in the following article. Many thanks to Peggy Senko, editor of the Music Educator's Journal, Mary Shamrock and MENC for their contribution of this article. -Mark Ford

Singing, saying, dancing, playing - hardly unusual activities in elementary music education. Along with improvisation and creation of new forms in each of the areas, these constitute the means of learning in the active approach to music education known as Orff Schulwerk. They are considered central because they are part of the child's natural behavior - play.

A precise definition of this approach is difficult to formulate. Carl Orff described it as an "idea" for integrating the performing arts - music and movement specifically, but also speech and drama. He also described it as a "wild flower," poetically conveying the message that it flourishes best in a natural setting without much cultivation.¹ This image is meaningful to experienced Schulwerk teachers who realize how one facet can lead naturally and organically to another and become something much more exciting than ever could be attained through careful planning. But it is misleading to think that the Schulwerk has no specific content and requires no tending; we need to differentiate between wild flowers and weeds.

Orff Schulwerk can be described as a

model for the design of learning experiences; its main thrust is musical learning, but it has strong implications for cultural and social learning as well. The teacher employs the central activities described to nurture student development in musical skills and in understandings. The goal is the development of individuals who are comfortable with active music making - they can sing, move, play instruments, use speech in rhythmic and dramatic contexts, improvise simply in all of these areas, and combine materials into original forms. The learning activities take place in a group context; ideally, each individual learns to cooperate in group activity as well as contribute to it, with confidence in his or her own abilities as well as appreciation for those of others.

Orff Schulwerk is often called "elemental" music making, meaning that the materials used in all areas should be simple, basic, natural, and close to the child's world of thought and fantasy. Though considered most applicable at the elementary school level, the approach has been adapted widely for use with mentally and physically handicapped children. It carries the potential for effectiveness with any age group or population that can benefit from a basic but creative music experience - preschoolers, college students, senior citizens. In each instance the capabilities and interests of the group must be taken into careful consideration.

The Güntherschule

The "idea" began in the 1920's when the German composer Carl Orff (1895-1982), together with colleague Dorothee Günther, opened the Güntherschule in Munich to provide a setting for musicians and dancers

to integrate their arts. Students worked through the day and into the night experimenting, creating, and reshaping their creations. Those specializing in dance also learned to sing and play in order to understand the totality more completely; in like manner, the musicians had to develop a certain facility in movement. The instruments used were early versions of what we presently know as Orff instruments - barred percussion modeled after a type of African xylophone and built to Orff's specifications. This intensely creative group of dancers and musicians became well known, touring throughout Europe; a high point was the planning and execution of the music/movement performance that opened the 1936 Olympic Games in Berlin. Hundreds of school children were involved in the on-field performance - it was a triumphant moment. In subsequent years the political climate and wartime conditions severely curtailed Güntherschule activities, although it continued to function. It was bombed several times and finally destroyed completely in 1945.

The ideal of integrating music and movement in a creative context did not die, however. In 1948 Orff and his colleagues were invited by the Bavarian Radio System to present a series of broadcasts using the idea with children. Gunild Keetman, a young musician who had been particularly significant in Güntherschule activity, was especially important in preparing these broadcasts, which became a resounding success. Teachers in Germany requested taped copies so they could begin such music making themselves. The continuation of this work with children, and especially the efforts of Keetman, led to the publication of the five volumes known as *Orff-Schulwerk: Musik für*

Kinder (Schott, Mainz, 1950-54). A later volume (*Paralipomena* 1977) contains items considered essential to the original set but not included at that time.²

The starting point

Rhythm is considered the starting point for these materials, with speech patterns the basis for rhythmic development. Simple word series lead to later examples in challenging mixed meters. The melodic material begins with three tones (*so-mi-la*), completes the major pentatonic, then diatonic major, and proceeds with example in the various church modes. Harmony begins with simple drone and ostinato patterns, proceeding to repetitive chord shifts and simple chord changes - I-V, I-IV-V, and the chaconne pattern.

A cursory look at the original published volumes is more confusing than enlightening. There is almost no explanatory material; instead they are filled with songs, instrumental accompaniments, little pieces for instruments alone, short melodies, sample rhythm patterns, and accompaniment figures. The songs and pieces can be taught to children as written, but this is not the primary intent. The books are resources to which teachers can refer for rhythmic, melodic, and harmonic ideas for developing comparable exercises and materials with their own students. Some discrepancies need to be recognized; for instance, in Book I the simple three-note songs have accompaniments far beyond the level of children who would be interested in singing such songs. But the songs themselves and the types of accompaniment remain valid models for consideration in developing similar materials.

Orff and his colleagues felt strongly that this idea for active, creative music making could be relevant for music education throughout the world; each country or culture has only to adapt it according to its own musical heritage and cultural tradi-

tions. Later editions or adaptations of the original German volumes have been prepared and published in many countries, including Canada (1956), Sweden (1957), Flemish Belgium (1958), England (1958), Argentina (1961), Portugal (1961), Japan (1963), Spain (1965 and 1969), France (1967), Wales (1968), Czechoslovakia (1969), Taiwan (1972), Denmark (1977), Korea, and the United States (1977-1982).

The process of translation from one culture to another is far from simple. One of the basic premises of the Schulwerk is that each culture should begin with its own speech and song heritage - rhymes and proverbs, children's chants, games, and songs. In some cultures these may be based on rhythm and melody patterns quite different from the original German models. A successful adaptation of the Schulwerk idea requires great musical and cultural sensitivity; teachers must have the ability to look objectively at their own heritage and needs. The seeds of Orff Schulwerk have indeed been transplanted to areas of the world far broader than indicated by the listing of publications. In some instances they have died out completely, in some they are surviving minimally, and in some they are flourishing as well as actively seeking new directions for growth. As evidence of this, a number of countries now have active associations devoted to the support and promotion of Orff Schulwerk. Our own American Orff Schulwerk Association (AOSA), with some 3,400 members, is by far the largest.

What is "Orff Schulwerk"?

As used in the United States in much of the world, the term "Orff Schulwerk" in a restricted sense can refer to the repertoire contained in the original or adapted volumes, plus the many supplements included in this series. A great many other books have appeared in recent years, primarily in English-speaking countries, which are also intended for teacher use but are not considered

part of the original Schulwerk repertoire.

The term "Schulwerk," or simply "Orff," is used more significantly to identify a pedagogy, a general procedure for guiding children through several phases of musical development: (1) *exploration*- discovery of the possibilities available in both sound and movement; (2) *imitation*- developing basic skills in rhythmic speech and body percussion (clapping, finger snapping, thigh slapping or *patschen*, foot stamping, and others), in rhythmic and free movement through space, in singing, and in playing instruments-nonpitched percussion, the special Orff pitched percussion (xylophones, glockenspiels, metallophones), and the recorder as melody instrument; (3) *improvisation*- extending the skill with these components to the point where each individual can initiate new patterns and combinations as well as contribute to group activity based on this ability; (4) *creation*- combining material from any or all of the previous phases into original small forms such as rondos, theme and variations, and mini-suites; and of special significance, transforming literary material (fables, stories, poems) into miniature "theater pieces" through whatever components seem appropriate - natural or rhythmic speech, movement, singing, and playing instruments. At this point the essence of the pedagogy merges with Orff's extensive production as a composer of stage works. These also extend the term "musical" to mean an integration of all the performing arts. Therefore the Schulwerk represents in microcosm the totality of Orff's work.

The phases just described may be used in whatever order needed to accomplish the goals of a particular lesson and of a more long-term plan. Certainly experience in the first two phases is a prerequisite to work in the third and fourth. The Schulwerk itself establishes no set sequence of materials; this must be determined by each teacher according to the

needs of the particular program. The development of musical literacy is also flexible; Orff felt it should definitely be part of Schulwerk learning, but gave no directives on how it should be accomplished. Many Orff teachers in the United States use movable *do* solfège along with the hand signals and rhythmic syllables associated with the Kodály method. Literacy is to be considered a means rather than a goal in the approach.

The term "process" is often used to describe the series of steps through which the teacher guides the students to reach short or long term goals. In a larger perspective, the Schulwerk is considered a process rather than a product-oriented methodology. The interactive activity of a particular lesson may result in something quite significant for that group that day, but rarely in material to be used with other classes in the same way. The same basic elements and format may be used repeatedly, but the essence of the pedagogy is that each group of participants must go through the "discovery learning" process of experimenting, selecting, evaluating, discarding, and finally combining materials in a way that satisfies that particular group. If the "product" of a given lesson or set of lessons is particularly worthy, the group may want to share it with other children or with parents. Ideally, any performances given as part of an Orff-oriented curriculum should come directly from the classroom process.

If truly committed to the Orff pedagogical ideal, a teacher will strive to become a facilitator rather than a director. As the children gain in skills and understanding, they should take increasing responsibility for working our musical and movement tasks and in contributing to the the total lesson process. The teacher must always be prepared to assume a leadership role when needed in helping the children bring their ideas to fruition; as in all other ventures, nothing succeeds like success, and if the students can be guided toward a satisfying result

they will be all the more willing to continue and extend such efforts.

"Set" music

An Orff program can all too easily become oriented toward performance of set pieces; when this happens, the class or ensemble is just another elementary level performance organization. A teacher can teach song melodies and set instrumental parts to children, using many of the imitative techniques that are also employed in the "process" type lesson - clapping, patschen, echo singing, and so on. Notation can also be used. Songs and pieces learned in this way can be performed with much skill and musicality, in the same sense that a school band or chorus can perform set music with sensitivity and precision. Most Orff teachers do teach their groups this way from time to time to introduce new ideas and provide them with aural models. Often a lesson will be built around a piece from the original repertoire or some other source. It must be made clear, however, that the ensemble type of musical learning and performance cannot be considered Orff pedagogy in any complete sense.

And what about "real" music - Beethoven, Bach, Stravinsky, the Beatles, the Who? There is no prescribed plan, but this music relates on two levels. First, the understanding of musical elements gained through experience on a limited scale, with Orff materials and procedures, can be considered a basis from expansion into material from any style or period. Second, Orff teachers are more and more frequently integrating recorded music into their lessons - as a motivation, as comparison, and often with the direct purpose of developing an understanding of a particular piece through specially structured activities in sound or movement (this is often termed *active listening*).

The development of highly skilled

musical performers is beyond the scope of the Schulwerk. An Orff background should contribute to a well-rounded musicianship for those who study particular instruments, either concurrently or after the Orff experience. The basic vocabulary of musical skills will provide a foundation upon which more specialized training can build. Experience in a number of school systems in the United States has supported this premise - children coming into band and orchestra programs with an Orff background have adapted much more easily to the new mode of music making than those without one.

The Orff pedagogical design appeals to teachers who like the challenge of finding different routes to the same goals and the flexibility of being able to select and develop materials according to the needs of particular classes and situations. Many become attracted to the pedagogy because for the first time they as individuals find an outlet for musicality in a total context; they may be fine performers but have never known the satisfaction of moving, ensemble playing, or especially of improvising and creating. The Orff teacher must have a sense of adventure and enjoy the challenge of striking out in new directions with the students. In order to truly implement the pedagogy a teacher must be willing to take risks; the improvisation implicit in the process at all levels must be truly that, and the result is not always satisfying or exemplary. But the same teacher is willing to evaluate and try again, perhaps with a slightly different approach to the same task. In order to carry out the Schulwerk idea to its fullest, a teacher needs background and skills in both music and movement, but in practice all degrees of both can be found. Classroom teachers can do a great deal, especially with the speech and rhythmic materials. The Orff approach is especially well suited to integration with the classroom curriculum, as topics relevant to current studies and interests can be selected for music/movement extension.

The primary mode of Orff teacher training in the United States at present is the summer course; such courses are held at a number of colleges and universities throughout the country and are two or three weeks in length. Training includes classes in basic Orff techniques and procedures (application with speech, singing, body percussion, movement, recorder, pitched and un-pitched percussion, and sometimes supplementary topics as well). Each of the approximately seventy chapters of the AOSA has a yearly calendar of workshops that provide good introductory Schulwerk experience (for information on membership and the annual AOSA National Conference contact AOSA Executive Headquarters, Box 391089, Cleveland, Ohio 44139-1089). Every year a number of American teachers study at the Orff Institute in Salzburg, Austria, which offers an intensive training in Schulwerk music making and especially in movement. At pres-

ent, a special course is offered every two years for English-speaking students (acceptance through application only).

Experienced teachers often find that the Orff Schulwerk framework puts into perspective many of the techniques they have used and found effective for years. Others find it the door to a new-found, exciting, fulfilling approach to music education. It need never be dull, never routine, for either students or teacher. Together they can explore, discover, and develop as they *sing, say, dance, and play*.

Mary Shamrock currently is Professor of Music at California State University, Northridge, teaching courses in World Music and Music Education. She has served as president of the American Orff-Schulwerk Association and as editor of their publication The Orff Echo. She has been instructor for Orff-Schulwerk teacher training summer courses at

many institutions, including DePaul University in Chicago, the University of Toronto, UCLA, UC Santa Cruz, and the Orff Institute in Salzburg. Her doctoral dissertation for UCLA studied the application of Orff-Schulwerk in Japan, Taiwan, and Thailand.

Copyright (c) 1986 by Music Educators National Conference. Reprinted by permission from Music Educators National Conference.

¹ Carl Orff (trans. Margaret Murry), "Orff-Schulwerk: Past and Future," Orff-Institute Jahrbuch 1963, reprinted in Orff Re-Echoes (AOSA, 1977).

² Further information on the historical aspects of the Schulwerk can be found in Carl Orff (trans. Margaret Murray) *Dokumentation* (English ed.), Vol. 3, "The Schulwerk," (New York, Schott Music, 1978).



Mary Shamrock



Mark Ford, editor of Focus on Education

Focus on Performance: History of the Drumset, Part II - Bob Breithaupt

Editor's Note: This article by Bob Breithaupt is the second of a two-part series. Part I appeared in the Fall, 1989, edition of Percussive Notes. JL

West Coast, Third Stream

The growing population and public infatuation with California in the mid-1950's was realized in a new and popular outgrowth of cool jazz, called "West Coast." Most of the musicians who made this music popular were alumni of the Stan Kenton, Woody Herman and Les Brown big bands who moved to California to become a part of the growing recording industry in Los Angeles and Hollywood. West Coast jazz was primarily consumed by white audiences who were listening to a more restrained jazz product than the hard-bop groups were producing in New York at the time. The West Coast drumming style was generally very smooth, utilizing brushes and other implements such as mallets, fingers, etc. to produce new effects. Drummers such as Shelly Manne, who were excellent be-bop players in their own right, seemed to adapt well to this style and became an integral part of the West Coast movement. Although West Coast jazz was generally known to feature small groups (such as those led by Barney Kessel and Andre Previn), the big bands of Shorty Rogers and especially Terry Gibbs featured outstanding drumming by Mel Lewis. Lewis' interpretation of big band "charts" was a curious mixture of the relaxed West Coast small-group style and the be-bop approach.

A non-traditional facet of the music, called "third stream," had developed toward the end of the 1950's, featuring non-traditional groups, instrumentation and musical materials. Musicians such as Gil Evans and the Modern Jazz Quartet (who used Kenny Clarke as the original drummer in the group) had met with suc-

cess in mixing "classical" instrumentation (Gil Evans' orchestra with Miles Davis) and musical forms. Composer/pianist Dave Brubeck (a pupil of Darius Milhaud) gained an international following for his music, which featured "odd" meters of 3/4, 5/4, 7/4, 11/4 and others, popularizing a technique which Max Roach's groups had been featuring for some time. Brubeck's drummer, Joe Morello, became a sensation in drumming circles due to his uncanny fluidity in these meters as well as for his displays of technical skill, such as the one-handed "roll." Chico Hamilton was noted for his unique approach to the drum set, utilizing mallets, accessory instruments, etc. as well as a 16-inch bass drum. The four-piece drum set remained standard through the 1950's, with the cowbell and woodblock still considered a part of the standard set-up for commercial Latin-American rhythms such as the cha-cha and mambo.

Latin-American

During the late 1940's band leaders such as Dizzy Gillespie and Stan Kenton began to incorporate elements of Latin music as well as Latin percussion instruments and instrumentalist in their bands. Gillespie hired Cuban "hand drummer" Manchito as a member of his band. Kenton began to tour with a Latin percussionist at this time and his band was to become identified with Latin-influenced arrangements and compositions. Drummers of the time would learn to play "commercial" beats such as the samba and the mambo on the full set, but when coupled with an entire Latin percussion section, as was the case with some of the Gillespie recordings, the drummer would merely keep time, delegating most of the work to the Latin percussionists. Jazz musicians' interest in Latin and Latin-influ-

enced music would continue, becoming a part of the hard-bop repertoire as well as gaining mass appeal around 1960 with the emergence of the Brazilian "Bossa-Nova." Part of the lure and the challenge for the jazz drummer playing Latin music was the fact that he must perform a "new" style of music where the rhythmic emphasis fell on the "downbeat" rather than the "upbeat," as was the case in most jazz styles to this point. The influence of Latin music in jazz has remained strong, providing a major element in the eclectic of "fusion" styles of jazz.

Four-Way Independence/Neo-Bop

By the beginning of the 1960's, drummers had learned to utilize all four limbs for soloing, with a few pioneering efforts to use all limbs for time-keeping as well. Elvin Jones made a reputation for himself as the drummer for saxophonist John Coltrane's quartet, a part of what some observers have called the "neo-bop" movement. Jones' playing generally had an underlying triplet feel, with each part of the triplet distributed to a different limb. Many observers have felt that Jones was intentionally creating "polyrhythmic" patterns between the limbs in his solos and during his accompanying. However, careful listening will often reveal that the note distribution, coupled with his unique ability to displace accents and stress points, gives the music a polyrhythmic or polymetric "feel" rather than to changing the meter. Roy Haynes helped to break the hi-hat "barrier" in much the same manner that Kenny Clarke freed the bass drum around 1940 by using the hi-hat for various fills and anticipations during the course of time-keeping. Haynes did not leave the ride cymbal a great deal for time-keeping chores, becoming known as a master of the ride rhythm; the ride patterns had a "duple" quality and would vary with

the music rather than remaining a stagnant ostinato pattern. Roy Haynes' drum set of this period (as well as the set which Tony Williams was to play) included an 18-inch bass drum, 12" diameter mounted tom-tom, 14" diameter floor tom-tom and a standard or piccolo snare drum. Cymbals included a 20"-24" ride, 16"-20" crash and 14" hi-hats.

Tony Williams was a young (16 years old) prodigy when he joined Miles Davis' group in 1963, having been a student of the master teacher Alan Dawson and a veteran of saxophonist Jackie McClean's group. Williams was to gain fame as a part of a spectacular young rhythm section in Davis' band which also included bassist Ron Carter and pianist Herbie Hancock. Williams' work with the Davis groups was so notable that performers still consider an accurate transcription of a Tony Williams accompaniment or solo to be a formidable accomplishment. The elements of four-way control were so complete in his playing what Williams was able to keep time with ride cymbal patterns, drum patterns or through his seemingly limitless hand-to-foot coordination. These techniques predate and serve as the impetus for the development of "linear" drumming concepts, a term depicting the use of a single line or sticking pattern which is distributed among the limbs to create interesting patterns. Williams' popularity and notoriety with the Miles Davis group seemed to underline the fact that, since the 1920's, drum set playing had advanced from a truly "dependent" two-way system (snare drum and bass drum) to an advanced method of playing, incorporating all limbs. The next logical advancement in drum set playing was its use in music where boundaries of form and structure were either liberal or non-existent.

Free Jazz

The term "free jazz" defines a style where adherence to musical structure is eschewed, with the result of

being a product that many choose not to define as "music," due to its disjunct quality. Musicians such as Ornette Coleman rarely use standard forms, chord changes and they like to construct their compositions. Coleman will often use a "head" or melody as a basis for the song but does not adhere to a particular melodic, harmonic or rhythmic structure for soloing. Free jazz musicians found a loyal audience of artists, intellectuals and human rights activists due to the "freedom" which many feel the music depicts. Drummers such as Ed Blackwell and Billy Higgins were active in this movement, making significant contributions with Ornette Coleman and others, but not playing with the total improvisatory freedom of players such as Rashied Ali, Andrew Cyrille (with pianist Cecil Taylor) and Sonny Murray. Complete freedom in this music permits the drummer to respond to the music in any manner, either by providing a time line which may or may not be adhered to by the other musicians or by freely improvising on the drums and accessories without regard for providing a particular pulse. Free jazz drummers would often supplement the standard "four-piece," or four drum set with a variety of accessory and ethnic percussion instruments.

Rock Drumming

Early rock, or "rock and roll" drumming was a combination of two drumming styles: country and western and rhythm and blues. These drummers borrowed techniques and set design from the jazz drummers of the day, but the music was to have its own distinct rhythmic feel by the beginning of the 1960's.

The triplet, of 12/8 feel was prevalent in early rhythm and blues and rock styles. Drummers outlined this feel by using the ride cymbal, with pioneering rock drummers such as Fred Below playing fills reminiscent of jazz styles. Strong emphasis on the back beat, often played on the snare drum, was a part of this style. Evi-

dence suggests that the back beat which became a part of early rock drumming was the drummers version of "slap bass," a technique used by string bass players where the down-beats were played and the string was slapped against the fingerboard on the up-beats, (beats two and four). Some early rock recordings also suggest Latin/Cajun influences upon drummers as well as examples which incorporated only drums and cymbals. Drummers also began to incorporate straight eighth-note ride patterns and began to construct various beats which used the bass drum as a facet of the pattern.

By the early 1960's rock and roll had taken on a life of its own, complete with electric guitars, basses and a growing youth population to support it. Rock drumming's notable advances during this period came in the form of the sheer popularity of the music and the drums, led by drummers and groups such as Cozy Cole ("Topsy, Part II"), Sandy Nelson ("Teen Beat"), and The Sufaris ("Wipe Out"). With the exception of "Wipe Out," these drum features and many which would follow (including the enormously successful "In-A-Gadda-Da-Vida," by Iron Butterfly and "Toad" featuring Ginger Baker with Cream) used drumming techniques and patterns made popular by Gene Krupa twenty years earlier. Krupa remained popular through the 1960's, and served as an inspiration to many young players who found him to be more accessible as a person and as a drummer than they found many of the modern jazz players.

Prior to the early 1960's the drum set was essentially the same instrument for all musical styles: a four-piece set. Drummers began to add a second tom-tom, mounted on the bass drum, during this period, possibly to allow for a descending "melodic" line from snare drum to floor tom during the course of a four-beat fill. Hal Blaine, one of the most recorded drummers of all time, expanded the drum set to a multi-tom set-up. This change in

the instrument was a significant departure from the standard outfit and helped to signal a change in the development and marketing of the major drum manufacturers. Following the arrival of the Beatles to the United States in 1964, the market for "combo" instruments exploded, with changes in rock music setting the trends for drum set design. The music and drumming were less subtle than jazz, with each drum and cymbal becoming one-dimensional in their function within the drum set. Larger, lower pitched drums were used in rock music, both for increased projection as well as for visual impact. Hi-hat cymbals were made thicker to accommodate the heavier playing and the fact that the cymbal ostinato which had been played on the ride cymbal in the past was now being played on the closed hi-hat. Single-headed tom-toms were popular, producing a direct sound which could project through amplified music easier than other tom-toms. Fiberglass became a popular shell material due to its brilliant sound. Drum companies were marketing hardware based on strength and durability rather than portability. Drum heads and sticks became thicker. Multi-tom and double-bass drum outfits became prominent in drum catalogs, with the five-piece drum set replacing the four-piece set as the standard configuration by 1970. Cowbells, wood-blocks and brushes no longer came as standard equipment with the purchase of a drum set. Rock music had become the popular music of the era as well as the driving force of the musical instrument market.

During the mid- to late-1960's, black drummers such as Benny Benjamin and Bernard Purdie had developed a more syncopated form of rock drumming within "soul" or "Motown" music. These styles required great facility and independence between the limbs, especially the snare drum and bass drum. By this time there was a clear distinction between fundamental rock and jazz drumming: basic rock patterns emanated from

the right foot and the left hand (bass drum and snare drum), while in most jazz styles of the day the basic swing pattern emanated from the opposite limbs. These differences, along with attitude, caused some players to view rock drumming as a "simple" form. The efforts of Benjamin and Purdie with Motown, James Brown and other offered a challenge to many drummers and spawned interest in black music of the 1960's. Drummers like David Garibaldi with groups like Tower of Power gave rise to "funk" styles, which provided many of the technical influences for the "fusion" groups of the 1970's and 80's.

Jazz-Rock/Fusion

The late 1960's featured a myriad of musical influences, with an audience for nearly every effort. No one group or sound dominated the popular music scene as the Beatles had just a few years earlier. Instead, many different facets of the contemporary musical culture were heard, with expanding groups like Blood Sweat and Tears (featuring drumming of Bobby Colomby), Chicago (Danny Seraphine) and Dreams (Billy Cobham) introduced horn sections into the rock context and, in turn, were responsible for a music call "jazz-rock." These bands were not the first to employ horn sections; James Brown's group and other rhythm and blues artists had been using horn sections for quite some time. However, these bands integrated Rock drumming- affected by the emergence of two outstanding British drummers, Mitch Mitchell (With Jimi Hendrix) and John Bonham (with Led Zepplin). Mitchell and Bonham stand out from a multitude of drummers playing "hard" rock during the late 1960's. Both players possessed fine technique, boundless energy and the ability to incorporate techniques such as "linear" sticking and rhythmic displacement into their playing. The application of these techniques were important for the advancement of rock drumming as well as to the

"fusion" music which developed around 1970.

Tony Williams was already considered the "boy wonder" of contemporary jazz during the 1960's, making himself a legend in the music by the time he had reached his early twenties. However, as he began to listen and became influenced by rock music, Williams chose to leave Miles Davies (who also had begun to experiment with rock elements [the "Bitches Brew" sessions, which included the fine playing of Jack DeJohnette] in his own group) and form a highly-influential band called Lifetime, which included organist Larry Young and guitarist John McLaughlin (who was to later form the Mahvishnu Orchestra). Many consider this effort to be an example of the true "fusion" of jazz and rock styles rather than a music which incorporated elements of either style. Williams was spectacular in this medium, redefining the possibilities of drumming within a rock-related context with his mastery of four-limb independence. Late in 1970, the Mahvishnu Orchestra, featuring Billy Cobham on drums, was formed. This band featured music which used changing meters and seemed to be influenced by Eastern melodic and harmonic materials, perhaps a reflection of John McLaughlin's interest in Eastern culture at the time. Cobham's dominance of the music was staggering, utilizing his impressive hand-to-hand technique on a drum set which evolved to enormous proportions (including as many as three bass drums at one point) during his tenure with the band. Cobham was also an exponent of an "ambidexterious" approach to the drum set, playing the ride cymbal and hi-hat with either right or left hands and feet. Due to this "balanced" approach, Cobham used "matched" grip nearly all the time, an unusual technique for a player outside of the rock arena at the time.

English drummer Bill Bruford has proven to be influential, serving as a member of the groups Yes and King

Crimson as well as leading his own recording dates. Bruford's fluid control of sticking patterns while executing the intricate meter changes of King Crimson's music make him a joy to watch. Bruford was also one of the pioneers of the electronic percussion movement.

An important element of the fusion style during the 1980's was Latin-based music. Pianist Chick Corea has continued to incorporate Latin influence into his music, beginning with the inclusion of Brazilian drummer and percussionist Airto Moriera in the classic Return to Forever band of the early 1970's. Alex Acuna's work with Weather Report in the mid-1970's was an early example of Latin-influenced drumming in a mature fusion context. This playing required the drummer to approach the instrument differently than before; intricate sticking patterns were often distributed between the limbs while the bass drum and/or hi-hat played an ostinato pattern, an unusual but infectious sound which created a great deal of excitement. Drummers such as Steve Gadd, Peter Erskine and Vinnie Coliuta are important exponents of these influences.

Electronic Drums and Accessories

Electronic devices have been associated with rock music since the 1950's, but not until the 1970's did electronics have an lasting impact on drums and early efforts at "electrifying" drums (Hollywood™ brand drums in the 1960's) were not successful and were merely designed to be a self-contained electronic drum set with pick-ups, based on the principle of the electric guitar. The acoustics of the drums and the lack of technology did not permit those efforts to succeed. Internally and externally-mounted microphone systems were developed in the 1980's which were more successful. Drummers began to become aware of microphones and sound reinforcement techniques during the 1970's, as it became evident that a sound system could not only enhance but drastically alter the

sound of the drum set.

Electronic drums began to appear in the 1970's, as single-drum units containing a pickup which channeled the electronic signal through filters and was amplified by a guitar amplifier or sound system. These devices (the most popular being the Synare™ and Syndrum™) had limited diversity in sounds, and became stylized as a popular sound in "disco" music. The Simmons company developed the widely-available electronic drum set, a five-piece set of "pads," each containing a pickup, or transducer. Each signal contained a separate channel on a mixing board. These sounds became very popular in music of the early 1980's, but were still analog sounds, much like those generated from early synthesizers.

The most dramatic changes in electronic percussion came in the developments of the drum machine and Musical Instrument Digital Interface (MIDI). The drum machine had the ability to play "perfect" time and be programmed to play standard patterns and song forms or to create new patterns which could be impossible for a drummer to play. Many drummers felt this device, which was programmed through the use of buttons, was a threat. In fact, the drum machine did replace musicians in some production related facets of the music business where creativity and "human" feel were not as critical as the cost-effectiveness of the electronic device. Many other musicians were to feel threatened with the advances in MIDI technology, where drum machines, synthesizers, computers and sequencers can "talk" to each other through digital (computer-based) signals and information. This technology permits the performer to "trigger" a variety of sounds through one instrument. In other words, one instrument, or computer, becomes the controller, or "master," while the other instruments become "slaves." The excitement of "silver lining" to this process is that percussionists can use the controller concept to access an unlim-

ited number of sounds. During the late 1980's, it became apparent that electronics were not to make the acoustic drum set or the drummer obsolete, but were to provide enhancement to the sound possibilities of the drummer, something drummers have attempted to do since the beginning of the century.

Through increased literacy, drummers found new life in the electronic music world, with other musicians generally being unable to realize and program drum "parts" on the electronic drum machines and computers in the same manner that a drummer does. This reality supports the case for continued study of "standard" practices in drumming and the teaching of various drumming styles on the acoustic drum set. The drummer of the future will need to be well-versed in fundamental technique and style as well as the technology which will shape our future.

Bob Breithaupt is professor of percussion at Capital Univ., Columbus, OH.

**Finally,
our new catalog
has just arrived.**

**Call or write
for your
free copy.**

Steve Weiss Music
1352 Wagner Avenue
P.O. Box 20885
Philadelphia, PA 19141

215-329-1637
OR
215-324-4355

*At the San Francisco Conservatory, our students
work hard to play well.*



Violin

Zaven Melikian, Chair,
Strings
David Abel
Stacy Phelps-Wetzel
Isadore Tinkleman

Viola

Don Ehrlich
Leonid Gesin
Paul Hersh
Isadore Tinkleman
Geraldine Walther

Violoncello

Bonnie Hampton
Irene Sharp
Peter Shelton

Double Bass

Stephen Tramotozzi

Clarinet

Mark Brandenburg
David Breeden
Rosario Mazzeo
David Neuman

Flute

Barbara Breeden
Timothy Day

Oboe

William Banovetz
William Bennett

French Horn

A. David Krehbiel

Bassoon

Stephen Paulson,
Chair, Woodwinds

Trombone

John R. Engelkes, bass
Mark Lawrence, tenor

Trumpet

David Burkhart
Glenn J. Fischthal
Laurie McGaw

Tuba

Floyd Cooley

Percussion

Raymond Froehlich
Barry Jekowsky

Piano

Peggy Salkind, Chair,
Keyboard
Adolph Baller
Paul Hersh
Mack McCray
Milton Salkind
Nathan Schwartz

Piano

Accompanying
Timothy Bach

Harp

Laurette Goldberg

Organ

Wyatt Insko

Voice

Hermann le Roux
Carolyn Lewis
Elisabeth Parham
Donald Stenberg

Opera

Kathryn Cathcart
Willene Gunn
Richard Lane

Guitar

David Tanenbaum,
Chair
Lawrence Ferrara
Robert Strizich

Harp

Marcella De Cray

**Baroque and New
Music Program**

(including Ensemble
Old and New)
Joan Gallegos,
Co-director
Laurette Goldberg,
Co-director
Elisabeth Le Guin
Anthony Martin

**Chamber Music
Center**

David Abel
Timothy Bach
Timothy Day
Don Ehrlich
Bonnie Hampton
Paul Hersh
A. David Krehbiel
Stephen Paulson
Nathan Schwartz
Irene Sharp
Peter Shelton

Orchestra

Denis de Coteau,
Conductor

Conducting

Denis de Coteau
Sonja Neblett

Composition

Elinor Armer
David Conte
Andrew Imbrie
Alden Jenks
David Sheinfeld
Conrad Susa

Improvisation

Bobby McFerrin

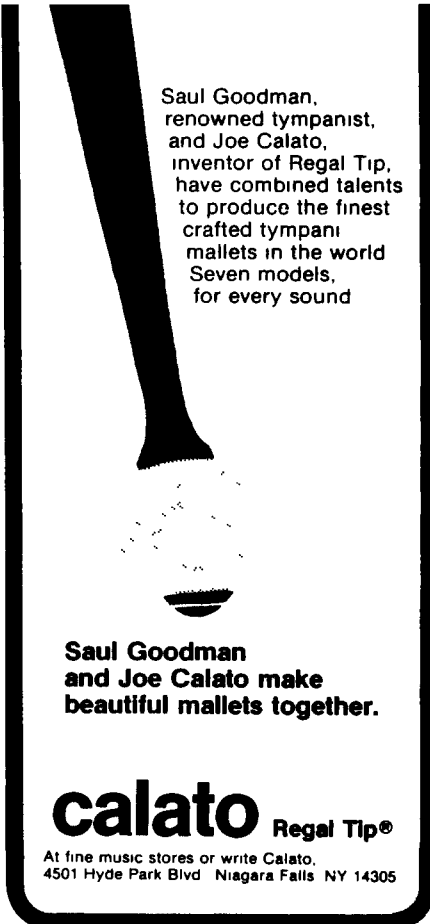
Offering the Master
of Music, Bachelor
of Music and Music
Diploma. In addition,
the Artist Certificate
is offered in chamber
music. Founded 1917
Milton Salkind,
President

For more information
contact the Office of
Student Services, San
Francisco Conserva-
tory of Music, 1201
Ortega Street, San
Francisco, CA 94122.
415 665-9220.

Affirmative Action/
Equal Opportunity
employer

calato Regal Tip®

At fine music stores or write Calato,
4501 Hyde Park Blvd Niagara Falls NY 14305



Saul Goodman,
renowned tympanist,
and Joe Calato,
inventor of Regal Tip,
have combined talents
to produce the finest
crafted tympani
mallets in the world
Seven models,
for every sound

**Saul Goodman
and Joe Calato make
beautiful mallets together.**

FINGER GONGS **BASS MBIRAS**

Contact: Mr. Nadi Qamar
Nura Taa Arts Music & Pub.
R#1, Box 274
Kewaunee, WI 54216
(414) 388-2941 or 0633

VAUGHNCRAFT'S.
state of the art, one piece hardwood shell
RHYTHM TAMBOURINES

Power Shell Segments **Standard Shells** **SuperGrip® Shells**

For complete catalogue, send \$2.00 to: Vaughncraft Percussion
Rt. Four Box 63-A Ottawa, Kansas 66067 Tel. (913) 255-4500

Udu.Drum
by Frank Giorgini

Call:
(518) 634-2555
or write:
UDU DRUM, Box 126, Freehold, NY 12431

MODERN DRUMMER

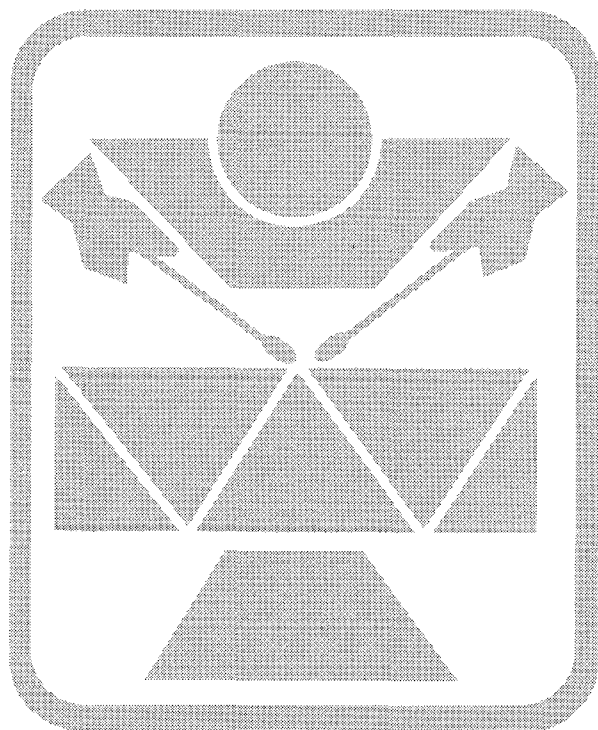
... We're Specialists

Thirteen years ago we chose to dedicate ourselves to doing one thing really well. *Modern Drummer* is the **only** magazine we publish. We've never believed in spreading ourselves too thin. Guitarists, keyboard players, bassists, and home recording enthusiasts hold no interest for us. We prefer to leave them to the multi-title publishers. We've built our reputation on specializing in the world drumming community in its entirety. Manufacturer. Retailer. Consumer.

As the leader in our field, we've learned how to build and maintain a loyal readership of nearly a quarter of a million drummers each month. Drummers who wouldn't **think** of looking anywhere else. And we've learned how to serve the drum dealer with timely information that keeps him one step ahead of his drumming clientele.

We've also learned how to best serve the drum advertiser. Aside from boasting a circulation that's larger and wider than all other drum magazines **combined**, we show our advertisers exactly what they're getting for their dollar. Our detailed demographic studies and newly developed marketing research program offer advertisers concrete data on *MD's* readership, and on who's buying what, where, and why! Information only a specialist could supply.

Add to this an all-drummer editorial team with a gut instinct for what makes drummers tick. We know how to create an editorial climate that keeps readers coming back for more. Always receptive.



Always responsive to the advertising message. That's the name of the game!

At *MD*, we think serving the needs of a complete industry is a full-time job that requires a full-time effort. When you stand or fall on the effectiveness of a single title, you tend to work harder at doing it better than anyone else in the world. *Modern Drummer*. **It's our specialty!**

A handwritten signature in black ink, reading "Don Spurgeon".

Publisher

MODERN DRUMMER PUBLICATIONS, Inc.

870 Pompton Avenue
Cedar Grove, New Jersey 07009

TEL: (201) 239-4140
FAX: (201) 239-7139

Focus on Performance:

Interview with Zeferino Nandayapa

- Larry Kaptain

Zeferino Nandayapa is generally considered to be Mexico's foremost marimba virtuoso. An extremely versatile artist; he has performed marimba concerti with major symphonies, recorded numerous albums of traditional Mexican marimba music, and appears frequently with his group: Marimba Nandayapa. Marimba Nandayapa appeared at PASIC in San Antonio. This interview is the result of numerous conversations with Maestro Nandayapa from 1986-88, in Mexico City. Marimba Nandayapa has released several new albums, including two on the Sonosur label from Chiapas. Zeferino Nandayapa taught the Mexican marimba ensembles at the SFA International Percussion Symposium in Texas in June 1988 Ms. Dolores Arce lent editorial/translation assistance for this interview.

Larry Kaptain: Can you tell us when you were born and supply us a brief chronology of your career?

Zeferino Nandayapa: I was born in the city of Chiapa de Corzo in the State of Chiapas on August 26, 1931. My father was a marimba maker and I started studying when I was six or seven years old.

LK: Was your family descended from the Mayans?

ZN: No, actually my ancestry is Incan.

LK: Did you take lessons from your father?

ZN: No, he did not really teach me in a formal manner, but I started practicing by myself and with a cousin of mine. During the following years I was part of a group formed by another cousin of mine named Germán Nandayapa. This was about 1942 and our group played at both peasant parties and fiestas. I was playing the

harmony part, but because the marimba was so tall, I had to stand on a box to reach the keys.

LK: How long did you play in Chiapas?

ZN: Until 1952 when I decided to move to Mexico City to study at the National Conservatory of Music.

LK: Did you go there to study marimba?

ZN: No. At that time I had no intention of studying marimba, but rather to concentrate on composition and instrumentation. I didn't think of being a marimbist, but rather a conductor or arranger/composer. I also studied piano, but since there were so few instruments to practice on, I used my marimba. As time went by, I realized that I could play all of my piano music on the marimba. Suddenly the works of Bach, Liszt and Paganini were accessible to me and in 1957 I was invited to tour the United States as a marimbist with a folkloric dance troupe. The instrumentation was simply four marimbists and the other players were outstanding Chiapans: Gabriel Solis, Ariosto Lopez and Armando Juárez. Aside from the Chiapan popular music, we played arrangements of Paganini, Liszt and others.

LK: This was after you completed your studies at the National Conservatory?

ZN: Not quite. I was still involved in my studies, but I would take time off for these tours. It allowed me to apply the knowledge I gathered as a student. We would play our transcriptions during costume changes. The biggest surprise to the marimbists on the tour was that our group was the most popular part of the program. This inspired me to form my own group in 1960.

LK: What type of playing did your first group do?

ZN: Well, soon after I formed this ensemble, the Mexican Secretary of State invited us to tour Central and South America. Part of our reason to embark on this tour was to perform benefit concerts in Chile where there had recently been an earthquake. Upon our return to Mexico we were invited to do a tour of the United States and in 1973 we made our debut in Carnegie Hall.

LK: What has been the reaction to your group on these various overseas tours?

ZN: We received a great deal of praise from the public as well as other musicians. We showed people the Chiapan custom of rote learning and memorization, because most players do not read music. This is because in Chiapas we lack schools for music training.

LK: Other than playing transcriptions of Chiapan music, what have your experiences been with performing chamber music or soloing with symphony orchestras?

ZN: I was fortunate to have the opportunity to work with Carlos Chávez, one of Mexico's most outstanding artists. I was playing a folkloric marimba part to one of his ballets *Caballos de Vapor* (H.P.), and the composer was conducting. During these rehearsals, I warmed up with scales and even played Mozart transcriptions. Chávez was very surprised to hear this type of music being played on the marimba. After one rehearsal, he brought a tape recorder and asked me to play examples of what he played on the marimba with two and four mallets. He was also curious about the various ranges of marimbas. Some

months later, I learned that Chávez wrote a percussion ensemble work called *Tambuco*. He asked me, and several members of my group, to rehearse this new piece of his. Chávez did not know it, but he had written a very difficult marimba part which employed notes in the highest and lowest registers at a very rapid pace. It was impossible to play and I told him that. He then proceeded to modify it to its present form. We rehearsed the piece further with help from Eduardo Mata and Hector Quintanar. Our group performed it at a conference given by Chávez and it was very well received. The marimba had a special part; it was a solo marimba part.

LK: Did Chávez write any other works for the marimba?

ZN: No, he didn't.

LK: What other Mexican composers have employed the marimba?

ZN: Mario Kuri Aldana was commissioned by an Argentine musical organization to write a work for xylophone and wind ensemble. Its title is *Mascaras* and it was premiered in the United States. I have played it about six times here in Mexico, the first being with conductor Armando Zayas and members of the National Symphony Orchestra. This performance was given during the Olympic Games of 1968. Another work is *Panorama de Concierto* by Rafael de Paz written for solo xylophone and winds.

LK: Recently I heard a recording of a marimba concerto written for you, *El Espiritu de la Tierra*. Would you care to discuss this work?

ZN: But of course! (Federico) Alvarez del Toro is a young Chiapan composer who was commissioned by the governor of Chiapas, Absalon Castellanos Domínguez, to write a concerto for marimba and orchestra. Alvarez del Toro had not met me yet, but was given my address by friends of mine from Chiapas. We soon had

a meeting and he expressed his curiosity on how to begin writing for the marimba.

LK: What year was this?

ZN: It was 1983. I gave him copies of the scores of works by Chávez and Kuri Aldana and he analyzed them. We then had another meeting during which I played for him. He was so impressed by the lower register of the instrument that we had to schedule a third meeting. He was quite taken by the sonority of the tela (membrane) of the lowest pitches, and used the low register extensively in the second and third movements of the concerto.

LK: When was this work premiered?

ZN: In 1984 at the annual "State of the State" address given by the Governor of Chiapas. The entire Philharmonic Orchestra of Mexico City flew to Tuxtla Gutiérrez for this performance. I should add that in the process of the first rehearsals, the composer gave me the liberty of making adjustments in the solo part. Therefore, in the folkloric sections which depicts dances of the Lacandon Indians, I improvised on the dance rhythms.

LK: On the record cover there is a picture of you playing on the ceiling of a cave. Would you care to tell our readers what you are playing in this cave?

ZN: Well, Alvarez del Toro knew of a ranch in Chiapas that was close to Tuxtla Gutiérrez. On the property of this ranch there is a cave with long stalactites hanging from the ceiling. The composer brought a tape recorder and I played in these stalactites with my marimba mallets. Some had better sounds than others. These sounds would be played on the tape during performances of this piece.

LK: So electronic tape was incorporated into this work?

ZN: Yes, not only with the stalactites, but also with spoken voices of indigenous peoples from Chiapas.

LK: What were these voices saying?

ZN: I actually don't know, other than they were employed to add a mystical quality to the work, which they did. I believe that they were speaking some of the indigenous languages of Chiapas.

LK: Who conducted the first rehearsals and world premiere performance?

ZN: The composer conducted and he also did the recording. This also gave him the opportunity to make certain modifications, which enhanced the work greatly. He also conducted the work at the famous Cervantino Festival in Guanajuato. This performance was given in a temple, which is the home of the Guanajuato Orchestra. The candle-lit altar and burning incense, added a great feeling of mystery. The National Cultural Channel of Mexican Television did a documentary of this work and recorded the entire performance at this concert for broadcast.

LK: Is this concerto true to the musical traditions of Chiapas?

ZN: Yes. Alvarez del Toro used motives from Chiapan popular music as well as music of the people from the Lacandon jungle. Regarding the latter, he used music from the ceremonies performed on moon-lit nights. Some of these elements are on the magnetic tape. To me, it is an honest representation of the culture of the Lacandon jungle.

LK: What are some examples of popular music used in this concerto?

ZN: At the end of the work there is a quote from "Camino a San Cristóbal," but there are many references to the world famous piece titled "Chiapanecas". From "Chiapanecas" he extracts several rhythmic motives and uses them prominently.

LK: Let's talk about your career today in Mexico City. How many long play records do you have in your catalog?

ZN: We have recorded five discs of classical transcriptions for marimba ensemble and some 20 discs of popular music, everything from standard Mexican popular music to hits by the Beatles.

LK: What is a typical day in your life like? Do you have a regular routine?

ZN: I usually take Monday or Sunday off, but I play on all other days. Beside my marimba orchestra, I have a band that plays at weddings, parties and many functions within the Jewish Community here in Mexico City. The marimba alone will not support a household. We have two orchestras and one of my sons leads the other one. We employ 18 people and are constantly looking for bookings. This takes some time away from my marimba.

LK: Besides Chiapans and family members, I know that a young man from the state of Tabasco named Pedro Garcia is in your marimba group. How did you meet up with him?

ZN: He was working here in Mexico City with some other groups and only played by ear. He was interested in studying with me as well as developing his reading skills. I invited him to several rehearsals and he has stayed on. In addition to our work, he plays with the well-known Folkloric Ballet of Mexico.

LK: What type of marimba do you prefer to perform on?

ZN: The marimbas which are made in the State of Chiapas. My brother Alejandro is a marimba craftsman there in my hometown of Chiapa de Corzo. I prefer to promote the instruments from my state. Besides, it is part of a heritage handed down from my father, who was also a marimba maker.

LK: What year did your father begin to make marimbas?

ZN: Around 1918. He actually was a band director who played clarinet.

LK: Was his father a marimba maker too?

ZN: No, but he played baritone in a band.

LK: Do you prefer *hormiguillo* wood for the keys?

ZN: Yes, but especially the darker *hormiguillo* which has better resonance and a truer sound. In Guatemala they use a softer wood which in time, loses its tone.

LK: What is the story about the vibrating membrane at the bottom of the resonators on Chiapan and Guatemalan instruments?

ZN: We call it the "cloth" of the marimba. Actually, it is a very thin layer of pig intestine which covers an aperture that has an open wax ring. That gives the Chiapan marimba its characteristic sound.

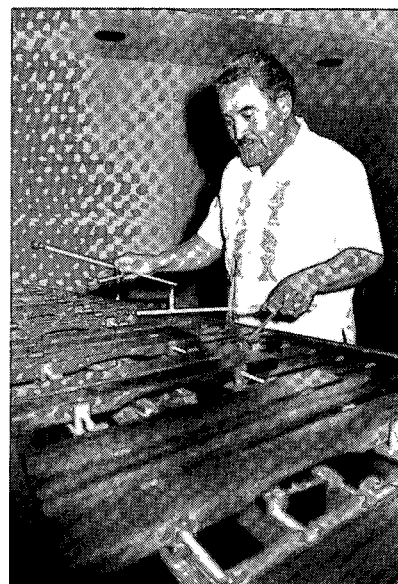
LK: What is the tradition of music which is written for the marimba and who are the composers of Chiapas?

ZN: In reality, there are no composers who write down their music. All Chiapan music is simply played on the marimba because it is part of the people. If anyone hears a piece that

they like, they transcribe it for the marimba, thus projecting the regional flavor of music in our region. It is not written for the marimba. There is nothing written for the marimba. They are all parts for the piano.

LK: Thank you for give your time to inform North American percussionists about Marimba Nandayapa.

Laurence Kaptain holds the DMA in percussion performance from the University of Michigan where he was a student of Dr. Michael W. Udow and the late Charles Owen. He was a Fulbright Scholar to Mexico and is currently on the faculty of Stephen F. Austin State University in Nacogdoches, Texas.



Maestro Zeferino Nandayapa



Nandayapa instructing North American marimbists in the traditional music of the Mexican marimba, at the SFA International Percussion Symposium

Timpani Clinic:

A Closer Look at the Timpani Parts in the Symphonic Music of the Early 19th Century - *John E. Rack*

By the early nineteenth century Romanticism was taking root and intermingling with Classicism in the music of many composers. Whether it was Schubert's harmonic originality, Mendelssohn's subtle programmatic approach, the extended forms of Beethoven, or Schumann's restless and shifting harmonies, a spirit of progress prevailed. Along with this exploration in musical expression came a necessary experimentation in the mechanics of music making. With the invention of the valve in 1813 the potential of the brass family was expanded. Numerous inventors throughout Europe were working on perfecting the mechanically-tuned timpani. Unfortunately these early experiments suffered from inferior tone quality or pitch clarity and did not find acceptance among musicians. It was not until the final decades of the nineteenth century that the pedal-tuned timpani were able to meet the demands of composers and performers alike.

Symphonic composers in the early nineteenth century undoubtedly found themselves in a dilemma. Their music was becoming harmonically more complex. The orchestra was expanding, allowing for more possibilities in tone color and increasing the dynamic spectrum. However, the timpanist was unable to satisfactorily meet the increasing demands made upon him because of the laborious method for re-tuning the timpani. This problem was treated in various ways by composers. Beethoven scored for the timpani masterfully, recognizing their solo potential. He was always aware of their limitations and exercised discretion in his writing. In many instances where the dynamic and rhythmic intensity of the drums would have added to the musical effect, he must have realized that the

itches available would have been inappropriate and he left the timpani silent. It appears that he preferred to sacrifice the traditional union of trumpets and timpani to avoid an undesirable dissonance.

Composers rarely wrote tuning changes within a movement, and then only with an extended period of rests. Writing for three or more timpani was rare at the time. However, a good number of composers tried this approach in only a few of their works.¹ In the case of Schumann's Symphony #1 the use of three timpani did not eliminate the occurrence of numerous dissonances. It is the presence of such dissonances in a significant number of symphonic works from composers of this period that will be the focus of this article.

It seems reasonable to assume that any pitch in the timpani part that doesn't fit the harmony is an unintentional dissonance. Unintentional, yes, but apparently unavoidable to a number of composers during that time. The appearance of a startling number of dissonant timpani notes in their music tends to support such a theory.

All dissonances are not equally or necessarily offensive. Two basic types will be considered here. The first type occurs when the timpani note is a third away from the intended harmony. The music of Schumann, Schubert, Mendelssohn and others has numerous examples of the timpani being the only voice sounding a minor seventh in a chord. The addition of this tone can be relatively unobtrusive, especially if the chord is functioning as a dominant. In the first movement of Schumann's Symphony #1 a minor seventh appears exclusively in the timpani part in measures 82 and 83 after letter B, 88

after letter C, 8 measures before D, and 18 and 14 measure before the end. It seems unlikely that Schumann intended these triads to be dominant seventh chords and was trusting the timpani with the sole responsibility of presenting the seventh. In the first place, some of these triads are minor, as is the case in measures 14 and 18 before the end where the timpani sounds a Bb in a C minor chord which progresses to the F dominant chord.



Secondly, numerous examples will soon be presented of places where Schumann appears to have ignored the pitch element of a timpani note altogether, but felt strongly enough about the dynamic and rhythmic impact of the timpani to include them in a harmony where the pitch clash is quite harsh.

The second type of dissonance being considered is clearly more obtrusive, when the timpani note sounds a major or minor second away from a note in the intended harmony. Some of these dissonances will be pointed out in the musical examples that will follow.

It is perplexing that some composers of the early nineteenth century, at least at times, seem to consider the pitch quality of the timpani to be far less important than the rhythmic and dynamic qualities, while Beethoven demonstrated unparalleled confidence in the instrument. Writing parts such as the four solo notes at the beginning of his violin concerto, and the resolution of a

phrase ten measures before the end of the second movement of his third symphony with a solo C in the timpani, indicates that at least some of the timpanists of that time were capable of producing good intonation and tone of a solo quality.

The decisions of a number of prominent conductors, like Leopold Stokowski and Eugene Ormandy, to add notes to the timpani parts of Beethoven, Brahms and others are documented on recordings. There can be little argument that had present-day timpani been available to composers in the early nineteenth century, timpani parts would be significantly different. What liberties should be taken now with these parts is certainly debatable. At one extreme the parts could be completely rewritten, even as far as changing poor choices of chord tones or weak resolutions and adding pitches to coincide with modulations previously impossible to play. With four or more drums spanning a two octave range the possibilities are staggering. At the other extreme is the purist approach, that of preserving every note of the composer, including any undesirable elements.

Following is a closer look at some notes that if left unaltered present some unquestionable dissonances.

In Mendelssohn's Piano Concerto No. 1, movement III, measure 209, the orchestra plays E, but the timpani plays D.



In Mendelssohn's Symphony No. 4, Movement I, 41 measures after letter F, the timpani plays an E while the harmony is an E# diminished chord.



In Schumann's Overture to Manfred, 7 measures after letter L, the timpani plays an Eb while the harmony is Db min. 7.



Schumann's Concertstück for 4 Horns and Orchestra, opus 86. Most of the dissonances in this piece are of the first type discussed, where the timpani plays the minor seventh in a harmony. Anyone who has played this piece would probably agree that the dissonances are truly obtrusive. Schumann follows the Classical tradition of linking the trumpet and timpani parts. Unfortunately, the timpani frequently plays a whole step away from the trumpet pitch. This is one piece where conductors might seriously consider revising the timpani part. The addition of two drums tuned to G and D would solve the problem of obtrusive dissonances.

In the fifth measure after letter F and R sounding in the timpani part closes with the F# sounding in the strings and woodwinds. (The rehearsal letter R is placed one measure later in the musical phrase than it was at M, possibly an error in the Kalmus score.)



Five measures before the end of the piece the F in the timpani is not so obtrusive, but certainly has nothing to do with the A major harmony.



In Schumann's Overture to Faust, measure 5, the timpani plays a D in an

Eb major harmony.



In Schumann's Overture to Geneveva, 3 measures before letter D, the timpani plays a C while the harmony is B dim.7.



In Schumann's Fest Overture, 3 measures after letter A, the timpani plays a C in a G major harmony. The same problem occurs 20 measures after letter D.



In Schumann's Symphony #3, movement II, two measures after letter B, the timpani plays a C in a B dominant 7th harmony. In the very next measure the timpani plays a G in an E major chord.



In Schumann's Symphony #4, movement I, four measures before letter E, the harmony is F major but the Db in the timpani creates an augmented chord. The same occurs two measure later.



Should Your Name
Be Here Too?

Quality Rosewood
Marimbas
and
Xylophones

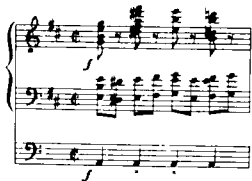
Instruments for
a Lifetime...

We've run out of room, so you'll have to turn the page.

In movement IV, eight measures before letter AA, the timpani plays a D in a C# dominant 7th harmony. In that same measure on beat 1, the timpani plays an A in a B major chord which is not functioning as a dominant.



The section marked "Schneller," 16 measures before letter BB, contains constantly shifting harmonies. The timpani cannot provide the appropriate pitches but are used for their rhythmic intensity throughout this cut time section. One example of the dissonances that occur is found 14 measure before letter BB, where the timpani plays an A in an E minor chord on beats one and two.



Only a fraction of the dissonant timpani notes from the symphonic music of the nineteenth century have been presented here. Some of the more commonly known isolated examples such as in Verdi's Requiem and Schubert's Unfinished Symphony have been omitted.

It is not the intention here to encourage the regular practice of altering timpani parts by performers or conductors. Rather, the intention is to encourage an intelligent approach toward the preparation of these parts for performance. It is not always practical or even possible to study every score before each performance. An alert aural sense is needed. When obtrusive dissonances are heard, consider the options available with present day equipment.

¹ Edmund A. Bowles, "Nineteenth Century Innovations in the Use and Construction of the Timpani," *Percussive Notes* vol. 19, no.2, March '82, page 10.

KORI ad continued from previous page



KORI
PERCUSSION

KORI Percussion

A Division of Custom Music Co

1414 S. Main St.

Royal Oak, MI 48067

Call Toll-Free 1-800-521-6380

In Michigan 1-313-546-4135

Fax 313-546-8296

**Percussion Education:
A Source Book of
Concepts and Information**

Produced by the PAS Education Committee, this 89 page reference book was developed to be used:

- As a supplement for college percussion methods courses.
- As a source book for school band and orchestra directors and percussion instructors.
- As a "curriculum guide" for school music administrators.
- As an overview of percussion education for students and parents.

To order send \$9.95 plus shipping (\$2.00 for 1 book / add \$.50 for each additional):

**PAS
123 W. Main St.
Urbana, IL 61801**

**SCHOOL PURCHASE ORDERS ACCEPTED
BOOK STORE DISCOUNTS AVAILABLE**

Terms Used in Percussion:

Russian Cymbal Notation - *Mike Rosen*

I think the time has come once again to tackle the ever-present problem we percussionists face when playing music of Russian composers who use the "+" and "o" symbols. The last time I discussed this topic in *Percussive Notes* was in the October 1984 issue, Vol. 23, No. 1. Last year I had the privilege of coaching the percussion section of the American-Soviet Youth Orchestra when it rehearsed in Oberlin before a tour of the United States and the Soviet Union. Of the three percussionists and one timpanist with the orchestra, three were from the States and one was from the Soviet Union; Mikail Dounaev by name. When we met, the very first thing I asked him after exchanging the customary greetings was "What does the "+" and "o" mean to a Soviet percussionist and how is it performed?" Finally, I thought (always the optimist), I would solve the mystery of Russian music that has plagued percussionists all over the world for more than two generations. In an obvious gesture to set to rest one of the less important questions standing in the way of Soviet-American relations he offered as a final solution that the "+" indicated suspended cymbal while the "o" demanded that the player use a pair of crash cymbals. Then I showed him the Prokofiev *Romeo and Juliet Suite* which has several inconsistencies in the part and then showed him the *Polevestian Dances* by Borodin where the same marks appear in the tambourine part. I presented several cymbal parts with a "+" over the last note of several measures of roll on what was obviously a suspended cymbal part. "Why," I queried, "was there a "+" on the last note and not over the first note, if it was all to be played on suspended cymbal?" After exhibiting several more evident inconsistencies in other parts (I had come prepared to this summit meeting!) he backed off, stopped banging his shoe on the desk and quickly changed the

subject to a comparison of the weather in Moscow and Oberlin.....Case closed!! I had no hopes of getting an answer from the source.....in spite of glasnost and perestroika.

It seems, in reality, that there is no single answer to this perplexing problem we face. I posed the question to several percussionists and have come up with the following replies which I pass on to my readers. A very well documented answer comes from William Schneiderman, former percussionist with the Pittsburgh Symphony which deserves careful attention: "...applying the concept that "+" means suspended and "o" means crash cymbals to Prokofiev's *Romeo and Juliet*, which has been adapted into two suites for concert performance, we come up with the following if we use a typical arrangement of both suites: Suite No.2, (mov't I) has crescendo rolls finishing on a quarter note with a "+" over each subsequent quarter note. (this is common in Prokofiev's cymbal parts, MR) This indication appears in his *Peter and the Wolf* as well as the 5th Symphony. The use of the "+" is redundant, because the tremolo already implies suspended cymbal, but we should be used to inconsistencies in scoring for percussion by now! But the "+" does not necessarily imply a short note (as observed by some percussionists).

In Suite No.1 (mov't V) we find a succession of quarter notes without any indications. Suite No. 2 (VII) ends with a dotted half note adorned with a "+"; the context suggests that this is definitely a suspended cymbal part. Suite No. 1 (VI) has a succession of tremolo surges which also indicate a suspended cymbal part, but we are left to our own devices because our markings are conspicuously absent. In Suite No. 1 (VII) there is a quarter note marked with a "+"; I prefer the

sound of a pair at this place and the choice has never been questioned by a conductor. Elsewhere we are directed to use a snare drum stick in which case any markings would be superfluous, and the final crash does have a "o" over it.

It appears as if modern Soviet composers have made an attempt to disassociate themselves from their predecessors of Tsarist days who used the Russian Cyrillic script. They would call for "Politskoi" (soft stick) when suspended cymbal was desired. Rimsky-Korsakov used Cyrillic in his Russian Easter Overture, although he reverted to the French 'avec baguette' in *Sheherazade* (Kalmus Edition) Never, as many times as I have performed this music has any conductor questioned, challenged, or even made reference to the symbols of which we speak. But then again conductors have seldom distinguished themselves by offering advice or insight when it is really needed! I can tell you about an incident when Fritz Reiner saw fit to call me at home to inquire whether I did, indeed, have a piccolo timpani for the next days rehearsal of *Salome's Dance* by Richard Strauss. I not only reassured him that I did have the instrument in question but also took the opportunity to naively wonder aloud why Strauss called for a piccolo drum when the E natural assigned was easily obtainable on a 23 inch drum and is at the very bottom of the piccolo drum range. His thoughtful, well considered answer was to promptly hang up on me.....the matter was never referred to again."

Frank Epstein of the Boston Symphony Orchestra told me that he posed the question to a Russian conductor who confessed little knowledge of the symbols. Frank agrees that it isn't clear what the signs mean but feels that they refer to the length

of the notes. He says that there is no question that the "+" indicates suspended cymbal but also that it means the sound should be short.

Donald Bick of Virginia Commonwealth University told me that he inquired about the subject to the percussionists of the Bolshoi Ballet when he performed with them and that they confirmed his suspicion that the "+" and "o" indicated suspended and a pair of cymbals respectively. Unfortunately he neglected to ask about the same marks on the tambourine part in Polevestian Dances or in the triangle part in Russian Sailor's Dance by Glinke. Jeanine Smith from Mystic Connecticut referred to the Glinke in a letter to me and said she interpreted the part by playing the "+" with a stroke to the bottom of the triangle and "O" with a stroke to the upper side.

In his book *The Art of Cymbal Playing* Sam Denov submits that in music by Russian composers all the rolls are understood to be played on a suspended cymbal but a quarter note could be either. Therefore the "+" to distinguish it from crash cymbals and to designate it as a continuation of the suspended cymbal roll. The notation for the roll is either with the trill sign or with the more modern notation of three slashes. The "+" means to play a single note on a suspended cymbal and the "o" indicates the use of a pair of cymbals. I find this among the most consistent and logical of the suggestions presented. Note, however, that Sam only refers to cymbal parts. Michael Bookspan of the Philadelphia Orchestra agrees with Sam but also mentioned to me that the signs seem to mean different things in different parts and that he tends not to take them quite so literally. He will always use his artistic judgement in any given part and play it as it seems to suit the context best. Bookspan added that in the Polevestian Dances he rests the tambourine on a cloth on a tray table so that he can play with both hands at the fast eighth note section. He then picks up the instrument quickly to play the

rolls. This way he can play as fast as any conductor might request the tempo and always be in control.

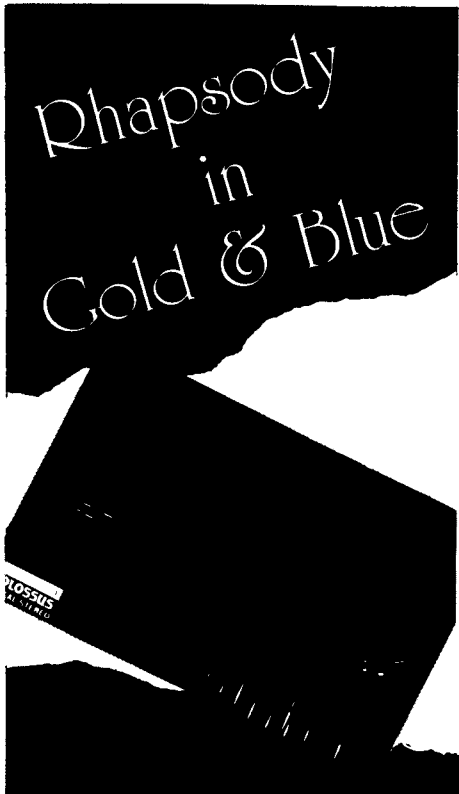
There is not much I can add to all the above suggestions except to agree with everybody! I thought perhaps I might find the answer by looking in Rimsky-Korsakov's *Principles of Orchestration* but to no avail. Curiously, the only reference to percussion instruments he makes is to say that "They have no intrinsic musical meaning, and are just mentioned by the way." (Nicolai, give me a break!) It is clear that the "+" and "o" signs do, in fact, mean different things in different contexts. Mikhail Dounaev (from the American-Soviet Youth Orchestra) did assure me that in Polevestian Dances the "o" meant to play in the center of the tambourine. This does seem quite appropriate. I think that the same signs in the triangle part in the Russian Sailor's Dance mean to dampen ("+") and let ring ("o"). In other places the answer seems far more ambiguous. In *Sheherezade* the "o" could indicate crash cymbal or that the note should be let to ring while the "+" on the 16th notes following could mean either to use suspended or to dampen the cymbal for greater articulation which is absolutely necessary at this spot. (I lean the suspended cymbal on my leg for greater articulation here.) Many professionals play the "o" notes with crash cymbals and then have the snare drummer play the "+" notes with snare drum sticks. At the end of an obvious suspended cymbal part the "+" means secco or short. In *Night on Bare Mountain* by Mousorgsky there is a "o" on the cymbal part at letter M. This definitely means crash cymbals because it also says "sans baguette" (without stick) at the same place. To carry our proof further we need only to look at measure 74 in the fifth movement of *Romeo and Juliet* by Prokofiev. The two quarter notes there have a "+" over each and the words "s.d. stick." In measure 82 of the same piece we find a "o" over a half note and the word "pair." Perhaps we are putting more blame on the composers for

their carelessness than they deserve when in fact culpability lies with the copyists and publishers. It seems that the rather casual attention given these indications suggests that it was widely understood by composers and percussionist in the Soviet Union of the late 19th and early 20th Century. It is interesting to note that Shostokovitch doesn't use the signs at all. Perhaps it is because he was associated with Moscow while the other composers mentioned were associated with the Leningrad Conservatory.

I hope that I have managed to shed a bit of light on an otherwise murky subject and that the reader now has a better foundation for making an educated decision when confronted with these symbols. I want to express my sincerest appreciation to William Schneiderman, Frank Epstein, Don Bick, Jeanine Smith, Sam Denov, and Michael Bookspan for sharing their knowledge and expertise with *Percussive Notes* readers. As always, I encourage readers to write to me with questions about terms used in percussion found in chamber music as well as the orchestral literature. Suggestions for future articles and comments about past articles are also welcome. Write to me at Oberlin Conservatory of Music in Oberlin, Ohio, 44074, with your suggestions, comments and/or questions about this and any other problem dealing with terms used in percussion.



Michael Rosen



PERCUSSION90

FROM
WEST VIRGINIA UNIVERSITY

The Art Of Fugue-
Contrapunctus IX

Rhapsody In Blue

Slaughter On 10th Avenue

El Cumbanchero

Gospel Beginnings

West Side Story Medley

Oye Mamá • Finale

Maruca

Name _____

Address _____

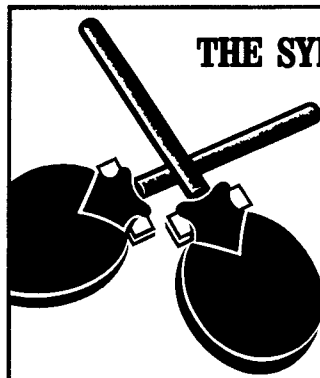
City _____

State _____

Zip _____

- Enclosed is \$15.00 for CD
 \$12.00 for cassette

Make check payable to: **WVU Foundation, Inc.**
Mail to: **David Satterfield, WVU, Box 6111**
Morgantown, WV 26506-6111



THE SYMPHONIC CASTANET

Handmade ebony or rosewood imports, with exclusive handle design. Also a superior new playing machine. Send for free brochure.

Frank Epstein c/o The Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

Snare a Grover



Neil Grover, Percussionist/Designer

GROVER ENTERPRISES
Pro Percussion Products
29 Bigelow Street, Cambridge, MA 02139

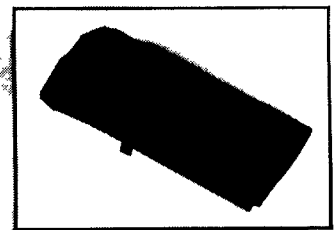
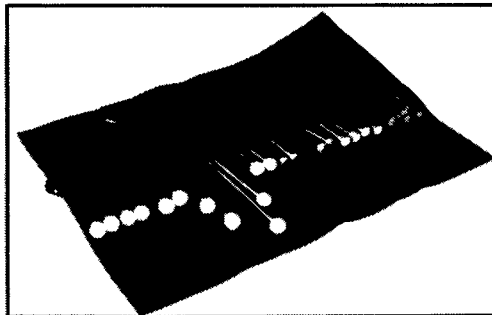
Finally, an exceptionally **sensitive**, powerfully **articulate**, concert snare drum. Designed for the fine percussionist by a fine percussionist. Made in limited quantity, each drum features a handmade Acoustiglass™ shell and our exclusive Wolf Cable Snare System.

A drum that possesses a voice which can be heard throughout the dynamic spectrum. The **only** drum capable of expressing your full potential.

THE PROJECTION PLUS™
CONCERT SNARE DRUM.

Ask for it at selected dealers.

The Ultimate Mallet Bag!



- Organize and Protect Expensive Mallets
- Attractive Black Faux Leather
- Easy to Carry Nylon Strap Handle

- 12 Pockets Hold 12 to 24 Pairs of Mallets

The Ultimate In Durability, Practicality and Quality.

Send \$26.⁹⁵ Postage Paid To:

Percussion Services

P.O. Box 80846
Las Vegas, Nevada 89180
(702) 365-6262

Focus on Performance: Symphonic Percussion

John Soroka on the Cymbals: *Part 1- John Soroka*

Cymbals, as we know them, are very different from those of ancient times which were used in religious services to glorify gods. Early historical references in India date some excavated instruments to 3000 B.C. At the same time, the Chaldeans had a form of cymbals. However, most of the earliest information reveals that people in Asia developed varied forms of cymbals in association with Hindu music. Typically, these instruments were of bronze, brass or bell metal, smaller and heavier than cymbals of today and were known as *talam*, *mandira*, *tala* or *jalra*. Although few examples exist, the art of the time abounds with depictions in early Hindu-Javanese reliefs, temple artwork in Garwha and in Borobudur. Around 1200 B.C. we know that the Greeks worshipped their god Cybele using cymbals in music to accompany orgiastic rites. Although still associated with religion we can trace the development of cymbals further throughout the entire Mediterranean region because of expanding transportation and commerce. Egyptian cymbals found in the British Museum were buried with the high priest musician Ankhape at the temples in Ammon. Some Egyptian examples are placed around 850 B.C. A Babylonian plaque also in the British Museum dating to 700 B.C. depicts a male kettle-drummer with a female cymbal player who is holding the cymbals vertically, as in our common fashion. In sharp contrast, we find an Assyrian bas relief of 680 B.C. illustrating a performer using the cymbals in a horizontal manner. With more direct connections to Western civilization, Biblical references to cymbals are found in the books of Samuel, Chronicles, Ezra, Nehemiah and Psalms. These instruments served as more than mere timekeepers. They had a voice in the praise of

God. David exhorts the reader of Psalms to: "Praise Him upon the loud cymbals, Praise Him upon the high sounding cymbals." The original Hebrew words delineate two distinct sound qualities: those of a clashing nature and those which would tinkle. Present day analogies can apply to an orchestral pair as opposed to antique cymbals (*crotales*).

Credit for the instruments we are familiar with belongs to a Constantinople alchemist named Avedis, a forbear of the present Zildjian family, who realized a process for treating metal alloys in 1623. This discovery revolutionized the already high craft of Turkish cymbal manufacturing and became the new standard for the art.¹

In Mediaeval and Renaissance Europe we find more extensive information. At the turn of the 17th century, Frederick Adolph Lampe wrote a 400 page book detailing the manufacturing of cymbals, the properties and use of cymbals in ancient Greek and Hebrew history was discussed in another book by Richard Ellys written in 1727. Composers in this era gradually incorporated the cymbal sounds they knew from Turkish Janissary Military bands into their works and brought cymbals to the orchestral format. We can find the use of cymbals in the following early examples of the literature:

Strungk	Esther	1680
C. W. Gluck	Pilgrims of Mecca	1764
A. E. M. Gretry	La fausse Magie	1775
Mozart	Il Seraglio	1782
Haydn	Symphony No. 100	1794
Beethoven	Symphony No. 9	1823

Furthermore, Berlioz dreamed of an ideal orchestra which would employ 53 percussionists of which there would be four pairs of cymbals.²

Preparation

The selection of cymbals need not be quite the mysterious process one would think. The factory will ship pairs that generally are well mated. If you do the choosing, start with the size and weight category that interests you. Play individual cymbals as suspended cymbals (for example, your fingertip works well) to listen for fast response, an abundance of high overtones (even darker sounding plates), long decay and a clarity of pitch. Hums or gong-like sounds may be indicative of a warp which might only be seen on a truly flat surface. Set aside the ones you like and then go through those plates to find cymbals that are a whole step to a minor third apart in predominant pitch. Temporarily call these a 'pair'. Suspend each cymbal of the pair to find a possible heavy spot. This is like balancing a tire. Make a pencil mark opposite the heavy spot. When playing, the pencil marks will point upwards and be right where you can see them. This helps to insure that the cymbals will not rotate because of gravity, thereby changing sound with repeated crashes. Determine which of the pair is slightly heavier and at first use this as the 'bottom', but be willing to reverse the plates to see which way they work best. Try mixing each of these cymbals with others of greater interval distance. Using lengths of rope with simple knots for cymbal straps allows for quick changes of cymbals during this experimental procedure. The penultimate step in the selection process should take place in a familiar concert hall using a blind test method (a trusted listener-performer). Finally take your chosen pair and hear how they sound in your large ensemble setting. Of course, at this point, you have equipped the plates with leather straps tied with the 'sailor's

knot'. Straps are readily available from the manufacturer or you can make your own with supplies purchased from a leather hobby shop.

Performance

Place the pair on the cymbal table with the 'bottom' cymbal down first and the 'top' cymbal over it and off-set. Make this positioning a habit so that you will know the location and sequence during fast changes from pair to pair. The grasp sequence is as follows: Your index finger is placed under the strap at the junction with the cymbal; close the remaining fingers around the strap and pull at the same time; your thumb is placed on top to pinch the strap. As little skin as possible should touch each plate. Set your feet apart at shoulder's width with one foot slightly ahead of the other. Raise the cymbals to chest height keeping the elbows bent with as little tension as possible in the neck, shoulders or arms.

For good sounding crashes, remember the word 'ODAFE' (Off-center, Distance, Angle, Flam, and Energy).

OFF-CENTER: For a soft crash, none may be necessary; for louder crashes increase off-centering up to 2 inches or more.

DISTANCE: For soft crashes, little initial distance between the plates is required; increase the distance as the volume increases.

ANGLE (Two varieties): 1) in soft work, the PAIR will be positioned more vertically and become more horizontal with increasing volume. 2) The angle of the plates in relation to each other will be different depending upon the dynamic level to be played; for example, there will be less angle between the two plates in soft playing; and, more angle between the plates as the volume increases.

FLAM: Upon crashing, the bottom edges of the cymbals will meet first

and the top edges will meet next. Go from no flam to a wider flam as the volume increases.

ENERGY: Use the least amount necessary for each situation. Practice louder crashes with softer or harder attacks.

The ideal sound varies with each pair and the volume of each crash. Train yourself to listen to the highs which come from each level of volume and strive for the maximum number of highs possible with each particular pair.

Each pair of cymbals is capable of only so much volume and it is possible to exceed the capabilities of a pair resulting in an ugly sound and possible damage. REMEMBER: Sometimes larger cymbals do not necessarily translate into louder crashes. Repertoire study and experiences with different instruments will help you to understand this anomaly.

The diagrams of motion show the view that the performer will see when using a right hand 'top' cymbal, left hand 'bottom' cymbal approach. Remember the initial grip, stance, relaxation factors and our word 'ODAFE'. All motion should be as fluid as possible.

Initially use easy stroking for good crashes:

- 1) Hold the cymbals at chest height, off-center, two feet apart and basically vertical with the bottoms angled toward each other.
- 2) With one relatively slow fluid motion, maintain all the above positioning and move the plates toward each other.
- 3) Have contact at the bottoms.
- 4) Let that contact bring tops together (flam).
- 5) Return to the starting position with the same speed and fluid motion.

Gradually increase the speed of motion together and apart, slightly reduce the angle between the plates

(thereby closing the flam) and you will be on the way to good sounding crashes. This first process is relatively crude and lacks style but gets one accustomed to the way things work. Practice this a lot before proceeding to the best part.

Now you will want to use this information again and learn to move your arms in circles while maintaining the angle of the plates to one another. As before, the same sequence of events applies. I try to think of the cymbals as the benches on a simple Ferris wheel. The benches maintain the same position as the wheel revolves. The cymbals will do the same thing until the moment of contact and, as before, the bottoms will touch first followed by the tops. Practice the circular arm motion before you try to do it with plates. REMEMBER: We are so accustomed to bringing our hands together. The moment of contact occurs while the hands are in an off-set position. The 'cupping' or 'popping' of cymbal crashes, that vacuum that eats sound and hurts wrists occurs because we lose our off-set position at the critical moment of contact. REMEMBER: It is vital to have the flam to allow air to escape and to achieve a proper sound. REMEMBER: It is important to get the plates apart so not to limit the high frequencies they can achieve (see diagram 3).

Continued practice will produce crashes of consistent sound. To play faster, reduce gradually the amount of circular arc that you use until with more quickly repeating notes you have no circular motion and achieve the effect of the two plates bouncing against each other.

METRONOME PRACTICE: A good sound is based upon good motion. For single crashes, keep the speed of your motion consistent through all tempos. In slow tempos, 4/4 time, to arrive with a crash on the downbeat may mean that you start your motion on the fourth quarter or later. At faster speeds, begin your motion earlier. Use your metronome to help with this tricky concept.

MUFFLING: To muffle the crash, bring the cymbals against the chest. Gentleman, remove the buttons from the front of your tailcoats to avoid the 'zing' of cymbals against buttons! **REMEMBER:** Short notes only tell you how long the duration of sound is. In most instances you can play with the motion that produces a good sound. Then, have that good sound for a little while.

SUSPENDED CYMBAL: The suspended cymbal can be played with a variety of yarn mallets, wooden sticks, brushes, bass bows and other objects for diverse sounds. When rolling, strike the plate at 9 o'clock and 3 o'clock to control the motion of the cymbal. Playing at these locations also brings your hands closer to the instrument for quick dampening. **REMEMBER:** For the most part, roll at the slowest speed necessary to achieve the illusion of a roll! Single notes with yarn mallets work best at the edge of the plate. If a passage requires more definition, try a different cymbal, different mallets or a

playing spot closer to the dome of the plate. For rolls indicated to be performed with snare drum sticks, I prefer sticks with nylon tips for their clarity. (Examples: Gershwin, *American in Paris*, *Concerto in F*)

BASS DRUM & CYMBALS TOGETHER: Sometimes a part will call for one player to play both instruments. A device we call the 'donut' mounts one cymbal to the bass drum so that a crash can be achieved using the other cymbal in the left hand while the right hand plays the bass drum. (Examples: Stravinsky; Petroushka; Mahler, *Symphony No. 5*)

The study of repertoire will show that parts are not always notated properly. Listen to reputable recordings to answer questions concerning note values and mark your parts accordingly. In playing, try to take into account the period in which the music was written as well as the size and capabilities of the group you are performing with. There is no reason to blast away when the setting calls

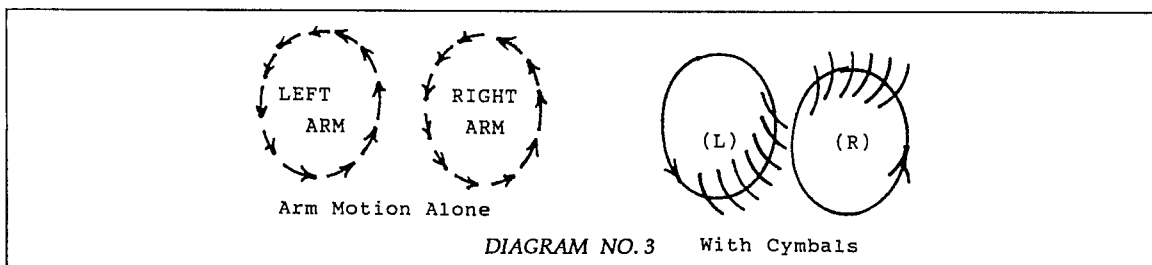
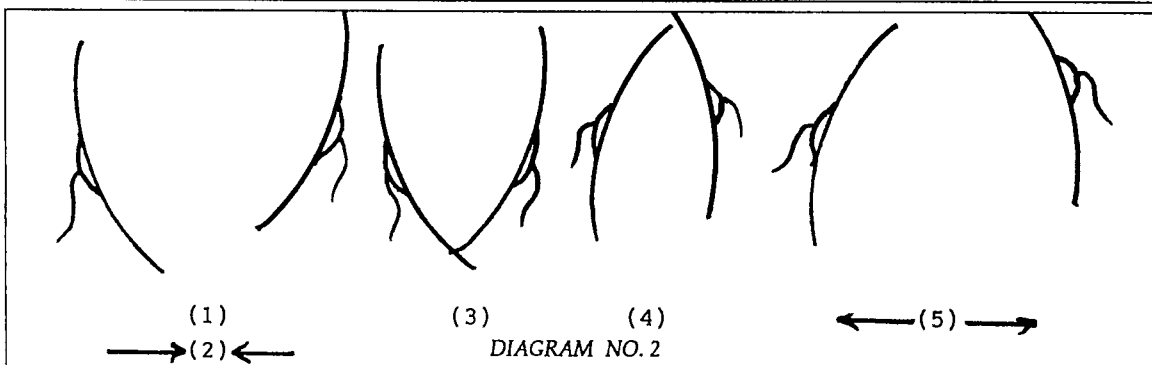
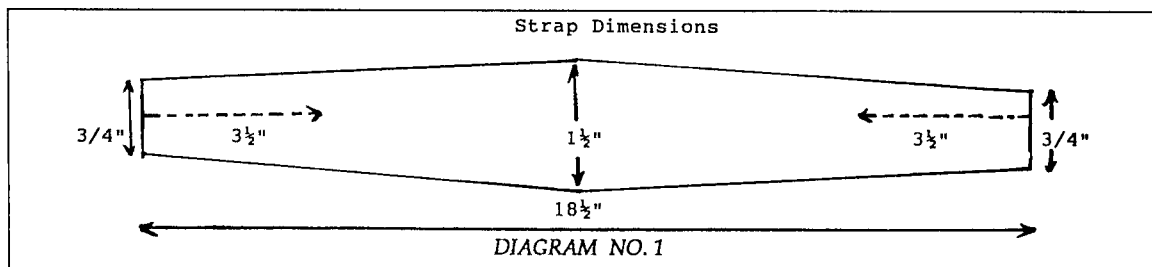
for a more refined approach. Remember, there are some occasions when the cymbals are the solo instrument and some when they are not. You should strive for the best musical product and technical product that you can produce!

¹ 'Zil', Turkish for cymbal, 'ji' for maker, 'ian', Armenian for 'son of'

² Suggested further reading: *Percussion Instruments and Their History*, James Blades, Frederick A. Praeger, Publishers, 1970; *The Drummer: Man A Treatise on Percussion*, Gordon B. Peters, Kemper-Peters Publications 1975.

John Soroka is the Principal Percussionist/ Associate Principal Timpanist with the Pittsburgh Symphony Orchestra. His teachers included Alan Abel, Charles Owen, Michael Bookspan and Jack Moore. He received his Bachelor of Music Education from Temple University.

Part 2 of Mr. Soroka's Cymbal article will include performance problems associated with specific cymbal parts from the orchestral literature



**THE
COMMERCIAL
PERCUSSIONIST**

Jack Conna

THE COMMERCIAL PERCUSSIONIST is the only book of its kind, a comprehensive 63 pages of practical, useful and insightful musical etudes written in chart form. The 23 etudes encompass many of the musical and technical problems facing the show player. The book utilizes commercial notation and instrumentation that will be encountered in all types of show percussion parts.

**\$19.95 Postage Paid To:
Percussion Services**

P.O. Box 80846
Las Vegas, Nevada 89180
(702) 365-6262

John Bergamo
on CMP records

ON THE EDGE

"Solo percussion tour de force"

IN NEED AGAIN with Repercussion Unit
"America's most vital percussion ensemble"

BRACHA

"profoundly beautiful recording"

from **Talamala**

P.O. Box 247 • Piru, CA 93040 • 805/521-1648
Cassette \$8, LP \$10, CD \$15.
Send S.A.S.E. for sheet music catalog.



FUN MUSIC

Gainsborough \$20.00

Quintet with Jazz overtones.

Portico \$28.00

Melodic ensemble for 10 players

"Round trip" \$12.00

Jazz/Rock trio for Vibe, Timp & Set

Tom Gauger
23 Auburn St.
Brookline, MA 02146

**Grab
a stick
quick!**

The "Stick Depot" holds drumsticks in perfect position . . . out of the way, yet ready when you need them.

Clamps easily to a hi-hat stand, floor tom, cymbal stand, etc. Right where you need it.

Chrome tubes are easily adjustable to desired angle.

Another innovation from
pro-mark
Our reputation is in your hands.

**Stick
Depot**

Keep sticks
out of the way
and right
within reach.

See your local dealer or you may order direct. Send \$8.00 each (includes shipping, handling & sales tax) to: Pro-Mark Stick Depot, 10707 Craighead Dr., Houston, TX 77025, (713) 666-2525.

Incomparable sound.
Unbelievably portable.
The best of both worlds.

Stotz Cable Timpani

A DIVISION OF REPAIRCUSSIONS

**The intelligent alternative
to chain.**

"I used the Anheier cable system in the Cleveland Orchestra for 39 years. I'm glad they are available again for today's timpanists."

Cloyd Duff

For a free brochure:

Brian Stotz (716) 436-7630
22 Jemison Road, Rochester, NY 14623

Focus on Research:

Clair Omar Musser and His Contributions to the Marimba - David P. Eyler

NOTE: This article was extracted from the DMA dissertation entitled "The History and Development of the Marimba Ensemble in the United States and Its Current Status in College and University Percussion Programs" available from University Microfilms in Ann Arbor, Michigan (No. 8526371).

Few men have contributed more to the popularity of one instrument than Clair Omar Musser. Musser is one of the most familiar names in the percussion world today. Born on October 14, 1901 in Manheim, Pennsylvania, Musser has been the dominant figure in marimba development in the United States during this century, distinguishing himself not only as an innovator, designer, and manufacturer of the instrument, but also as a conductor, composer, arranger, educator, and marimba virtuoso.

Musser began his musical education with his father, who was a violinist, and subsequently studied the xylophone, piano, and violin. He traveled to Baltimore and Washington, D. C., to study marimba with Philip Rosenweig, a teacher from Warsaw who taught the dulcimer and cimbalom in Poland and Paris, before making the United States his home and dedicating his life to teaching the marimba. Musser also studied conducting, theory, and harmony.

Musser has more than forty international patents for musical instrument design and invention. As early as May 26, 1932, he became a member of the distinguished Acoustical Society of America because of his prominence as an educator and engineer in acoustics and musical physics.¹ He is also a member of the American Society of Metallurgists, the Society for Research on Meteorities, the Society

for the Advancement of Science, and the Smithsonian Institution.

As a designer, Musser patented numerous features and original designs of keyboard percussion instruments. Some of the models of marimbas designed include the *Century of Progress*, the *King George*, the *Queen Anne*, the *Windsor*, the *Imperial*, the *Mercury*, the *Century*, the *Diana*, the *Neo-Classical*, and the *Canterbury*. During Musser's career, he "... designed special instruments for Leopold Stokowski, the Duke of Windsor, Percy Grainger, Paul Whiteman, Lawrence Welk, Horace Heidt, Dick Powell, Buddy Rogers, Shirley Temple, Miss America, and scores of other notables."²

While residing in Reading, Pennsylvania, in 1925 and 1926, Musser designed a massive musical instrument known as the marimba-celeste. An account of the instrument, built at the J. C. Deagan factory in Chicago, is given in the August, 1930 issue of *Metronome Music Magazine*:

The basis of the instrument is a wood bar percussion [sic] five octaves, two notes in range, covering both xylophone and marimba registers. In addition, two octaves of vibra-harp is provided, these bars being placed in a third rank giving the general appearance of a gigantic three manual pipe organ console. Radio plays its part too, for there are microphonic pick-ups in the lower register and these are connected to an amplifying system and ... two immense horns. . . . By suitable controls the volume can be swelled and diminished as in a pipe organ. Other pedals control mechanical bar actions and tone duration on the vibra-harp. The net result is a wide variety of possible tonal combinations. . . .³

The premiere appearance of the marimba-celeste was at a concert given at Orchestra Hall in Chicago. Twenty-two members of the Chicago Symphony Orchestra assisted Musser on this concert, which featured the works of Carl Maria von Weber, Ambroise Thomas, and Frederic Chopin. Musser's performance was very well received. Music critic Herman Devries stated that Musser was "... without a doubt a remarkable virtuoso—a master of the instrument whose conquest of this difficult percussion instrument achieves technic of dazzling perfection." "Concerning the performance of Weber's *Polonaise Brillante*, another reviewer added "... this was a veritable 'tour de force' which left the audience in almost silent amazement before it could begin applauding."⁵

From 1927 until 1930, Musser toured throughout the United States, Canada, and Europe performing on the marimba-celeste as a recitalist and guest soloist with symphony orchestras. He was the premiere Warner Brothers' Vitaphone xylophonist, and recorded for leading phonograph companies as well. He also spent one season as percussionist with the Los Angeles Symphony Orchestra.

In February of 1929, Musser organized and directed a twenty-five-piece, all-girl, marimba ensemble for Paramount Pictures for its opening performance at the Oriental Theatre in Chicago. Musser also directed the xylophone orchestra known as the "Tune Types Xylophone Orchestra," and a fifteen-piece marimba ensemble organized by J. C. Deagan in 1930. Musser's conducting talent enabled him to guest conduct on various radio broadcasts in the United States during the late 1930s.

In 1930, Clair Musser joined the Deagan firm as manager of the mallet instrument division, bringing with him an extraordinary talent for instrument design and an exceptional ability for promotional activity. Hal Trommer states that ". . . by 1932, [Musser] had conceived a revolutionary marimba design dominated by aesthetics which established a precedent for the design of all top-of-line professional model instruments in the future."⁶ Following World War II, Musser severed his relationship with the Deagan Company and organized his own company, Musser Marimbas, Inc., in 1948. Faced with severe financial problems, Musser sold his company to Bill Lyons of the Lyons Band Instrument Manufacturers in 1956, who in turn, sold it to his employee, Dick Richardson, in 1961. The final episode in the history of the Musser Company took place in 1966 when the Ludwig Drum Company purchased the Musser Company from Richardson.⁷

From 1942 until 1952, Clair Musser served on the faculty of Northwestern University in Evanston, Illinois. He was the head of marimba studies and, as such, instructed and coached a great majority of today's outstanding marimba artists and teachers.

Throughout his musical career, Musser wrote and arranged compositions mainly for marimba and marimba ensembles. By 1941, he had published fifty-three works, which included piano solos and sacred music, in addition to solos and arrangements for the marimba and vibraphone. Gordon Stout suggests that Musser may have written a total of twelve operas of ten pieces each for marimba.⁸ Today, there are only a few of these works available, most of which are published by Studio 4 Productions.

As a scientist, Musser developed classroom planetaria and other teaching materials, beginning in the late 1950s when this nation began space exploration. His inventions are found not only in schools and univer-

sities, but also at Cape Kennedy, the Air Force Academy, and many international astronomical observatories.

In the 1970s, Musser combined his interests in science and music to create an instrument known as the celestaphone. This instrument resembles the vibraphone in both appearance and sound. Over \$38,000 was spent producing the celestaphone, which included 678 pounds of grade AA siderites (nickel-iron meteorites). His interest in meteorites resulted in an extensive meteorite collecting program. The meteorites used in the celestaphone were collected from many parts of the world, including the USSR, Philippines, and Taipei, China.⁹

In 1975, Musser was elected to the Percussive Arts Society's distinguished Hall of Fame in recognition of his outstanding achievements in the area of mallet percussion. Musser was also selected to become a member of the Royal Oxford Music Society and Kappa Kappa Psi.

NOTES

¹"Clair Omar Musser; Percussive Arts Society Hall of Fame 1975," *Percussive Notes*, Vol. 14, No. 2 (Winter 1976), p. 25.

²*Ibid.*

³"Clair Omar Musser Introduces Mighty Marimba-Celeste," *Metro-nome Music Magazine* (August 1930), p. 34. The marimba-celeste was built at an initial cost of \$7,200 and was later insured for \$10,000. Assisting Musser in the design of the instrument were several electrical engineers from the R. C. A. Victor Phonograph Company. The instrument, termed the "world's first electronic marimba," had ". . . reverb, amplifiers and twin ten-inch Rice/Kellog Dynamic Speakers," along with foot-controlled "bass effects" which could control the volume of the instrument and either blend with

or amplify above a 110-piece symphony orchestra when playing a concerto. The marimba-celeste was capable of achieving tone colors of both vibraphone and marimba at the same time. "Clair Omar Musser, Percussive Arts Society Hall of Fame 1975," p. 25.

⁴*Ibid.*

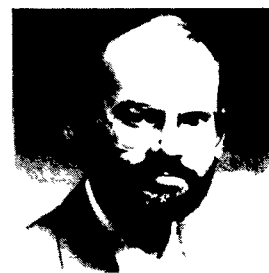
⁵*Ibid.*

⁶Hal Trommer, "A Chronology of the J. C. Deagan Company," (Chicago, Ill.: by the Author, 4231 N. Wolcott Avenue, 1983), p. 7. Paper privately printed and presented to the author by Hal Trommer, Knoxville, Tenn., 6 November 1983.

⁷In 1981, the Selmer Company purchased Ludwig Industries, thus also the Musser division; but Dick Richardson moved to the position as president of the Slingerland Drum Company which also included the J. C. Deagan Company.

⁸Interview with Gordon Stout, held during the Percussive Arts Society International Convention, Indianapolis, Indiana, 13 November 1981.

⁹"Clair Omar Musser; Percussive Arts Society Hall of Fame 1975," *Percussive Notes*, Vol. 14, No. 2 (Winter 1976), p. 26.



Richard Gipson edits *Focus on Research*

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 the 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, P.O. Box 16395, Cameron University, Lawton, Oklahoma, USA 73505

PERCUSSION ENSEMBLE LITERATURE

BLUE RHYTHM QUINTET

Anthony Korf
Music for Percussion Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

Blue Rhythm Quintet was written in 1972 and dedicated to Gene Krupa. Performed as an energetic work, composer Anthony Korf utilizes 10 tom-toms, 4 timpani, bongos, bass drum, suspended cymbal, cowbells and 3 gongs in this quintet.

Opening with a quick pulse of eighth notes on the bass drum, the work quickly builds in texture and intensity. Soloists emerge in sections while ensemble members perform supporting ostinatos. Players are also given the opportunity to improvise a solo at one point. Using triplets against sixteenth notes and fives against fours, Korf creates complex rhythms that lead to a middle section in mixed meter. Here there are dramatic shifts of dynamics over 5/8 and 7/8 bars which gradually return to the opening statement in the bass drum. The quintet progresses to the end by developing the original rhythmic theme with ideas from the mix metered section to create a driving climax.

Anthony Korf's *Blue Rhythm Quintet* could easily be programmed on any intermediate level percussion ensemble concert. The individual parts are accessible but at the same time challenging for younger students. It would be a selection

that both players and audience would enjoy.

- Mark Ford

CAPRICE DIABOLIQUE IV

Jared Spears
\$12.50
Southern Music Co.
San Antonio, TX 78292

This percussion octet, scored for orchestra bells (player I), xylophone (player II), marimba (player III), vibes (player IV), chimes (player V), four timpani and suspended cymbal (player VI), and four tom-toms and a pair of bongos (player VII), is excellent literature for a good high school group. In reality, it is a mallet ensemble with percussion accompaniment, which uses keyboard mallet instruments continuously, with the exception of several very short percussion interludes.

This caprice, as one might expect, is an up-tempo work (allegro vivace, quarter note = 132), with a prevailing meter of 4/4, although 5/8, 6/8, 2/4 and 3/4 measures add rhythmic interest. The "diabolical" element is conveyed by the use of minor mode, the cross relation involving the tritone, and a driving rhythm featuring repeated, sixteenth-note patterns.

Caprice Diabolique is not yet another piece of uninspired "training literature." It exhibits the merits of a carefully written composition and sets an excellent standard for high school percussion ensemble literature. It is gratifying to see writing for the mallet instruments that is melodically inspired—where these instruments are not merely treated as sound sources.

This publication would be excellent literature for small ensemble festivals or contests. There are few high school percussionists who will not find the mallet parts a challenge. However, what better way to measure the merits of a group than by selecting a piece of this caliber?

-John R. Raush

FOURSCORE

Irwin Bazelon
1985-Novello, Presser

Irwin "Bud" Bazelon is a study in the complexities of human personality: this multifaceted individual, whose creative achievements are staggering in their diversity and richness, is difficult to classify in any traditional sense. Born in Illinois in 1922, he earned a BA in 1945 and an MA in 1946 from DePaul university where he studied piano with Magdalen Messmann and composition with Leon Stein. From 1946 to 1948 Bazelon came under the private tutelage of Darius Milhaud at Mills College in California. He augmented his studies with Ernst Bloch at the University of California. Most noted for his "Short Symphony" and the nine second NBC television musical signature, the composer is credited with seven symphonies, three piano sonatas two string quartets in addition to several scores to films and commercial jingles. Bazelon's principle works for percussion include *Propulsions* (six percussion), *Double Crossings* (trumpet and one percussionist), *Concatenations* (four percussion and viola), and *Suite for Solo Marimba*. His book *Knowing the Score*, provides an insider's view of the composers and music that have contributed an emotional backdrop to movies. In his short stay at Oberlin in December, 1985, the bushy browed composer displayed some of his many talents and interests as he barked final advice to the *Fourscore* quartet on the eve of the work's performance and espoused his opinion on everything from horse racing to pop music, through a cloud of pungent cigar smoke, during the post-concert reception.

In many ways *Fourscore* typifies the diverse nature of its composer. Throughout this work, Bazelon's ongoing fascination with unique timbres and sonorities is clearly in evidence: the semi-muted sound of padded mallets on the chimes, the use of various playing areas on the cymbal, as well as the interplay of a dual soloistic line (marimba and vibraphone) in a group setting, are a few examples of the composer's ear for unusual sound colors. The jazz-like sound of the vibraphone juxtaposed against the concert

Stick with Vic

and
Dave & Omar



Dave Weckl Signature Stick

Awesome: that's the way to describe Dave - and his new stick. Burgundy color, oval tip; weight between a 5A and a 5B. Fast and powerful, just like Dave himself.

Dave Weckl

VIC
FIRTH®
USA

Omar Hakim Signature Stick

Omar - one of today's most sophisticated set artists. His new stick features a round nylon tip which gives a "live" cymbal sound as bright and true as the recorded sound. In honey hickory with maroon signature - dashing, just like Omar.

Omar Hakim

VIC
FIRTH®



Send for free brochure and newsletter.

Vic Firth, Inc.
323 Whiting Ave., Unit B
Dedham, MA 02026 USA
(617) 326-3455

VIC
FIRTH®

NEBOJŠA ŽIVKOVIĆ
marimba & percussion
solo album



Get it

by direct air mail for \$ 15.00 including postage & handling. (Please money-order).

This and many other New European Works for Marimba and Percussion are available from exclusive distributor:

Herbert Brandt

Notenversand
Kurt-Schumacher-Straße 12 c
D-7500 Karlsruhe
West-Germany

Write now! Record and free catalogue are waiting impatiently to be sent to you!

CalArts

The Percussion program integrates the traditional and innovative in Western Percussion with music of other cultures featuring percussion in a central role. The program includes participation in the 20th Century Players ensemble, and the Jazz program. In designing an individualized curriculum, the student may explore percussive styles from North and South India, Bali, Java, West Africa and Latin America.

Current faculty includes:

John Bergamo	Taranath Rao
Carl Burnett	Adam Rudolph
Ed Mann	Efrain Toro
Alfred Ladzekpo	K.R.T. Wasitodingrat
Kobla Ladzekpo	I. Nyoman Wenten

The informal atmosphere is particularly conducive to impromptu gatherings of musicians, in itself a learning experience, which frequently result in more permanent associations. The Repercussion Unit, California E.A.R. Unit, L'Eau and Bracha are recent examples.

CalArts offers BFA and MFA degree programs in Art, Dance, Film/Video, Music and Theatre. Contact CalArts Office of Admissions, 24700 McBean Parkway, Valencia, California 91355, or call toll free (800) 545-ARTS (from other states) or (800) 292-ARTS (within California).

We at REPAIRCUSSIONS believe that our instrument repair service and custom work is the best available. But if you don't take our word for it, here's what some of our clients have to say:

"REPAIRCUSSIONS represents the highest quality workmanship in the percussion world."

John Beck
Professor of Percussion,
Eastman School of Music

"REPAIRCUSSIONS has done the highest quality of repair work, both on my instruments and on those of the Rochester Philharmonic. I recommend REPAIRCUSSIONS for any kind of percussion maintenance or service."

Bill Cahn
NEXUS Percussion group,
Rochester Philharmonic

"Keep up the excellent work!"

Gary Olmstead
Former President, PAS

What could we add to that?

WE WORK ON EVERY INSTRUMENT AS IF
IT WERE OUR OWN

Repaircussions

Brian Stotz, Owner

For a free brochure:
22 Jemison Rd., Rochester, NY 14623 (716) 436-7630

FREE
1990
CATALOG

LOOKING FOR GOOD NEW MUSIC?

Ask your dealer about these publications from Theodore Presser Co. & affiliates

Aubin: Amulettes & Grisgris5.25
(Robert Martin 544-00338)

Pieces for various instruments with piano accompaniment. Easy.

Fink: Shadows8.50
(Simrock 494-01530)

Modern impressions for marimba and vibes. Medium-difficult.

Simon: Jungles Imaginaires et Animaux
Particuliers.....15.75
(Billaudot 544-00332)

Exciting and expressive ensemble work in one movement. Difficult.

Lefevre: Progressive Technical Studies
in 2 volumes, each18.50

(Leduc 544-00285 and 544-00296)
For snare drum.

Tavernier: 330 Exercices & Études.....19.50
(Billaudot 544-00339)

Technical drills plus 23 etudes. Medium-difficult.

FREE 1990 catalog available from Dept. PN at the address below. (Prices subject to change).

THEODORE PRESSER COMPANY
BRYN MAWR, PA. 19010

sound of the marimba and the overall driving nature of the piece give this, otherwise abstract, work a somewhat pragmatic sound. Finally, the composer sums up this piece, and his very urbane music as a whole, with his comment to David Ewen, "I like fast over slow, high over low, loudness to softness. I'm a dramatic composer. My music snarls rather than caresses, but I am not afraid to write a melody."

HUNTING SONG V
Felix Mendelssohn, arr. Peter Tanner
\$10.00
Music for Percussion, Inc.
170 N E 33rd Street
Ft. Lauderdale, FL 33334

The six short pieces comprising Mendelssohn's Opus 19 are familiar examples of one-movement piano solos termed by the composer "songs without words." In this publication, one of these the "Hunting Song," a spirited up-tempo (molto allegro e vivace) work, complete with obvious references to the hunt such as arpeggiated chordal fanfare figurations and "horn fifths," has been arranged by Peter Tanner for a marimba ensemble of

five players plus a string bassists.

The most important step in successfully arranging music written for another instrument is the first step--the selection of something that will work in an idiomatic sense on the new instrument. Tanner's choice of this piano piece belies his experience. Mendelssohn's music, with its racing eighth notes and bravura sixteenth note arpeggios, is admirably suited to the non-legato qualities of the marimba keyboard.

This arrangement is a faithful rendering of Mendelssohn's music, and should convey all the excitement of the original. Tanner does indulge in a bit of "poetic license," by scrapping Mendelssohn's pianissimo ending in favor of an ending with two fortissimo chords.

This arrangement shows evidence of an experienced hand, with its treatment of the piano score by doubling lines at the octave and breaking up single-line figurations by assigning them to two players.

Have no illusions that this quintet with string bass can be put together without

some quality rehearsal time. Ensemble precision problems abound and should provide challenge enough to satisfy any conductor who likes to roll up his or her sleeves and get down to business. But, if this is done, the arrangement should pay dividends at the concert hall.

- John R. Raush

INTERNAL COMBUSTION IV

John Rack
\$12.00
Music for Percussion, Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

This short ensemble is written for five percussionists each playing a large assortment of instruments as follows (player 1) bongos, sandpaper blocks, popgun, high tom-tom, maracas, (player 2) slapstick, three snare drums, hi-hat, two cowbells, woodblock, small metal snare drum; (player 3) vibraslap, shaker, guiro, low tom-tom, (player 4) three toms, small metal snare drum, two cowbells, woodblock; and (player 5) two cowbells, woodblock, maracas, claves, slapstick, shaker, and vibraslap

Rack marshals these forces in interesting fashion. The texture is carefully controlled throughout, using trio combinations (player 1, 2, 3 or 3, 4, 5), duets, and even solo sections, such as the section featuring player 2 on three snare drums. Only at the climax of the work in the last nine measures is a tutti statement found, and even then, the five players do not all play simultaneously, but rather in contrapuntal fashion.

An ever-changing ostinato pattern is the unifying element that threads its way throughout the entire work. It begins as an accented sixteenth note figure in the shaker, changes to a dotted rhythm on muffled toms, briefly becomes a triplet pattern played by players 1, 2 and 3, and then an up-tempo eighth note figure written for maracas. This is followed by a triplet sixteenth note pattern on hi-hat, and a section where several patterns are layered and then played alternately, as solos.

The piece begins with players 1, 2 and 3 joining together to play an oddly disjointed off-beat rhythm in tentative fashion, sounding much like an engine trying to start. At the conclusion of the work, the "engine" runs down, bringing the piece

Attention Chapter Presidents

Effective Immediately...
Please send Chapter News to:

Dr. John Baldwin
Boise State University
Music Department
1910 University Drive
Boise, ID 83725

Also, Chapter News is now appearing in both *Percussive Notes* and *Percussion News*

American Drum

"We make mallets... that Revolutionize the Industry!"

Write for a free catalog.



of Virginia

8440 Barrrens Rd., N.W., Roanoke, VA 24019 Ph. (703) 563-1884

to an interesting close. The climax of the quintet features five popgun "shots," perhaps suggestive of a backfiring engine.

The interesting rhythms and rhythmic juxtapositions in this work make it an ideal vehicle for teaching purposes. (For example, eighth-, quarter-, and half-note triplets are juxtaposed, and patterns using sixteenth rests are set against a sixteenth note ostinato.) Rack's composition makes a case for the claim that rhythm alone, if manipulated in an imaginative fashion, can result in music that not only successfully maintains the interest of the listener, but proves very entertaining as well.

- John R. Raush

KATRINI OT BULGARIA

IV

Dobri Paliev

Otto Wrede

Wiesbaden

The composer, Dobri Paliev, is solo kettle drummer of the symphony orchestra of Radio Sophia, a teacher at the conservatory of Sophia, and composer of movie music. The title of the ca. 7' work scored for percussion quartet is indicative of its form and content. Each of the four short movements into which the composition is divided is descriptive of landscapes in the composer's mother country. *Balkans*, the first movement, is the old-fashioned name of a vast mountain range. *Trakia*, the second movement, depicts the plain in the southeast of the country. The third movement *Rodopi* is devoted to the mountainous region in southern Bulgaria where tradition holds Orpheus had his birth place. *Pirin*, the fourth and concluding movement, reflects the folk music of the natives in another mountainous area.

Each of the percussionists in this quartet must play a large assortment of instruments—glockenspiel, four tom-toms, vibraslap, afuche, and triangle (player 1); vibraphone, congas, snare drum waldteufel (pasteboard rattle), headless tambourine (player 2); marimba, five temple blocks, crash cymbals, bongos (player 3); four timpani and agogo-bell (player 4). The instrumentation has in part been derived from programmatic associations. In *Rodopi*, for example, where stockfarming is a major form of agriculture, agogo bells recreate the sounds of cowbells.

More importantly, the music itself reflects the characteristics of native music. The second movement is scored in 11/8 meter, which is the metric form of the *Kopaniza*, the traditional folk music indigenous to the southeast plain. Similarly, the last movement of the quartet uses interesting "slavic" subdivisions of 9/8 and 11/8 meters, again reflecting the rhythms of native music of the region. The strong influence of folk rhythms and melodies in this music has imparted a vitality and sincerity that is truly refreshing.

-John R. Raush

PERSEPHASSA

VIII

Iannis Xenakis

Salabert-Schirmer

New York, New York

The title of this composition refers to the Greek mythological Maiden of Spring who is more commonly known as Persephone, who is the daughter of Demeter, goddess of the harvest. Persephone is kidnapped by Hades, god of the underworld. Demeter is saddened and turns the earth into a frozen wasteland. Zeus is displeased with the famine this creates and strikes a bargain with Hades to let Persephone come back from the underground all but four months each year. Thus winter was created. The cyclic motif of the changing seasons, suggested by the title is evident in the nature and structure of the composition.

The sound sources utilized are as follows: 1) Membranes (Xenakis calls for unorthodox drums) 2) Wood 3) Metal 4) Stone 5) Silence 6) Mouth Sirens. These are often juxtaposed one against the other within a given section as well as used to define entire sections.

The piece is made up of the following elements: 1) Rolling on Membranes 2) Isolated notes 3) Rhythmic patterns passed from one player to another creating an overlapping macrocosmic rhythmic effect 4) "Nuages" or clouds of sound-improvised blocks of sound played as bursts of very dense, irregular sounds 5) Glissandi on "pedal bass drums" 6) Each sound source listed above being passed around from one player to the next 7) Silence (used as a sound source and structurally) 8) Canonic material

Each of the above elements, although

presented in its basic manner somewhere during the composition, is more often used as a basis for elaborate development. At times two or more elements are utilized simultaneously.

There are three canonic sections in which the material is developed through the use of six different tempi. Player I plays at MM=40 to the quarter note while Player II plays at 42, 78, 38, 58 and 74 respectively. These sections are extremely difficult, if not impossible, to coordinate. When I conduct this piece I use a click track which each player hears through earphones. This tape was realized by Gary Nelson here at the Oberlin Conservatory of Music Studio. I cannot imagine any other method of playing these sections accurately. I would be glad to lend this tape to conductors planning to perform *Persephassa*.

The elaborate coda begins very slowly with rolls on membranes being passed from one player to the next around the audience (which is position in the center of the performing space) creating a spatial sensation. A new sound source is added from time to time and the tempo increases creating an exciting frenzy of sound racing around the room. The density increases leading to a complete silence which seems almost brutal after all this sound.

Persephassa is scored for six players playing a very large selection of both common and uncommon instruments. Xenakis has invented two instruments which he calls metal and wooden simantra which are pieces of hardwood struck with a hammer and pieces of hardened metal struck with metal beaters. For a detailed description of the instruments required and a translation of the playing instructions see my column "Terms Used in Percussion" in the Vol. 24, No.4 April, 1986 (p. 65-66) issue of *Percussive Notes*. The six percussionists are placed around the audience so a large space is required for performance.

This piece is very difficult and should not be attempted unless one has a great deal of time to rehearse. Each part is like a solo percussion piece and the coordination of all the parts is formidable not to mention the amount of instruments required. However. . . don't be discouraged, the rewards are great because *Persephassa* is a superb composition attractive on the intellectual level as well as the visceral

MERGING NEW TECHNOLOGIES WITH TRADITION

Blending the best of both, Yamaha uses space age materials to create instruments with the rich tonal character to rival fine instruments from the past.

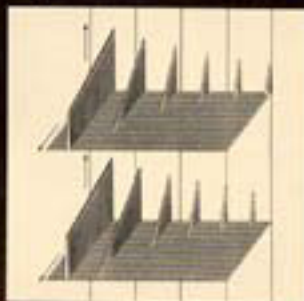
Our new Acoustalon™ composite fiber tone bar produces a full, rich sound with the characteristic warmth and resonance of its rosewood equivalent. It adds a fresh and exciting new tonal dimension to modern mallet instruments like the YX 330 3½ octave Acoustalon™ xylophone and the YM 2300 4⅓ octave Acoustalon™ marimba.

Our willingness to explore new concepts and our unmatched technical resources lies at the heart of every Yamaha concert percussion instrument.

We grow because we dare.



YX 330 3½ Octave Acoustalon™ Xylophone



Comparative spectrum analysis of rosewood (top) and Acoustalon™ tone bars.



Cutaway of Acoustalon™ tone bar with precision-cut sonic tone holes.

For a free catalog of Yamaha Marching & Concert Percussion, write to: Yamaha Music Corporation, USA, Musical Instrument Division, P.O. Box 7271, 3050 Breton Rd., SE, Grand Rapids, MI 49510.

See us at PASIC '87, Booths 101, 201

100 YAMAHA.
1887-1987

A Century of Quality

level. The colors, combinations of timbres, rhythmic interest and basic emotional exhilaration stirred is stunning. I cannot recommend this piece enough.

-Michael Rosen

QUIET

David Macbride
Smith Publications
2617 Gwyndale Ave.
Baltimore, MD 21207

Quiet is a percussion ensemble work that combines the aural and visual aspects of percussion performance. There is a natural visual quality with percussion and at times this quality can be equally stimulating to the audience as the music being played. David Macbride capitalizes on this combination to create an interesting and sometimes humorous ensemble selection.

Written for a simple instrumentation of six tom-toms and a bass drum, the instruments are arranged in a straight line across the stage. The seven performers shout "Quiet" to begin the work and proceed through rhythmic patterns and cues that initiate each ensemble member to walk around his drum or neighboring drums to certain positions while playing. This causes the group to face the back of the hall at times or face another player on the same drum. The music is fast and rhythmically interesting with timbre changes incorporated such as stick clicks, rim knocks, playing at the center or rim of the drums, shouting and whispering. The finale of the work centers around a "game" where all the performers play the bass drum. As the players circle the drum, one player at a time is eliminated from the circle by the striking of a cowbell at certain positions around the drum. The "winner" of the game cues the final bars of the work with the remaining players on each of the tom-toms.

Quiet must be memorized to be performed and it does take a while to understand the performance notes explaining the movements of the piece. Fortunately Smith Publications is offering a rehearsal video for those interested in performing this work. Overall, Macbride's Quiet would be an excellent alternative for any percussion ensemble program.

-Mark Ford

TOCCATINA

Siegfried Fink
Alphonse Leduc
175, rue Saint-Honoré
75040 Paris cedex 01

This *Toccatina*, written for six percussionists, had as its inspiration another sextet, written some forty years before, the well-known *Toccatina for Percussion Instruments* by Carlos Chavez. Fink's *Toccatina*, written in homage to Chavez and his sextet parallels the instrumentation of the latter (player 1, bongos and glockenspiel; player 2 snare drum and xylophone; player 3, snare drum and suspended cymbal; player 4 tenor drum, maracas, and claves; player 5 three timpani and small gong; and player 6, bass drum and tam-tam). Chimes, used by Chavez, are not found in this score.

Following the three-movement format of its predecessor, the *Toccatina* is divided into three movements—an "Introduction," (*allegro vivace*, quarter note = 160) slightly over three minutes in length; a "Recitativ" (*sostenuto*, quarter note = 72) approximately two minutes and twenty seconds long; and a two and one-half minute third movement, "Rondo—Allegro barbaro" (*allegro assai*, quarter note = 160).

The texture of the first movement of the *Toccatina* is much less contrapuntal than the corresponding movement of its predecessor, although Fink does use the technique of apportioning rhythmic patterns contrapuntally among two or more players, which is one of the challenging aspects of the first movement of the Chavez work. In fact, one application of this technique is a rhythmic figure that is given in sequence to all members of the ensemble in "pyramid" fashion. One often-used Chavez device, adding players, one by one to intensify a repeated pattern, is also found. The xylophone and glockenspiel play primary roles in the first movement. Unison writing for these instruments is found throughout the movement, with passages of fast-moving sixteenth notes that are truly virtuosic.

The second movement provides a contrast, using two unmeasured sections, featuring, respectively a timpani cadenza and a xylophone cadenza, sandwiched between three short, homophonic, metered sections. Several quotations from the Chavez original, including the glockenspiel glissando and repeated eighth-

V

note perfect fourths and fifths for that instrument and ostinato sixteenth-note rhythms add another touch of *déjà vu*.

The "Rondo-Allegro barbaro" begins quite differently than the last movement of its predecessor, using a driving, highly syncopated rhythmic theme. Ideas from the two previous movements, such as accented sixteenths from the first, and bell glissandi from the second, for example, are presented along with the highly energized rhythmic theme. A sudden entry into a faster "allegro barbaro" with bongos playing sixteenth notes is reminiscent of the *vivo* section in the last movement of the Chavez. A slight respite is achieved with rolls on bongos and snare drums, played with terraced dynamics, like the rolls in the first movement of the Chavez. The syncopated rhythmic theme brings the work to an exciting close.

Toccatina is ideal for a college ensemble that wishes to spotlight two mallet players, though there are numerous opportunities for all participants to shine. For those in the audience that know the Chavez work the allusions and quotations throughout Fink's piece will be particularly rewarding.

-John R. Raush

Difficulty Rating Scale:

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



James Lambert edits *Selected Reviews*

NEWS: Chapter News and Membership News

edited by John Baldwin

A Prefatory Message from the PAS Second Vice-President (in charge of PAS Chapters)--

Garwood Whaley

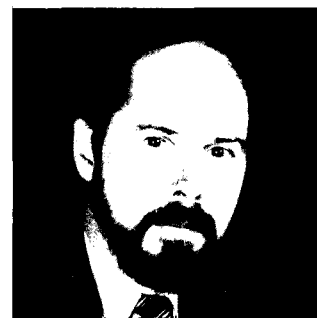
During our annual PASIC Board of Director's Meeting my proposal to provide regular and increasing funds for chapter grants was unanimously approved. Chapter grants will be funded from three sources: 1. *regular income from the Society*; 2. *the PASIC Silent Auction*; and 3. *proceeds from the Education Committee's recent publication entitled PERCUSSION EDUCATION: A SOURCE BOOK OF CONCEPTS AND INFORMATION*. I am excited and enthused about the overwhelming support of this proposal since it will ultimately provide active chapters--or small chapters that lack the funds to become active--with the funding to increase and/or improve their activities. It is my hope that improved chapter funding will

increase membership and help us to retain our present members.

For your information, the organization of PAS Chapter Presidents has decided to hold two meetings during next year's PASIC. The additional meeting will provide time to exchange information and share ideas as a means of stimulating chapter activities.

PERCUSSION EDUCATION: A SOURCE BOOK OF CONCEPTS AND INFORMATION has been very well received. This PAS Education Committee project is meant to provide practical information to school band and orchestra directors, students in percussion methods

courses and anyone interested in percussion education. The book will be reviewed in an upcoming Music Educators Journal and will be included in MENC's catalogue of music education publications. My thanks to the PAS Education Committee and Steve Beck for their outstanding work on this project.



Garwood Whaley,
PAS Second Vice-President

INTERNATIONAL CHAPTER NEWS

CANADA
ONTARIO -Chapter News

The 10th Anniversary of the Founding of the Ontario Chapter of the Percussive Arts Society (OPAS) will be celebrated by a week-long International Percussion Festival entitled "A Celebration of Drums".

Unofficially, the week's festivities get underway with a "Friday at Noon" recital, 2nd February, 1990. On this occasion, former First Vice President, now Principal Timpanist with Orchestra London and Assistant Percussion Instructor at UWO, D'Arcy Gray, will perform at Von Kuster Hall, UWO. On Saturday, OPAS Member Audrey Stephens will appear with the Woodstock Strings, in a performance of the Creston *Concertino for Marimba and Orchestra*. (In Woodstock).

Sunday, 4th February is the official opening of our week-long celebration and it will all happen, appropriately at the **First Nations Drum Gathering** at the N'Amerind Friendship Centre in London. Preliminary plans include demon-

strations of drum-making, teachings about drums, drumming and dancing. In all likelihood, there will be traditional foods and perhaps native arts available for visitors to purchase.

Monday will be the turn of London and area High School Percussion Ensembles performing in concert. On Tuesday, **The Audrey Stephens/Brian McCue Duo** will give a recital of traditional and contemporary keyboard literature at the London Regional Art Gallery Auditorium, beginning at 8:00 p.m. There is no admission charge. On Wednesday, at the London Public Library Auditorium, there will be a demonstration of African Drumming and Caribbean Drumming. The latter will be given by **Antonio "Boo" Rudder**, through the generosity of the Office of the High Commissioner for Barbados, again, there is no charge for admission.

The **Children's Museum** and its staff, will present a workshop on "Making Drums and Things," on Thursday, 8th February, 1990, and in the same location on Friday, **Bill Usher** (Percussionist and President of "Kids Records") will give a performance and workshop on the sights and sounds of drums.

On Friday evening, 9th February, 1990, at **Von Kuster Hall**, Faculty of Music UWO, a concert by the University Wind Ensemble will feature percussionists, again there is no charge for admission.

The Finale for the week will begin on Saturday 10th February, beginning at 9:00 a.m. at the Faculty of Music Building, two days of clinics, workshops, master classes and performances, that will feature some of the world's leading percussion performers and teachers. An evening concert on Saturday, will feature Leigh Howard Stevens, one of North America's leading classic marimba performers in a solo recital. On Sunday, clinics and workshops will continue from 9:00 a.m. until 5:00 p.m. During the weekend events, there will be commercial displays of the latest in percussion instruments by manufacturers and distributors; the UWO Electronics Lab will be open to the general public, with periodic demonstrations. The **Celebration** will come to an end with an address by the Society's International President **John Beck**, Percussion Professor at the Eastman School of Music in Rochester, New York.

Some of the visiting clinicians that are confirmed to date are: **Steve Smith**,

ROCK WITH THE MONSTER

RTC. Monster Drums.
New muscle from Yamaha.[®]
The first giant step in
the Yamaha Rock System.



RTC

YAMAHA

© 1990 YAMAHA CORPORATION OF AMERICA
Synthesizer, Guitar and Drum Division
6600 Orangethorpe Ave., Buena Park, CA 90620

Drum Set (voted Best All Round Drummer in the latest MD Poll), - **Robert Zildjian**, Cymbal Maker, - **Louis Charboneau**, Timpanist Montreal Symphony Orchestra, - **Norman Weinberg**, Electronic Specialist and Author, - **Marty Hurley**, Percussion Instructor to the Phantom Regiment Drum Corps, - **Garwood Whaley**, Author and Percussion Educator, - **Dick (Syncona) Smith** with his Caribbean Ensemble in "History of Music in the Islands."

There will be a small admission fee of **fifteen dollars** for the weekend at Western, including the Saturday Concert. A one day charge of **ten dollars** is available for either Saturday or Sunday.

There is the possibility of minor changes to the above, for further information, contact the President OPAS, 97 Barton, London, Ontario, N^AA 1N1, or the Faculty of Music, University of Western Ontario, London.

NEW ZEALAND - Chapter News

Last June the Canterbury Percussion Ensemble, directed by **Tom Williams**, performed six concerts over two days in the James Hay Theatre, entertaining over 4500 children from 53 schools of the Canterbury area. These fun-filled entertaining and educational shows were such a success that "Percussion Pops" may well become an annual event in Christchurch. The CPE is currently working with the Jubilate Singers, and performed Car Orff's *Catulli Carmina* with four pianos and members of the Southern Ballet in the Great Hall in August. In September the Ensemble made a concert tour of the South Island under the patronage of the Southern Regional Arts Council, touring artists programme. On returning from this tour, the CPE presented a concert in the James Hay Theatre of the Christchurch Town Hall. The Ensemble was joined by the West Indian Steel Drums at the Darfield Community Arts Council's "metal Mania" exhibition in October. November marked the first performance in Christchurch Town Hall Auditorium, with a gala concert with the Royal Christchurch Musical Society and the Christchurch Symphony Orchestra featuring Carl Orff's *Carmina Burana*. December 2 was the date of the annual "Re-Percussion" concert held in the Central Citadel of the Salvation Army in Christchurch.



Michael Rosen, Professor of Percussion Formerly principal percussionist with the Milwaukee Symphony Solo recitalist and clinician in US and Europe

AT OBERLIN PERCUSSIONISTS PERFORM

These days developing percussionists need all the performing experience they can get. The trouble is that most music schools give the best performing opportunities to their graduate students.

Because Oberlin is a conservatory for undergraduates, percussionists really do perform. Often. And in a variety of ensembles such as the widely acclaimed Oberlin Percussion Group, the Oberlin Orchestra, Oberlin Chamber Orchestra, the Javanese Gamelan, Wind Ensemble, Contemporary Music Ensemble and Jazz Ensembles.

To find out why Oberlin is the place to put into practice what you practice write or call us.

Michael Manderén
Director of Admissions
Oberlin Conservatory of Music
Oberlin, OH 44074
216/775-8413

NORWAY - Professional Percussionists

December 11, 1988, marked the first Norwegian percussion debut. This event was held in Oslo and was presented by **Lisbeth Wathne**. She studied from 1981 to 1986 at the Music Conservatory in Oslo with Per-Erik Thorsen, Kjell Samkopf and Rob Waring. From 1986-88, she was a student in the Soloist class at the Conservatory in Århus, Denmark, with Einer Nielsen. She spent the 1986-87 school year with Christoph Caskel at Musikhochschule Köln in West Germany on a scholarship from the Rotary Foundation. She has also studied for 3 months with Keiko Abe in Tokyo. Lisbeth's Danish debut was in Denmark in November, and she played the same program at her Norwegian debut in Oslo: *Wind in the Bamboo*, by Abe, *Psapphe*, by Xenakis, *Faites votre jeu*, by Kagel, *Metalwork*, by Lindberg, *Poème*, by Nørgård, and *Blues for Gilbert*, by Glentworth.

NOVA SCOTIA - Chapter News

The PAS Chapter of Nova Scotia held their annual "Day of Percussion" at St. Francis Xavier University in Antigonish last April. Clinicians included **Michael Cote**, a percussion specialist from Toronto, and **Dave Weckl**, internationally renowned drummer. The events began with the St. Francis Xavier University Percussion Ensemble performing DePonte's *Forest Rain*, Riley's *Stick Games*, Brand's *Concerto for Percussion Ensemble*, and Becker's arrangement of Green's *Xylophonia*. The St. FXU Percussion Ensemble is directed by **Terry O'Mahoney**. Michael Cote then took the stage for an informative 90-minute percussion demonstration. Michael, a University of Toronto graduate currently working in the pit orchestra of *Les Miserables*, is a freelance musician in Toronto and percussion clinician/consultant for Yamaha Canada Music Ltd. His work has included appearances with the Toronto Symphony, Canadian Opera Company, Spirit Orchestra and the Royal Alexandra Theatre Orchestra. His clinic encompassed mallet playing, orchestral techniques on auxiliary percussion, snare drum technique, and the business of music.

Dave Weckl then took the stage for what became a 3-hour drumming extravaganza. After completely enthralling the audience with his opening solo, Dave

moved on to explain his approaches to snare drum technique, bass drum technique, brushes, and the recipe for success in the music business - hard work. He then returned to the drum set for a series of demonstrations encompassing many modern music forms, approaches, and concepts. His presentation was polished, his answers to questions succinct and informative, and his playing brilliant! He received a standing ovation and was kind enough to sign all autographs and chat with participants.

WEST GERMANY - Professional Percussionists

Nebojsa Jovan Zivkovic, Yugoslav-born composer and concert marimbist/percussionist held two marimba workshops last November in Austria at the conservatories in Vienna and Graz. He also introduced several new pieces for marimba which were written for him by European composers. In Vienna he also presented a solo concert including his own and other works for marimba and percussion. At this Vienna concert he premiered his newest 2-mallet piece *Fluctus*. This work and all other new works written for Zivkovic are distributed exclusively by H. Brandt Percussion Kurt-Schumacher-Str. 12b D-7500 Karlsruhe. Most of these works will be released in 1989 on a compact disc with the German label Cadenza.

USA CHAPTER NEWS

CALIFORNIA - Chapter News

On December 3, 1989, the Southern California Chapter of the Percussive Arts Society sponsored a clinic/concert featuring **Ralph Humphrey**, formerly with Al Jareau, Frank Zappa, Freeflight. His clinic covered drum set styles (open discussion), odd time and rhythm section. **Dale Anderson**, percussion instructor at USC, gave a clinic covering timpani, mallets and snare drum. Door prizes and support was given by Yamaha, Zildjian, Rimshot America and Remo Inc.

FLORIDA - Chapter News

On April 29, **Keith Aleo** and **Seth Wexler** hosted the Florida chapter's annual "Day of Percussion" at Boward Community College's Central Campus. The events

began with a marching percussion clinic by **Ken Brooks** and the Florida Wave Drum Corps Drum Line. This was followed by a drumset clinic entitled "Creative Rhythmic Techniques" by **Steve Rucker**, University of Miami's drumset instructor. After lunch vibist **Tom Toyama** gave an interesting clinic on vibe technique and performance practices. **Fred Wickstrom**, head of the percussion department at the University of Miami, then presented an informative and humorous general percussion clinic. Following the clinics, **Tim Adams**, **Keith Aleo**, **Ken Brooks** and **Seth Wexler** gave a performance and discussion of Christopher Rouse's *Ku-ka-Ilimoku*. The University of Miami's Merged Marimba Ensemble (conducted by Fred Wickstrom) concluded the day with a concert of classic and Latin sounds scored for marimba ensemble and drum computers. This Day of Percussion was sponsored by Resurrection Drums, Remo Inc., Yamaha Drums and Avedis Zildjian Inc.

ILLINOIS - Chapter News

The Fourth United States Percussion Camp at East Illinois University was held last June 25 - July 1. The camp was founded and hosted by Professor Johnny Lee Lane. He is in his 16th season as director of percussion studies at EIU. Teachers for this year's camp included **Rubin Alvarez**, **Mike Balter**, **Rob Carson**, **Bobby Christian**, **Ralph Hardimon**, **Pat Reitz Henrichs**, **John Maier**, **Mike Mann**, **Thomas McGowan**, **Ricky Michou**, **L. Scott Ney**, **Pedro Orey**, **Don N. Parker**, **Pat Petrillo**, **Marvin Sparks Jr.**, **Clarence Williams**, and **Craig Williams**. The guest speaker for the camp banquet was **Remo Belli**, President of Remo, Inc. During the camp banquet the "Remo Belli International Percussion Library" was dedicated. The library is housed in Booth Library on the campus of EIU, and is one of the largest libraries of its kind. Next year's camp will be held July 8-14, 1990.

Ricky Micou has accepted a teaching assistantship in percussion at Southern Illinois University at Carbondale. Ricky is teaching applied percussion, co-directing the percussion ensemble, and working with the marching drum line. Ricky is a graduate of Mississippi Valley State University and has worked with Professor Johnny Lee Lane at Eastern Illinois University for the past one and a half years.

MASSACHUSETTS - Chapter News

The 1989 Massachusetts "Day of Percussion" was held in April at the Berklee School of Music in Boston. Clinicians included **Bob Moses**, **Arthur Press**, **Victor Mendoza** and many others. Topics covered included African drumming, orchestral percussion, ethnic percussion, drumset, jazz vibes and electronic percussion. Door prizes included a full set of drumset heads from Remo, a Sabian cymbal, tour jackets, tee shirts, drum sticks, a percussion rack from Kaman Music, and a library of Modern Drummer

NORTH DAKOTA - Chapter News

The First Annual Minnesota/North Dakota "Day of Percussion" was held in April at North Dakota State University, hosted by **Dr. David P. Eyler**, director of percussion studies at Concordia College, Moorhead State University and North Dakota State University. The day's events began with a performance by the Tri-College Marimba Choir featuring **Dave Mancini** as xylophone soloist, followed by a timpani clinic by **Dr. John Raush**, solo timpanist of the Baton Rouge Symphony. **Leigh Howard Stevens** then presented a marimba clinic featuring the new Musser M-450 marimba. A performance of Bartok's *Sonata for Two Pianos and Percussion* featuring John Raush and David Eyler began the afternoon activities. This was closed by a performance of the All-Star Percussion Ensemble, a select group of high school percussionists directed by Eyler. Dave Mancini's drumset clinic was followed with a performance by the Concordia College Jazz Ensemble featuring Mancini as drumset soloist. Companies sponsoring clinicians included Yamaha, Selmer/Ludwig, Kori Percussion, Marguerite's Music, Nels Vogel Music, Schmitt Music, and the MN/ND Chapters of PAS. Door prizes were donated by ten different companies. The Second Annual "Day of Percussion" has already been scheduled for Saturday, March 31, 1990 at Moorhead State University.

NEW MEXICO - Chapter News

Percussion students at the University of New Mexico had the opportunity to work with several outstanding composers during the past academic year. Performing works selected as winners of the College Music Society's Composition Contest, senior percussionist **John Bartlit** was coached by both Greg Steinki, winner for his *Rudimentalis*, and Daniel

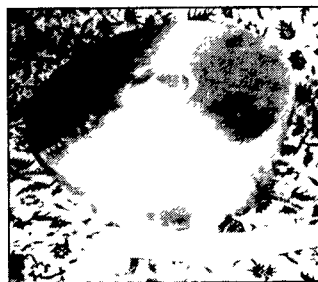
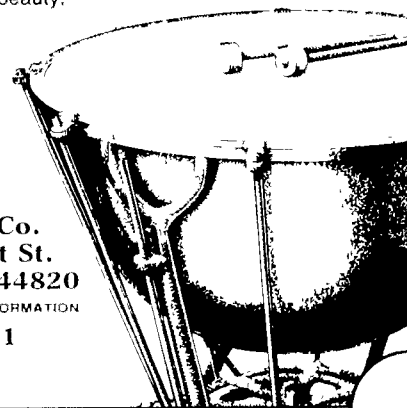
Kessner, winner for the solo work *Inter-currence*. Thomas DeLio supervised the recording of his composition *Against the Silence...* by the University of New Mexico Percussion Ensemble (to be released by Wergo Records in 1990). A grant from the national Endowment for the Humanities made possible a two-day retrospective of the percussion music of Stuart Saunders Smith. Students and faculty alike were individually coached by the composer, who also delivered a reading of his essays and poetry. John Welsh, noted scholar and expert on Smith's compositional work, presented the keynote address in

addition to a lecture/performance of *Tunnels*. **Michael Colgrass** was composer-in-residence for the 1988-89 year and the Percussion Ensemble presented performance of his complete published works for the genre throughout the year. During the spring concert, Colgrass himself was lured out of a twenty-year retirement (from performing) to play bongos in his own *Three Brothers*. Joined by **Christopher Shultis**, percussion instructor at UNM and Professor **Tomas Siwe** of the University of Illinois, Colgrass' performance concluded an extremely active year for percussionists at UNM

D. Picking, crafters of custom, hammered copper tympani shells for percussion specialists throughout the world.

The pure sensitivity and response of Picking Symphonic Tympani Shells have fulfilled the exacting demands of percussionists for over a century. They are hammered, solid copper (not spun), and shaped to customer specification. A treasured instrument in famous orchestras worldwide (listing available), Picking shells are much admired for beauty, tonal quality and longevity.

D. Picking & Co.
119 S. Walnut St.
Bucyrus, OH 44820
WRITE OR CALL FOR INFORMATION
(419) 562-6891



Introducing the
Bronze Drum
An IMA Exclusive

Hotter & Cooler

That's the *Bronze Drum* from International Music Associates. It is like a fusion of a gong, cymbal, cowbell and metallic drum. With hard mallets it's pointed and hot; with soft mallets it's round and cool. IMA's *Bronze Drum* is ideal for jazz, fusion, contemporary and latin music.

Join great musicians like *Emil Richards* who know that with IMA you can be hotter and cooler. *Unique sounds for unique musicians.*

For information on IMA's instruments please contact:
International Music Associates
67 Main St., Brattleboro, Vermont 05301
(802) 257-5519

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.

Manufacturers/Patrons

Avedis Zildjian Co.
Kori Percussion—USA
MAPEX Percussion Tech./
Midco International
Paiste America
Pearl International, Inc.
Remo, Inc.
Ross Mallet Instruments, Inc.
Sabian Ltd.
Selmer Company: Ludwig Drum
Co./Musser Industries
Stingray Percussion
Yamaha Corporation of
America

Distributors/Wholesalers

Beyer Dynamic
Carroll Sound, Inc.
J. D'Addario & Co., Inc.
Kaman Percussion Products
Lang Percussion Co.
Latin Percussion
Roland Corporation, U.S.
Slingerland/H.S.S., Inc.
Sonor Percussion
Yamaha Canada Music Ltd.

Product Specialists

Adams Timpani/Miraphone,
Valencia, CA
Advantage Network, Hanover
Park, IL
American Drum of Virginia,
Roanoke, VA
American Drum Manufacturing
Co., Denver, CO
Mike Balter Mallets,
Northbrook, IL
J.D. Calato/Regal Tip, Niagara
Falls, NY
Century Mallet Instrument
Service, Chicago, IL
Competitive Music, Clearwater,

FL

Danmar Percussion Products, Van
Nuys, CA
ddrum, Turnbull, CT
DeMorrow Instruments, Arkadel-
phia, AR
D & F Products, Inc., Cincinnati,
OH
Drum Workshop, Inc., Newbury
Park, CA
Duratech Music Products,
Thomasville, NC
Encore Mallets, Coweta, OK
Frank Epstein, Boston, MA
Evans Products, Inc., Dodge City,
KS
Fall Creek Marimbas, Middlesex,
NY
Vic Firth, Inc., Dedham, MA
Tom Gauger, Brookline, MA
David Gross Percussion Products,
Grand Rapids, MI
Grover Enterprises, Cambridge,
MA
Humes & Berg Mfg. Co. East
Chicago, IN
KAT, Longmeadow, MA
Klungkong Gongs, Silver Lake, CA
Lovie Productions, Houston, TX
Marimba One, Arcata, CA
Marimba Productions/Mallettech,
Asbury Park, NJ

Noble & Cooley, Granville, MA
The Original Drum Screen,
Grand Rapids, MI
Pan Caribe Tours, El Paso, TX
D. Picking & Co., Bucyrus, OH
Pro-Mark Drum Sticks, Houston,
TX
Purecussion, Minneapolis, MN
Repaircussions, Rochester, NY
Rythmes & Son, Illkirch-Graffen-
staden, France
Trueline, San Diego, CA
Udu Drums, Freehold, NY
Vaughncraft, Nashville, TN
**Drum Shops, Teaching Studios,
and Other Retailers**
Africadabra, Floyd, VA
Cliff Alexis, DeKalb, IL
Sam Ash Music Stores,
Hempstead, NY
Atlanta Pro Percussion, Inc.,
Smyrna, GA
Coyle Music Centers, Inc., Colum-

bus, OH

D.O.G. Percussion, Nashville, TN
Dick DiCenso's Drum Shop,
Quincy, MA
The Drum Shop, Dearborn
Heights, MI
Drummers World, New York, NY
Drums Ltd./Franks Drum Shop,
Chicago, IL
Drum Specialist, Glenview, IL
Fork's Drum Closet, Nashville, TN
Goldline Percussion Products,
Spokane, WA
Jose Garcia-Cuban Style Congas,
Las Cruces, NM
JC's Drum Shop, Baltimore, MD
JAG Drums, Arlington, MA
Just Drums, Shawnee, OK
Lone Star Percussion, Dallas, TX
Percussion Services, Las Vegas, NV
Procussion, Brooklyn, NY
Professional Music Center-Drum
Shop, Las Vegas, NV
Pustjen Percussion Products,
Amsterdam, Netherlands
Tommy's Drum Shop, Austin, TX
Steve Weiss Music,
Philadelphia, PA
Todd A. Ukena, Weatherford, TX
The Woodwind & Brasswind,
South Bend, IN

Publishers

Action Reaction U.S.A., Inc.
Alphonse Leduc & Cie Sarl
Alfred Publishing Co., Inc.
Bands of America
C.L. Barnhouse Co.
Barrick Productions
Mel Bay Publications
CPP/Belwin, Inc.
CMP Records
Chinese Percussion Development
Center
Cousin Sally Ann
Marv Dahlgren
Deschler Percussion Center
Down Beat
Drum Tracks, Inc.
Drums & Drumming Magazine
Drumstroke Publications
G and L Publishing
Harold Howland Music
J. B. Publications
J.R. Publications

Sustaining Members

Kendor Music
Neil A. Kjøse Music Co.
Hal Leonard Publishing Corp.
Stanley Leonard Percussion Music
Ludwig Publishing Co.
MMB Music, Inc.
Malcom Publishing
Marim Percussion
Martin Publications
Meredith Music Publications
Meriden Music
Modern Drummer Publications
Music for Percussion
Music Treasures Co.
Musikverlag Zimmermann
NACWPI
National Association of Jazz
Educators
New Music Marimba
New Music West
Nexus
Nichols Music Publications
Nura Taa Arts
Per Mus Publications
C. F. Peters Corp.
Joseph Porcaro
Theodore Presser Co.
Rhythm Magazine
SAS Communications
Smith Publications
Somers Music Publications
Southern Music Company
Talmala
Windsor Music Publications

Academic Institutions

Aspen Music Festival, New York,
NY
Berklee College of Music, Boston,
MA
Birch Creek Music Center, Door
County, WI
Boston University, Boston, MA
Brooklyn College Conservatory of
Music, Brooklyn, NY
California Institute of the Arts,
Valencia, CA
Cameron University, Lawton, OK
Capitol University, Columbus, OH
Casper College Music Depart-
ment, Casper, WY
Clarion University of Pennsylva-
nia, Clarion, PA
The Cleveland Institute of Music,

Cleveland, OH
Colorado State University, Fort
Collins, CO
Drummers Collective, New York,
NY
Duff, Livermore, CO
Duquesne University, Pittsburg, PA
Eastern Music Festival, Greens-
boro, NC
The Grove School of Music, Studio
City, CA
Indiana University, Bloomington,
IN
Indiana University of Pennsylva-
nia, Indiana, PA
Interlochen Arts Academy, Inter-
lochen, MI
Musicians Institute (PIT), Holly-
wood, CA
New England Conservatory,
Boston, MA
New Jersey School of Percussion,
West Orange, NJ
New York University,
New York, NY
Oberlin Conservatory, Oberlin, OH
University of Oklahoma, Norman,
OK
University of Oregon, Eugene, OR
Peabody Institute, Baltimore, MD
Rutgers University, New Bruns-
wick, NJ
San Francisco Conservatory of
Music, San Francisco, CA
The Shepherd School of Music,
Rice University, Houston,
TX
Temple University, School of
Music, Philadelphia, PA
United States Percussion Camp/
Eastern Illinois University,
Charleston, IL
University of Western Ontario,
London, Ontario, Canada
University of Wisconsin, Madison,
WI
VPI & State University,
Blacksburg, VA
Wilfrid Laurier University, Water-
loo, Ontario, Canada

P.A.S. HALL OF FAME

Congratulations

Bobby Christian

and

Maurice Lishon

from all

your friends

at



Cymbal Makers

**HEAR THE
DIFFERENCE.**

Directory of Advertisers

Adams Timpani 25570 Rye Canyon Road Valencia, CA 91355	11	Grover Enterprises 29 Bigelow St. Cambridge, MA 02139	57	Paiste America 460 Atlas Street Brea, CA 92621	33, 34, 35
American Drum of Virginia 8440 Barrens Road, N.W. Roanoke, VA 24019	67	Herbert Brandt Notenversand Kurt-Schumacher-Strasse Space 12c D 7500 Karlsruhe - West Germany	66	Percussion Services P.O. Box 80846 Las Vegas, NV 89180	57, 61
Avedis Zildjian Company 22 Longwater Drive Norwell, MA. 02061	Cover	International Music Associates 67 Main Street Brattleboro, VT 05301	7,16,75	Percussive Arts Society P.O. Box 697 Urbana, IL 61801	54
Mike Balter Mallets P.O. Box 531 Northbrook, IL 60065	16	Johns Hopkins University One East Mt. Vernon Place Baltimore, MD 21202	37	D. Picking and Company 119 S. Walnut Street Bucyrus, OH 44820	75
Boston University School for the Arts 855 Commonwealth Avenue Boston, MA 02215	12	Kaman Percussion P.O. Box 507 Bloomfield, CT 06002	36	ProMark Corporation 10706 Craighead Drive Houston, TX 77025	61
Brooklyn College Conservatory of Music Brooklyn, NY 11210	6	Kendor Music Publishing Box 278 Delevan, NY 14042	12	Remo, Inc. 12804 Raymer N. Hollywood, CA 91605	Cover
J.D. Calato Mfg. Co., Inc. 4501 Hyde Park Blvd. Niagara Falls, NY 14305	46	Kori Percussion 1414 S. Main Street Royal Oak, MI 48067	53, 54	Repaircussions 22 Jemison Road Rochester, NY 14623	61, 66
California Institute of the Arts 24700 McBean Parkway Valencia, CA 91355	66	Ludwig/ Musser Industries A Selmer Company P.O. Box 310 Elkhart, IN 46515	Cover	Sabian Ltd. 4800 Sheppard Ave E Unit 115 Scarborough, Ontario, Canada M1S4N5	13, 77
Cincinnati College- Conservatory of Music Box PN, University of Cincinnati Cincinnati, OH 45221	16	Meredith Music Publications 170 N.E. 33rd Street Ft. Lauderdale, FL 33334	9	San Fransisco Conservatory of Music 1201 Ortega Street San Fransisco, CA 94122	46
Drums Ltd. 222 S. Jefferson Chicago, IL 60606	7	Modern Drummer Publications 870 Pompton Avenue Cedar Grove, NJ 07009	47	Stephen F. Austin University P.O. Box 13043, SFA Station Nacogdoches, TX 74962	28
Eastern Music Festival P.O. Box 22026 Greensboro, NC 27420	7	Monad Publishing Box 55022 Valencia, CA 92365	29	Steve Weiss Music P.O. Box 20885 Philadelphia, PA 10141	45
Encore Mallets 3820 N. Timber Ridge Road Coweta, OK 74429	6	Nura Taa Arts Music and Pub. R#1, Box 274 Kewaunee, WI 54216	46	Tamala P.O. Box 247 Piru, CA 93040	61
Frank Epstein c/o The Boston Symphony Orchestra Boston, MA 02115	57	Oberlin Conservatory of Music Oberlin College Oberlin, OH 44074	73	Temple University Presser Hall 012/00 Philadelphia, PA 19122	37

Theodore Presser
Byrn Mawr, PA 19010

Tom Gauger Products
23 Auburn Street
Brookline, MA 02146

Udu Drums
Country Rt. 67
Box 126
Freehold, NY 12431

66 Vaughncraft Percussion
Rt. 4, Box 63-A
Ottawa, KS 66067

61 Vic Firth
323 Whiting Avenue, Unit B
Dedham, MA 02026

46 West Virginia University
Box 6111
Morgantown, WV 26506

46 Yamaha Corporation of America, 69
Musical Inst. Div.
3050 Brenton Road, S.E.
Grand Rapids, MI 49510

65 Yamaha Corporation of America, DGA
6600 Orange Thorpe Avenue 72
Buena Park, CA 90620

Percussive Notes Announces a Revised Publication Schedule!

Beginning with the Summer 1990 issue the schedule will be as follows:

- Volume 28, no. 4: June 1990
- Volume 28, no. 5: August 1990
- Volume 29, no. 1: October 1990
- Volume 29, no. 2: December 1990
- Volume 29, no. 3: February 1991
- Volume 29, no. 4: April 1991

**Financial Report for
Percussive Arts Society, Inc.
Fiscal Year ending May 31, 1989
(June 1, 1988 - May 31, 1989).**

PERCUSSIVE ARTS SOCIETY
BALANCE SHEET
as of May 31, 1989

ASSETS	
Cash-Checking	11,388.15
Petty Cash	25.00
Endowment-Savings	61,885.59
Accounts Receivable	19,909.00
Inventory-Bask Issues	0.00
Total ASSETS	93,207.74
PREPAID EXPENSES	
Prepaid Expenses -PASIC	4,822.77
Total PREPAID EXPENSES	4,822.77
FIXED ASSETS	
Furniture & Fixtures	9,714.16
Computer	29,130.67
Leasehold Improvements	177.81
Accumulated Depreciation	(36,098.36)
Total FIXED ASSETS	2,925.28
TOTAL ASSETS	100,954.79
LIABILITIES	
Current Liabilities	
Accounts Payable	0.00
Notes Payable	0.00
Accrued Salaries & Payroll	1,199.94
Taxes	0.00
Unearned Revenue - PASIC	0.00
Total CURRENT LIABILITIES	1,199.94
TOTAL LIABILITIES	1,199.94
FUND BALANCE	
Fund Balance	6,761.81
Excess Income/Expense	92,993.04
Fund Transfer	0.00
Total FUND BALANCE	99,754.85
Total LIABILITIES and CAPITOL	100,954.79

**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 AND PUBLICATION
123 West Main Street, PO Box 697, Urbana, IL 61801
Prepared and filed on August 31, 1989

Circulation	Average no. copies each issue during preceding 12 months	Single issue nearest filing date
A. TOTAL COPIES	6,260	6,105
B. PAID CIRCULATION		
1. Sales	none	none
2. Mail Subscriptions	4,805	4,836
C. TOTAL PAID CIRCULATION	4,805	4,836
D. FREE DISTRIBUTION	45	45
E. TOTAL DISTRIBUTION (C+D)	4,850	4,881
F. COPIES NOT DIS- TRIBUTED BY MAIL		
1. Office Use, left over, etc.	1,410	1,224
2. Returned from News Agents	none	none
G. TOTAL (E, F1 & F2)	6,260	6,105

Steve Beck, Administrative Manager

PASIC '91 - Anaheim

Dave Black, Host

As most PAS members know, PASIC 1991 will be held in Anaheim, California at the Disneyland Hotel, November 20-23. Located next to Disneyland and just minutes from the Hollywood/Los Angeles area, the Disneyland Hotel makes the convention site one of the best in the world.

In spite of the fact that 1991 seems like a very long time away, the planning committee which will help organize and coordinate the events of the convention has been selected (as listed below) and much of the planning and ground work has already begun. We are working hard to ensure an enjoyable, rewarding and memorable convention.

We encourage PAS members and affiliates to submit suggestions (in writing, please) for clinics, workshops, master classes, concerts, exhibitions, exhibits and competitions to me at the address below. If you have a project in mind which you feel is exciting and worthwhile, PASIC is an excellent opportunity for exposure. Please send your suggestions to:

Dave Black, Host PASIC '91
c/o Alfred Publishing Co., Inc.
P.O. Box 10003
16380 Roscoe Blvd.
Van Nuys, CA 91410-0003

Administrative Coordinator:
Andrew Surmani

Disney Entertainment/Production Coordinator:
Steve Baker

Symphonic Percussion:
Raynor Carroll
Mitch Peters

Percussion Education:
Vera Daehlin
Sandy Feldstein
Joel Leach
Brenda Myers

Timpani:
Raynor Carroll
Mitch Peters

Mallets:
Vera Daehlin
Erik Forrester
Mitch Peters
Emil Richards

Marching Percussion:
Tad Carpenter
Ralph Hardimon

Drum Set:
Alex Acuna
Steve Houghton
Lloyd McCausland

World Music:
Alex Acuna
John Bergamo
Emil Richards
Jerry Steinholtz

Multiple/Accessory Percussion:
John Bergamo
Emil Richards
Erik Forrester
Brenda Myers

Percussion Ensemble:
Joel Leach
Brenda Myers
Mitch Peters

NOTICE TO ALL PROSPECTIVE GUEST PERFORMERS/ CLINICIANS/ SPONSORES FOR PASIC '91 AT ANAHEIM

Please make formal application by July 4, 1990, of your desire to participate at PASIC '91 by writing to:

Dave Black
Host PASIC '91
c/o Alfred Publishing Co., Inc.
P.O. Box 10003
16380 Roscoe Blvd.
Van Nuys, CA 91410-0003

Guidelines for Contributors

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

James Lambert, Executive Editor
Percussive Notes
P. O. Box 16395
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*.

5. Photographs submitted for illustrations should be glossy, positive prints, from 4" x 5" to 8" x 10" in size.

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).

The printing of Percussive Notes is by The Johnson Press, Pontiac, Illinois. Cover graphics are by Wadley Graphix, Champaign, Illinois.

BECAUSE DRUMMERS KNOW THE DIFFERENCE



EXCLUSIVE
SPOKE



WORLD'S LEADING
DRUMHEADS



NEW MARCHING
PERCUSSION



MASTERTOUCH
DRUM STICKS



MASTERTOUCH &
ENCORE DRUMS



REMO
HARDWARE

You can hear it, feel it, *play* it. The difference that comes with ideas and technology created by drummers, *for* drummers. It's made Remo heads the world's choice for over three decades. Now it's expressed in this full line of innovative percussion instruments and accessories. The Remo difference.

REMO MAKES THE DIFFERENCE.

AIM HIGH



The High-Quality Tradition of Ludwig Snares.

To be the best drummer you can be, you need the best possible drums. That's why so many top drummers choose Ludwig snares. Ludwig snares are quality-crafted to give drummers the strength and versatility they need, with the sound they demand. Ludwig's newly designed piccolo snare follows that same tradition.

The High-End Pop of a Piccolo Snare.

Built to the original 3" x 13" size pioneered by Ludwig, the new piccolo adds a crisp, high sound to your music. It makes a great jazz/fusion and concert drum, and a great auxiliary drum for rock and studio work. Whatever music you play, you'll appreciate the strength of the redesigned high-tension lugs, the heavy-gauge batter and snare hoops, and the dependable new snare strainer with lever throw-off action.

New Ludwig piccs come in brighter-sounding bronze shells, or in Classic 6-Ply Maple for drummers who prefer a warmer, richer tone.

Ask to see them both at your local Ludwig dealer.



LB-553



LC-555-XXN

LUDWIG[®]

A Selmer Company • P.O. Box 310 • Elkhart, IN 46515