

INTERNATIONAL PERCUSSION

An official publication
of the Percussive Arts Society

Percussive Notes

Volume 28, Number 4
Summer 1990





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Percussive Notes

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Volume 28, Number 4/Summer 1990

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The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its 5 annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent (\$32) of dues are designated for subscription to *Percussive Notes*.

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President's Message

This issue of *Percussive Notes* features the Percussive Arts Society International Chapters. They are an integral and vital part of the chapter system of the society.

Shortly after the beginning of the society in 1960, its membership felt a necessity to promote percussion education, not only in the United States, but world wide. In 1976 the first international convention was held and attracted percussionists from many of the active international chapters. Entering the 90's we are confident that the international concept of the Percussive Arts Society is a well established philosophy.

It is gratifying to me as president to witness more and more PAS related activity with our international chapters. I was personally involved with four major international percussion events within the last year: the Ontario, Canada Chapter, "A Celebration of Drums"; the Tuebingen Festival in Germany; the Third International Percussion Workshop in Bydgoszcz, Poland and the Percussion

Kollektiv Day of Percussion in Basel, Switzerland. I am fully aware that there are many more international PAS events than those I have mentioned. This feature issue is to make us aware of their activities.

As the world becomes smaller by virtue of quick and easy travel and world events are fostering more openness, the Percussive Arts Society must extend its ideas to reach percussionists around the world. As the society grows, so must its boundaries.



John Beck

Second Vice-President's Message

During our past two International Conventions important changes have been brought about to assist and support individual chapters. First, dues reimbursements to Chapters were increased providing more funds for local activities. Second, the Board of Directors approved a line budget item for yearly chapter grants for specific events such as Days of Percussion, Performance Forums, Clinics and so forth. Our long term goal—within five years—is to provide \$23,000 per year to be used exclusively for chapter grants. By providing funds for individual chapters we are both actively supporting chapter activities and stimulating new and renewal memberships. My sincere thanks and appreciation to chapter presidents and their colleagues for tremendous work on behalf of the Percussive Arts Society. Also, my thanks to the Executive Board and the Board of Directors for supporting my proposals which have provided the above mentioned funds.

It is with great pleasure that I announce the recipients of this year's chapter grants; CONGRATULATIONS!

CHAPTER	GRANT AMOUNT
Mississippi	\$100
Montana	300
Arizona	400
N.Dakota/Minnesota	400
Florida	300

California-South	900
Maine	400
Iowa	200
Washington	200
New York	100
Massachusetts	250
Indiana	50
North Carolina	350
Ohio	250
Virginia	100
Kentucky	300
Poland	150
Brazil	250
New Zealand	50
- Garwood Whaley	



Garwood Whaley

FEATURE: International Percussion

Introduction - *Rich Holly*

By now, most readers are aware that *Percussive Notes* is in the midst of changing its publication schedule. You received an issue in April; rather than wait until July, as usual, for the next one, we are now producing a June issue. This is only a part of the changes we are experiencing.

We are also revising our Feature topics. For many years readers have come to expect the July issue to be our annual Feature on Marching Percussion. With this issue, we are breaking from that tradition. Our Feature topic this time is International Percussion, which will become the annual topic of the April issue, beginning in 1991. The June issue one year from now will be the inaugural issue of an annual Research Feature. Marching fans - don't despair! Marching percussion will continue to be covered in the "Percussion on the March" column. As well, every attempt will be made to highlight PASIC marching activities in the annual PASIC Preview issue, which will be published every August beginning this year.

Now that we're all thoroughly confused, I'd like to address the topic at hand. The Percussive Arts Society has been an international association

for many years. However, it is only recently that we can point to any real growth in this area. Barriers such as language, distance and finances limit truly global participation, but strides are being made to overcome these obstacles. PAS President John Beck has done much to promote the international aspect of our society, both through securing performances of non-North American artists at PASIC and through his own travels. In this issue you'll read about Mr. Beck's exciting experiences in Poland and Luxembourg last summer.

Sarah Barnes' article on Taiwan (Republic of China) discusses both the traditional Chinese percussion activities as well as Western-influenced performances and education that are currently taking place there. PASIC '90 participants will have an opportunity to experience much of this when the Ju Percussion Group from Taipei performs in Philadelphia.

Many musicians who move to Europe to pursue performing opportunities think in terms of major musical cities in Austria, Germany, etc. Tim Ferchen is proof that an active performing career is possible in

even the smaller, more remote countries/areas. Tim is entrenched in his life in Finland, and is doing much to promote percussion education and performances there.

Ian Turnbull is a tireless supporter of the Percussive Arts Society, and has fine-tuned the organizing of a Day of Percussion to levels most of us thought unreachable. Most recently, Ian hosted a week-long "Celebration of Drums" in London, Ontario, Canada which was another of Ian's huge successes. Janis Hillman provides us with an animated report, showing how this type of percussion promotion is indeed possible within chapters, and not just on a national/international level.



Rich Holly

The Mission of the Percussive Arts Society is world-wide. It is the intent of Percussive Notes to devote one issue each year to international percussion. The April 1991 issue of Percussive Notes will again feature international percussion. Now is the time for you to share your international percussion activities with Feature Editor, Rich Holly, Department of Music, Northern Illinois University, Dekalb, IL 60115. The deadline for sending information to Rich is December 1, 1990.

FEATURE: International Percussion

Percussion in Poland: An Interview with John Beck - James Lambert



John Beck leading a drum parade in Bydgoszcz, Poland



International Percussion Faculty, LtoR BR: Marion Rapczewski, John Beck, Karol Szymanowski, Steve Schick and Stanislaw Skoczynski, FR: Marta Ptaszynska and Jacek Wota

James Lambert: During the month of June, 1989, you were a featured participant in the Third International Percussion Workshop in Bydgoszcz, Poland. Tell us about this workshop.

John Beck: Jim, the Third International Percussion Workshop in Bydgoszcz was a two week program organized by Stanislaw Skoczynski to further percussion education in Poland. Students came from all over Poland and the surrounding countries to participate in this two week workshop which consisted of classes, master classes, clinics, private lessons, concerts and recitals, just about everything you can think of that would further a percussionist's education. Bydgoszcz, Poland, is a city about three hours northwest of Warsaw. The events were held in the

Bydgoszcz school of music, the academy of music and the concert hall of the Pomeranian Philharmonica. This is a beautiful hall and I think it is considered to be one of the best acoustically built halls in Europe. One interesting aspect about this program was that I actually lived with the students. I stayed in the dormitory in the school of music, ate with the students and spent most of the day with them. The day consisted of classes, lectures or demonstrations in the morning, percussion ensemble rehearsals or solo types of rehearsals in the afternoon and concerts in the evening. Following the concert I would get together with the teachers that were participating in the workshop and we would discuss the events that took place during the day. Anything that I might have said that they questioned would be discussed. I would try to clarify my thoughts. I had an interpreter, Cezary

Nelkowski, with me constantly. He interpreted my lectures and made them more beneficial to the people in attendance. One of the highlights of these two weeks was a drum parade which I organized. Apparently this was the first drum parade ever held in the country of Poland. People in Bydgoszcz were astonished, amazed, confused and entertained by the sight of fifty drummers marching down the streets of Bydgoszcz playing the Downfall of Paris alternating with The Three Camps. One of our main concerns was to stay out of the way of the trolley. I was actually the drum major and had a baton. We had a whole routine worked out and it was quite an experience.

JL: Was your participation in this Workshop primarily one of percussion performer or percussion teacher, or was it both (in combina-

tion)?

JB: I was both teacher and performer which made this workshop quite interesting for me. I was performing as a recitalist and also in my lectures and clinics. I was also a teacher but I didn't give private lessons. I did do class lessons and would offer help during rehearsals. I was also a conductor. Part of my job was conducting the percussion ensemble and we had several performances which were quite good. So, I was teacher, performer and conductor.

JL: What were the percussion performance situations you encountered in Poland? Were they comparable to orchestral or conservatory situations in the West? If not, how did they differ?

JB: The first percussion performance that I witnessed in Poland was in Warsaw the day I arrived. Stanislaw Skoczynski, who is the percussion teacher at the Chopin Conservatory, had two students giving recitals. These are comparable to senior recitals or graduate recitals in the United States. Both performers performed extremely well. The next performance that I witnessed was with the Pomorska Philharmonia where I was the soloist. This is a good orchestra in the city of Bydgoszcz and it compares quite favorably with the orchestras in the United States - not your major orchestras like the New York Philharmonic, Boston and Philadelphia but many of the smaller orchestras. I performed with them doing a concerto, *Bongo Divertimento* by Gene Gutche. Some other events were the recitals of Stanislaw Skoczynski and Steve Schick, the other American; they also shared the duties of teaching at the International Workshop. Marta Ptaszynska also performed, as did Karol Szymanowski a jazz vibraphone player and Jerzy Pomianowski who performed on Indian instruments. So you can see there was quite a wide variety. Except for my orchestra performance all the others were of the conservatory style.

JL: What kind of percussion equip-

ment did you encounter in your Workshop experiences?

JB: The equipment I encountered was primarily Premier and Paiste with some Musser and Ludwig. There was one new Yamaha drum set. Generally the equipment was in good shape needing only minor repair if any at all. It reminded me of the typical situation in hundreds of schools in the United States. Because of constant playing and moving some deterioration had taken place; however, the equipment still sounds good. I don't know if there is any definitive Polish percussion equipment. If there is, I didn't witness any.

JL: How did you find the percussion performers in Poland? Were they like typical conservatory percussion students in the West? If not, what made them different?

JB: I witnessed all kinds of performers from highly skilled students to beginning students. That was one nice thing about this workshop; it encompassed all types of skills. There was a variety of skills and a variety of talents. It made the two week workshop very enjoyable.

JL: What sort of percussion skills seem to be emphasized in Poland? In what teaching areas did you find (obviously in your opinion) weaknesses of emphasis?

JB: There seems to be a lack of ensemble skills within the Polish Percussionists. After asking a few questions, I found out that ensembles such as orchestras and bands are not readily available in the school systems in Poland. Therefore most of the students are solo performers. They do well as soloists but put them in an ensemble where they must work with others and problems take place. They just don't have that particular type of skill. That doesn't apply to everyone but many of the students I encountered were not good with ensemble playing, however they

did well as soloists.

JL: In what kind of solo performance repertoire did you find the Polish percussionists the most skilled? Please name the medium and the composer-composition if possible.

JB: Jim, I found that the contemporary medium of the multi-percussionist is of the most interest, at least to the players of the college level. A typical recitalist at the Chopin Conservatory or at the Bydgoszcz Workshops would be typical at any music school in the United States but there seems to be a heavy emphasis on the contemporary multiple-percussion performance. The marimba ensemble for instance, was not in evidence. We couldn't do it at the workshops because there was not enough keyboard equipment available to us. So, I guess the answer would simply be that the multiple percussion contemporary style is the most emphasized.

JL: What kind of solo performance repertoire did you find that the Polish percussionists were most interested in acquiring? Were there specific works which you or the remaining guest percussionists performed which intrigued the Polish percussionists?

JB: I think I answered some of that question before when we talked about the kind of solo performance repertoire in which the Polish percussionist is most skilled. In my recital, I performed a timpani solo, my timpani concerto with percussion ensemble and a piece written for me by composer Alan Schindler which is for multiple percussion and tape entitled *At the Edge*. I also performed a duet with Marta Ptaszynska, and my percussion trio with a student at the workshop and Stanislaw Skoczynski. It was difficult to tell which one they liked best. Quite honestly they liked them all. They are a most receptive audience. Steve Schick performed all multiple percussion type compositions. Stanislaw Skoczynski also performed in a multiple-percussion medium. Both of their recitals were well received. I think that the Polish percussionist is willing to

acquire any type of medium of percussion music as long as it is good music and it is something that they will be able to perform.

JL: What kind of practice habits does the typical Polish student percussionist display?

JB: I wasn't around them long enough to assess long term habits. I do know that they are enthusiastic, disciplined and very willing to learn and they practiced hard while I was there. What I witnessed in the two weeks was lots of students practicing all hours of the day and sometimes into the early morning. They want to

with the Warsaw Symphony. There were also several other percussion teachers from different cities in Poland who were there teaching. They seemed to be doing quite well. I think that the major cities have orchestras and conservatories; therefore, performers and teachers would be needed to fill those positions. There seems to be opportunities similar to those in the United States; however, to what degree, I don't know.

JL: What are the average salaries of the Polish percussion performers/teachers?

JB: I was told that the average Pole

JB: This is my favorite question. In my entire career, I have never been received as well as I was received by the students in the workshop. My performances were greeted with standing ovations, the rhythmic type of applause, lots of flowers, kisses and hugs. As a performer in Poland getting this kind of reception has been a memorable experience, and one that I will never forget. Having witnessed this reception when I played the concerto with the orchestra in my first days in the workshop, it gave me great incentive to play better in the next event. In the last performance when I played my drumset concerto there were three or four encores, all kinds of applause, standing ovation and so on. It was just a marvelous experience, one that I would highly recommend for any performer. It certainly makes you play well. Somehow the inner skills that you know you have seem to come out.

JL: You witnessed the inauguration of the Percussive Arts Society in Poland. How did this come about?

JB: During my tenure with the Percussive Arts Society Executive Committee, Marta Ptaszynska had mentioned that Stanislaw Skoczynski was trying to start a Percussive Arts Society chapter in Poland. It all came about through years of preparation, years of thinking, and years of planning. It was a rewarding experience for me to see these percussionists who have very little as far as finances are concerned, get together and form a society of percussionists called the Percussive Arts Society-Poland. Its mission is to promote percussion education within Poland. Their dues structure is quite minimal, therefore what they can do to sponsor events is quite minimal. But the fact that they see a need to organize themselves to promote this type of education is reassuring to me as President of the Percussive Arts Society. Because these people know what it takes, it is just a matter of getting them enough money to do what they have in mind. It was a long process for them but they now have the society and I am



L to R: Steve Schick, John Beck and Stanislaw Skoczynski
John Beck performing his Timpani Concerto

get it right and they want to learn. So I would say that the practice habits over the two weeks of the workshop were excellent. Now if that prevails throughout the year, they are going to do quite well.

JL: What are the opportunities for performance or teaching by the Polish percussionist performers/teachers?

JB: I'm not sure I have enough knowledge to really know what opportunities there are. Stanislaw Skoczynski teaches at the Chopin Conservatory in Warsaw and is a percussionist

earns twenty dollars a month. The economy changes radically, perhaps daily. What the salary is at the moment of this interview I do not know. But you can rest assured it is not a lot of money. Twenty dollars in Poland is not a lot of money but it goes a lot further than it would in the United States. With the changes that have taken place in Poland since my visit, the economy is quite erratic, but generally there is not a lot of money to be earned in Poland as a musician or perhaps at any skill.

JL: How were you received in your performances?

sure it will continue to grow slowly but strongly.

JL: Where do you see the Polish Percussive Arts Society headed? Will it be beneficial to the average Polish percussion student/music educator?

JB: I see it headed in a forward direction - similar to what is going on in their country now - Solidarity. It is going to solidify the percussionists of Poland. How long it will take, where it will go and how big it will become will all depend on the economy of their country. Will it be beneficial to the average Polish percussion student/music educator? Yes, I think it will because they do need some kind of solidification in their country. The individual percussionists know what it is that they need. Now that they have a central organization where they can have a melting pot of ideas, where they can write letters and find out where they can go to get this type of education, they are sure to improve individually and collectively as a percussion community. I see it as the beginning of something very good for the percussion student in Poland as well as the music educator.

JL: What ramifications do you see from this trip and consequent chartering of a Polish PAS Chapter upon PAS worldwide?

JB: The Percussive Arts Society is an international organization. True, we have some problems with language and money in dealing with our counterparts in either Europe or Asia but we are definitely an international organization. The fact that I as President of PAS could be there to witness the inauguration of the Polish Chapter helps to foster that concept. It is something I look upon as being important to the Percussive Arts Society from an international standpoint.

JL: Who are the leaders in percussion performance/composition/education in Poland today?

JB: Stanislaw Skoczynski has at-

tained an international reputation. I am sure there are others. Stanislaw is a remarkable individual in that he not only has the performance skills which make him an international performer but he has the organizational skills with which to organize the workshop we are discussing in this interview. He has done it in spite of the incredible problem of not having any money. He has managed to acquire funding through grants from the government, from private sources, from cities, wherever. My hat is off to Stanislaw not only for his ability but his organizational qualities. There are a couple of composers of recognizable international reputation: Marta Ptaszynska, Marcin Balzewicz and Zbigniew Wizewski. These three composers were in attendance at the workshop and gave lectures on their music. There were also some percussionists who helped at the workshop: Jacek Wota, Marian Rapczewski and Stanislaw Skoczynski. The reputation of these individuals in their own countries is something I am not aware of but I am aware of their ability and they certainly are good players and composers. It was a pleasure working with them.

JL: You mentioned before that you hope that a strong PAS-Poland will help to make the future International Percussion Workshops available to more Polish Percussionists and place the art of percussion performing in an equal position to violin and piano as a recognizable Polish tradition. Can you elaborate upon your forward-thinking ideas regarding the Polish public's perception of percussion equaling the prominence of the violin and piano versus where percussion is today in the United States with the same instruments?

JB: As you know there have been many Polish violinists and pianists of world renown. At this time Stanislaw is probably the leader of Polish percussionists. What he is doing and what is being done in Poland for percussion can actually make percussion rise to the prominence of the

violin and piano, or at least establish it as a recognizable, viable musical force within Poland. Percussion in the United States faces the same type of situation. Will a marimbist ever be considered equal to a pianist, violinist or singer on the concert stage? It is something that we face all the time. Yes, we can reach that prominence. We must foster our ideas and our concepts and our skills to the point of being recognized as being viable in that medium.

JL: Is English commonly spoken among the university/conservatory students in Poland? If not, do you foresee this as a problem in percussion education internationally?

JB: I don't know how much English is spoken in Poland. I know that out of fifty students there were about a handful that spoke English. Many of them understood a few words. So I do see this as a problem. Not only in Poland but everywhere. To foster the idea of international percussion we need a common language. That language is obviously music, but communicating verbally will always be a problem until there is one universal language.

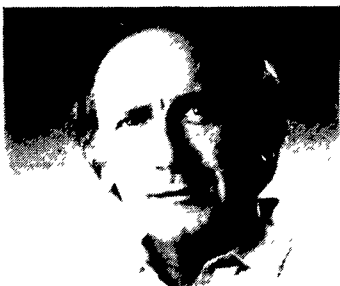
JL: Are the works of today's Japanese percussion composers popular among the percussion performers in Poland?

JB: Yes, I think they are to a certain degree anyway. I heard some performed at the Conservatory in Warsaw. There was an outstanding percussionist as part of the workshop who not only performed the Marta Ptaszynska Concerto for Marimba and Orchestra but he also performed some Japanese marimba music in a recital. His name is Grzegorz Jurczyk.

JL: What are your concluding thoughts for both the Western percussion audiences of PAS and the Polish audience of PAS?

JB: Whether the concert or recital is taking place in the western part of the world or the eastern part of the world

or anywhere in the world, one thing should be very prominent in the mind of those performing: do the best job possible. Percussion is an international language. It is a language that provides the opportunity for players, regardless of their ability to speak to each other, to get together and perform and enjoy themselves. This ability we have to communicate through our instrument is something that we can all be proud of. I see the Percussive Arts Society as an international organization helping to foster this idea. The percussionists in the




John Beck

United States have opportunities that percussionists in Poland, Europe or Asia may not have. Regardless when we all get together to perform we should always try to make it a meaningful experience. Fostering percussion education - promoting percussion education everywhere in the world - that is what it is all about. It is a great society we all belong to, a society of percussionists. I am proud to be part of it and I look forward to continuing to contribute whatever I can to foster ideas among the society wherever I go.

James Lambert is Associate Professor of music at Cameron University, Lawton, Oklahoma. He is also timpanist /principal percussionist with the Lawton Philharmonic Orchestra. Dr. Lambert is Executive Editor of Percussive Notes.



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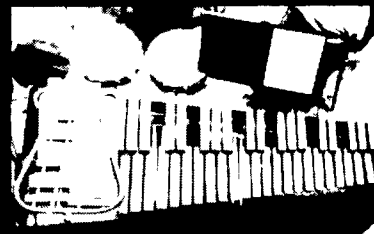
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FEATURE: International Percussion

Percussion in Finland - *Tim Ferchen*

When I was asked to write an article about the percussion life in Finland I thought at first that being a foreigner might tend to disqualify me. However, on further thought, I realized that perhaps a foreigner might be just the right thing to bring a country like Finland out into the light. If you think about everything that you know about the country it probably circles around snow, Russia and Sibelius. All these things have their place in Finland's history, but there are many others that help to define the country and its musical life.

Finland, with its total population of only five million people, became an independent country in 1917. It had been ruled alternately by Sweden and Russia for most of its existence. The effect of all this foreign rule was to mold the Finns into a very nationalistic group, fiercely proud of their own identity and culture. Sibelius was a prime example of this. Even today the Finnish musical society is very protective of its own identity and for this reason it may seem to an outsider that getting into and being accepted as a musician here is a back breaking job.

Musical studies start early, usually through one of the music schools throughout the country. The schools are run by the cities and there is fierce competition to get in to study. There is a drastic need for percussion teachers on this level, and it was precisely on this level that I had my first taste of Finnish life. I taught in a small town in northern Finland and realized that the interest in percussion is just as great as anywhere. There are also groups of children in the regular school system who, after passing some exams, are put into music classes within the school. They spend the whole of their school time in these classes where there is an emphasis on music. It's interesting to

see a 10 year old who can analyze a Bach chorale! After reaching a certain level students can apply to the various conservatories in the country and continue musical studies in very much the same way as in the U.S. The level of percussion teaching in these conservatories varies a great deal and the biggest problem seems to be an unclear set of goals for the student. Percussion education is not nearly as organized as in other places, so students often have huge gaps in their education. Among these is an almost complete lack of knowledge concerning contemporary percussion music, and with this of course most forms of solo playing. Education usually consists of technique and reading. However, even with these problems the students play well and find some of what they miss by studying outside of Finland and watching and talking to many visitors that come.

There are fifteen full time orchestras in Finland using a total of thirty-five percussionists. The largest orchestras, the Helsinki Philharmonic, Radio Symphony Orchestra, Tampere Philharmonic and Turku Philharmonic have four percussionists each. The other orchestras are closer in size to a chamber orchestra and use either one or two percussionists. Auditions are open to everyone; however they are usually not advertised outside of Finland. There is also a tendency to hire a Finn for the position if there is such a qualified player, and nowadays there usually is. This means that about ninety-nine percent of the musicians in the Finnish orchestra are Finnish, a phenomenon not often seen these days in other European orchestras. The policy has had the effect of developing and maintaining a strong group of musicians in a world where they would normally be lost. There are, however, some foreign musicians in the orchestras. If you ask them how they

did it, you will usually hear the same story. Mostly it demands that the person pay his dues in the country, learn the language, do some teaching, and just try to get himself known. In that sense, Finland is no different than any other place in the world.

For the percussionist, most work possibilities are in the orchestras or in the theaters, of which there are many. Freelancing in the many full-time and pick up orchestras is also possible, and chamber music is a wide open field. If a person is willing to do things on his own there is always money to be found. The government grants are plentiful and good ideas are usually funded without much problem. This is especially true outside of the larger cities. If you like to do things on your own in a peaceful setting, you'll find nothing like Finland.

In the fifteen years that I've lived here I've seen the quality of playing rise enormously. The marimba playing is good and there is a growing interest in rudiments. The style of playing is still very European since most of the teachers are older European players. The younger jazz musicians have a definite American style to their technique, including a very strong knowledge of rudimental playing. The music shops are filling up more and more with American methods for both classical and popular styles, and many of the younger player's styles are changing.

As for percussion music in Finland, we can say it's on the move. There is now an organization called the Finnish Percussion Chamber Music Association which organizes concerts and workshops. There is also a percussion ensemble, The Breath Ensemble, which has been very active all over the country. Most people have never heard a percussion group, and

through school concerts and the numerous summer festivals this ensemble has brought their music to thousands of people for the first time. The response has been marvellous, which only goes to show that percussion has a strong future here also.

Even though we may be rather isolated here we are by no means inactive. New players and new works are appearing all the time. The names of percussionist Rainer Kuisman, free jazz drummer Edward Vesala and the young vibraphonist Severi Pyysalo are known throughout Europe already. Having traveled around Europe and the USA, I can say that the young Finnish percussionists are very much "in the swing of things," and I don't doubt that the world will be hearing from them soon.

Should any readers want more information, please feel free to contact me at the following address:

Tim Ferchen
 Finnish Percussion Chamber Music Society
 Kallioruohonkuja 4 B 10
 01300 Vantaa Finland

Tim Ferchen was born in Niagara Falls New York. His teachers include John Roland, William Street, John Beck and Jack Moore. He received degrees from the Eastman School of Music and Catholic University of America. He was percussionist with the US Air Force Band in Washington, D.C. from 1969-72, and has performed with the Steve Reich and Musicians group since 1972.

At present he is percussionist with the Radio Symphony Orchestra in Helsinki, and performs widely with various chamber music groups. He is founder of the Breath Ensemble, a percussion group which has performed throughout Finland, on radio and television.



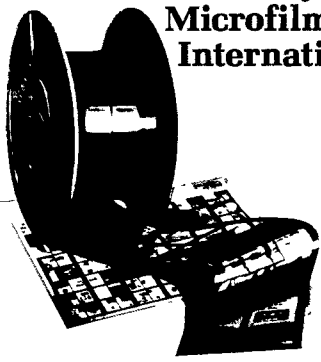
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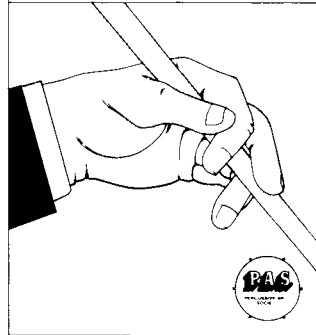
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FEATURE: International Percussion

Making a Start: The Growth of Western Percussion in the Republic of China

- Sarah Barnes



1. The Ju Percussion Group (JPG) has presented over 100 percussion concerts throughout the Republic of China.

starting private music lessons and developing other music skills at an early age. They also generally offer



2. A typical Chinese drum is barrel-shaped with an animal membrane tacked over a wood rim.

Upon hearing the name "Taiwan," do you think of cleverly copied toys, electrical appliances and clothing? Or imagine a warm sub-tropical climate, palm trees, and oh yes, typhoons? Or vision Buddhist temples, dragons, temple blocks and gongs? Taiwan has all of these things, but most importantly it has a blossoming music environment for percussionists and percussion music.

arts. The purpose of this article is to inform P.A.S. members about the music (specifically percussion) educational system and the influence of Western percussion music in the R.O.C. The use of percussion in Chinese ritual, drama and folk music, as well as the barriers percussionists are experiencing in the R.O.C. with regard to "pop" music will also be explained.

Taiwan is the largest of a group of islands which collectively make up the Republic of China (R.O.C.), mainland China's smallest province. Over twenty million people inhabit this territory (13,843 square miles, or a little larger than the state of Maryland). Two and one-half million people are concentrated in the capital city, Taipei, located on the northern tip of Taiwan. Due to a flourishing economy and open-mindedness towards foreign (non-Chinese), especially Western thinking, the R.O.C. has been experiencing rapid changes in all aspects of society, including the

EDUCATION

In the R.O.C. grade school students study "General Music" for two periods (forty minutes each) while students in the seventh through the eleventh grades study for one hour. There are a number of "experimental" public and private schools throughout Taiwan which offer an accelerated music course as an alternative for talented students. Rhythmic studies, theory and sight singing are a few of the topics covered in this class. These schools have given music students the advantages of



3. Chinese music frequently uses non-knobbed gongs and pairs of small, bronze cymbals.

more performing opportunities than other schools.

Percussion is taught in several "experimental" grade schools in major cities like Taipei, Tainan, Kaohsiung and Taoyuan. The schools are equipped with standard Western percussion instruments including snare drum, marimba, timpani, bass drum and small accessories, such as triangle or tambourine; however, only a few schools own drum sets. Research showed three students from schools in these cities had chosen percussion as their primary instrument (percussion "majors") and fifteen study percussion as their secondary instrument (percussion "minors"), a ratio of 1:5. Performing opportunities for students are almost exclusively limited to orchestral playing though most schools also present an annual group concert where various musical instruments (brass, woodwinds, percussion, etc.) are demonstrated. Most schools require semester examinations with the younger students (third and fourth graders) playing snare drum and timpani and older students (fifth and sixth graders) additionally performing on the marimba.

Students are taught percussion in "experimental" middle and high schools located in Taipei, Taichung, Tainan and Kaohsiung. Research showed over 35 students had chosen to study percussion with a ratio of 1:7 percussion majors to minors. The types of instruments, tests and performing opportunities in these schools are nearly identical to the grade school programs.

At the college level the number of percussion majors to minors is nearly equal. Research showed over 40 students study percussion with over half of them receiving prior education in the "experimental" music schools. Orchestral playing is the primary performing ensemble, and lessons focus on snare drum, timpani and 2-mallet marimba. Students generally are required to perform a solo recital to graduate. Several schools have percussion ensembles.

One of these schools, the National Institute of the Arts, also offers world music studies in Balinese gamelan, Chinese Peking Opera drumming and steel drum band.

THE "WESTERN" INFLUENCE

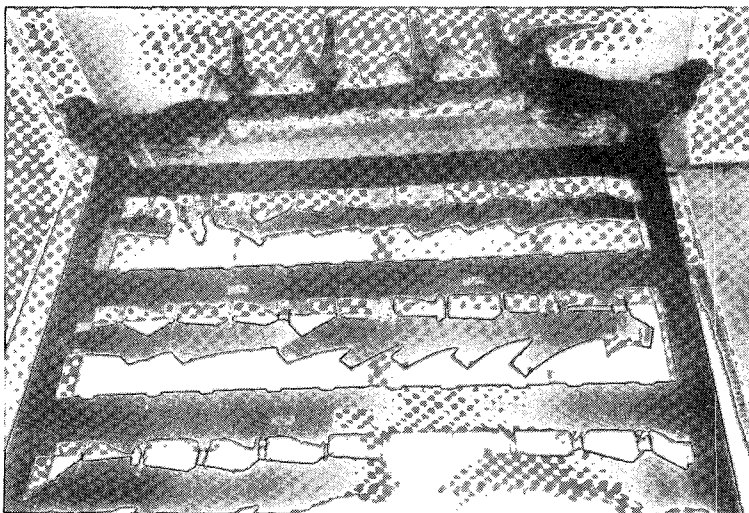
The most active and first established percussion ensemble in the R.O.C. is the Ju Percussion Group (JPG). Named after its founder and director, Mr. Tsung-Ching Ju, this fifteen member group has presented over 100 concerts throughout the R.O.C. (see picture 1). The ensemble's purpose is to promote Chinese music through the use of both Western percussion instruments as well as traditional Chinese percussion instruments. P.A.S. members will have an opportunity to hear this unique ensemble in the U.S.A. when they perform at the annual Percussive Arts Society International Convention in Philadelphia, Pennsylvania, in November 1990.

JPG has dramatically increased percussion education and done an outstanding job of informing the public about percussion music. Aside from giving sold-out performances and demonstrations, the group has also completed 6 recordings (4 available on Compact Disc). JPG staffs 10 composers to arrange or write Chinese music for the group's performances. The most active composer is Miss Chen-Huei Hong who is cur-

rently furthering her studies in Paris. JPG has also given national and international performances accompanying the Cloud Gate Dance Company.

Though percussion ensemble music is growing, there are minimal advances in solo percussion and literature as of yet. Western percussion instruments are reasonably priced, but mallets and sticks are expensive. Western percussion literature and method books are scarce; they are, of course, available by air mail which is extremely expensive or by sea freight which takes six to eight weeks to arrive. The only solo recording available is performed by Mr. Ju on the marimba. Active composers for solo and ensemble percussion music include Mr. Deh-Ho Lai, Mr. Loong-Hsin Wen, Mr. Hwang-Long Pan, Mr. Tai-Hsiang Lee and Mr. Hsi-Wen Kim; in general, the percussion pieces are unpublished and available only through the composers or JPG.

Until the 1980's little attention or respect was given to percussion music in the R.O.C. Prior to that time there were few musicians capable of playing Western percussion instruments and therefore, few compositions had been written for these instruments. With more students studying and majoring in percussion and more percussion and composition graduates receiving education abroad, specifically in Europe and the U.S.A., the R.O.C. can expect



4. Stones of different sizes and pitches accompany Confucian music.

rapid development in solo percussion playing and music in the ensuing years.

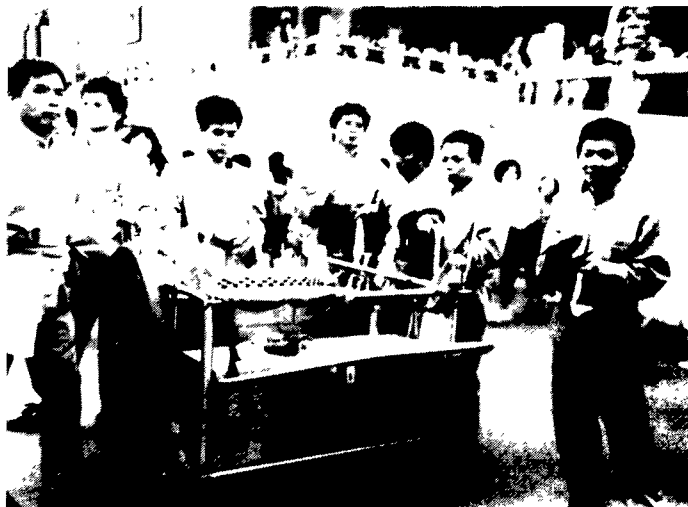
CHINESE PERCUSSION MUSIC

One reason Western percussion music is easily accepted in the R.O.C. may be because of the use of percussion in nearly every style of Chinese music. Barrel-shaped drums with skins tacked over wooden rims (see picture 2); small pairs of bronze cymbals; and all sizes of flat-faced gongs (non-knobbed as shown in picture 3) are commonly found in tribal, traditional and folk music. Taiwanese, aboriginal and folk music styles can be heard throughout the R.O.C. as well as those musical forms which were brought by mass immigrants from mainland China. As this article focuses on Western percussion, only a brief explanation will be given.

Chinese percussion can be divided into three basic categories: music for rituals, folk music and music used to accompany drama.

Ritual Music

Chinese music is used to accompany many ceremonies in the R.O.C. One group of instruments is used to commemorate the birthday of Confucius (551-497 B.C.), a great philosopher whose teachings are accepted by Chinese people not as a religion, but as a basic philosophy of life. The ensemble is comprised of string, wind and percussion instruments which respectively represent the "elements" of silk, gourd, earth, bamboo, metal, stone, skin (membrane) and wood. Percussion instruments include bronze bells, sonorous stones (see picture 4), drums and a wooden instrument often shaped like a tiger. When the notched back of the tiger is scraped with a bamboo stick, a sound similar to that of a guiro is produced. The concept of this type of orchestra is that if all the "elements" are played together to produce harmonious sounds, there will be harmony and balance throughout the universe. This classi-



5. The percussion ensemble which accompanies lion dancing consists of cymbals, gongs and a large drum.

cal ritual music can be heard throughout the R.O.C. only once a year in the early morning hours at Confucian temples on September 28.

Ritual music is also used to accompany religious ceremonies of Buddhist and Taoist temples. Gongs, temple blocks, barrel-shaped drums and bells are used frequently in Buddhist music while Taoist ceremonies often add an oboe-type instrument called the so-na. Funeral music can be heard almost daily as trucks carrying the coffin, musicians and bereaved family travel along the busy streets of Taipei. It is difficult to know which religion is represented, as the beliefs of Buddhism, Taoism as well as local deity and ancestor worship have been combined to form a multi-faceted religion of the Chinese people in the R.O.C.

Folk Music

Funeral music is played by a "bay gwan" (northern style ensemble). "Bay gwan" music generally accompanies outdoor activities, and therefore uses those instruments which produce loud sounds such as large gongs and drums, cymbals and the so-na. These types of ensembles accompany all types of folk music for various functions such as festivals, dancing and puppet shows. The softer style of Chinese music, called "nan gwan" (southern style), is gen-

erally performed by mixed ensembles using instruments such as woodwinds, strings and percussion. As this style of music is most often used to accompany singing and drama, no loud instruments like gongs or cymbals are used.

One of the most popular folk ensembles accompanies lion or dragon dancing. The ensemble consists of a large knobbed gong, a large barrel-shaped drum, small flat gongs and many pairs of cymbals. The group plays certain patterns which accompany specific dance steps. For nearly every major festival in the R.O.C., this style of dancing and music can be seen and heard. A typical lion dance percussion ensemble is shown in picture 5.

Drama Accompaniment

There are many styles of drama productions in the R.O.C. including Taiwanese opera. The most popular and important style, however, is Peking Opera, a musical form from mainland China. Like the percussion patterns which accompany the lion/dragon dances, there are set patterns for drama (over 300 though only 100 are commonly used) which are played by the percussionists to accompany the actor's movements. The orchestra consists of the following instruments: a large gong (the pitch drops after being struck); a



6. One large gong, a pair of cymbals, one small gong, a drum and a pair of clappers are used to accompany Peking Opera.

small gong (the pitch rises after being struck); a small pair of cymbals; two barrel-shaped drums used for special effects; and a small drum (made from pigskin stretched over a wooden frame) which produces a harsh, high-pitched sound similar to a woodblock. The importance of percussion in this orchestra is clear, as the musician who plays the small drum is the conductor of the orchestra. Cues are given to the other percussionists and various string and wind instruments by the patterns played on the small drum as well as by the position of the sticks on the drum. The player may use one or two sticks; sometimes he may exchange the stick in the left hand for a pair of wooden clappers which are used to change and set tempos. The percussion instruments used to accompany Peking Opera are displayed in picture 6.

"POP" MUSIC

The increased production of Chinese popular music as well as the mass importation of Western "pop" recordings and videos are raising the interest of percussion students to learn about the drum set. Locally-made drum sets are reasonably priced and easily accessible though far inferior to expensive Japanese and American brands. Private drum set lessons are generally taught

through music instrument stores as most schools don't have this equipment. Unfortunately, most levels of education don't have playing opportunities (i.e., jazz bands or combos) for students to practice improvisation or to study popular music styles. Further, most Chinese "pop" recordings use a drum machine which deprives percussionists of studio work.

Currently the R.O.C. live performances of popular music, especially jazz, are scarce. Jazz recordings are few and expensive. As the cost of recordings decrease and their availability as well as that of live performances increase, the public will gain a better understanding and a greater appreciation of jazz music. Hopefully thereafter, drum set students will overcome their two biggest barriers; first, hearing and studying jazz and other popular musical styles, and second, being able to perform those music genres.

Sarah Barnes is a percussion teacher at the National Institute of the Arts, Taipei, Taiwan, R.O.C. Aside from giving percussion instruction, she directs two steel drum bands and assists with the Indonesian music/dance program. She also teaches percussion at the Chinese Culture University and the Taipei American School. She received her B.M. from Northern Illinois Univer-

sity where she studied percussion performance with Rich Holly and Robert Chappell and played in the steel drum band under the direction of G. Allan O'Connor and Cliff Alexis. She also received her M.M. from Northern Illinois University after completing an independent study in world music under the supervision of Kuo-Huang Han. Her field of study included music from Latin/South American and Indonesia as well as American folk music.

Miss Barnes would like to express her sincere appreciation as well as her thanks for the cooperation of the following people in writing this article: Miss Wen-Ching Lin (Wendy) for translation; Mr. Tsung-Ching Ju for information regarding the JPG and Western percussion in the R.O.C.; Miss Chyou-Chu Wen (Joyce) for her explanation of Chinese percussion; Mr. Cheng-Hao Han for his insight of the R.O.C.'s "pop" music situation; and her research assistant, Miss Ju-Hwa Wei (Weber) for translation and other help.

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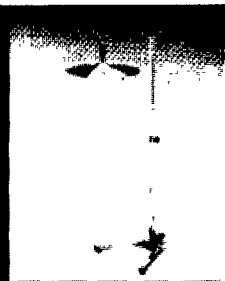
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FEATURE: International Percussion

The Luxembourg International Percussion Competition: A Judge's Report from John Beck as Interviewed by James Lambert

James Lambert: In September 1989, you were an adjudicator for the International Percussion Competition in Luxembourg. Tell us about this competition.

John Beck: The International Percussion Competition in Luxembourg in 1989 was organized by Paul Mootz. The competition was for percussion quartets. It began with twelve quartets and went through a series of eliminations until the finals were down to four quartets. The adjudicators for the competition were Paul Mootz, Professor of Percussion, Conservatory of Luxembourg and the organizer for the event; Roland Hensgen, Associate Director of the Conservatory of Luxembourg; Keiko Nakamura of the Strasbourg Percussion Group; Jacques Delécluse, Professor of Percussion, Paris Conservatory, Paris, France; Siegfried Fink, Professor of Percussion, Conservatory of Music, Würzburg, Germany; Dobri Paliev, Professor of Percussion, Conservatory of Sophia, Bulgaria and myself. Each year there are solo competitions but I believe this was the first quartet competition held in Europe. It was quite a success not only musically but from the organizational standpoint. Paul Mootz and his staff organized a competition that ran quite smoothly and was enjoyable from all aspects, music through entertainment. The competition was held in the Conservatory of Luxembourg, a beautiful new structure with all modern conveniences. The percussion equipment that was used was the best available. In all respects, this was a well organized percussion competition.

JL: Where were the percussion quartets from?

JB: The quartets came from Bulgaria, France, Germany, The Netherlands, Japan, Luxembourg and Hungary. Each quartet represented not only themselves but their country. I feel these quartets were the best representation that each country could possibly send. They were musical and were well prepared. I thoroughly enjoyed listening to them.

JL: What kind of repertoire did they perform and how was it chosen?

JB: This is one of the unique features of this competition. Each quartet, in the three classifications, preliminary, semi-final and final had to perform a required piece. In the preliminary it was *Jeux pour quatre* by Siegfried Fink. In the Semi-final it was *She Is Asleep* by John Cage. For the final, the quartets had been sent a new piece, *Independence* by Paul Mootz. In each classification there was also a list of several quartet pieces from which they could select one piece. Finally each quartet played a piece of their own choosing, for a total of three numbers in each heat. A quartet going from the preliminary to the final had a lot of repertoire to learn for each classification. Actually, a total of nine compositions had to be learned and played well to become the winner. To name all the pieces would be a great task. All I can say is, the quartet music was of the highest caliber. I was familiar with some and some I learned to enjoy. But regardless it was an excellent repertoire.

JL: Who won the competition?

JB: The competition was won by the Percussion Art Quartett, Würzburg. This is a quartet coached by Siegfried Fink. Coming in second was the

Shun-ka-shù-toh Quartet from Japan. Third was the Polyrhythmia Quartett, Bulgaria. And fourth was the Ensemble Lugdunum from France. In my estimation and the estimation of the other adjudicators the results were the fairest, most musical conclusion to the competition.

JL: How did the jury communicate with each other?

JB: I did feel this might be a problem. I am not bilingual at all. People in Europe seem to speak their native language plus English very well. I came to learn that in Europe, because of its size and the close proximity of so many different countries, it becomes necessary to learn at least a little bit about the others' language. In North America the primary language is English, therefore there is no need for Americans to speak several languages; however, in Europe it is a necessity. The jury all spoke English to a degree, some better than others. But we communicated very well. Luxembourg has its own language. Paul Mootz speaks Luxembourgese as well as German, French, Italian and perhaps some others and all very fluently. So the communication was never a problem. We were there to judge the merits of the quartets from a percussion standpoint and a musical standpoint. We could use our ears and make value judgements.

JL: You were in Poland in June and Luxembourg in September; could you compare these two experiences?

JB: My experience in Poland was that of a teacher, performer and conductor. I was dealing with students ranging from 16 years old to their mid-

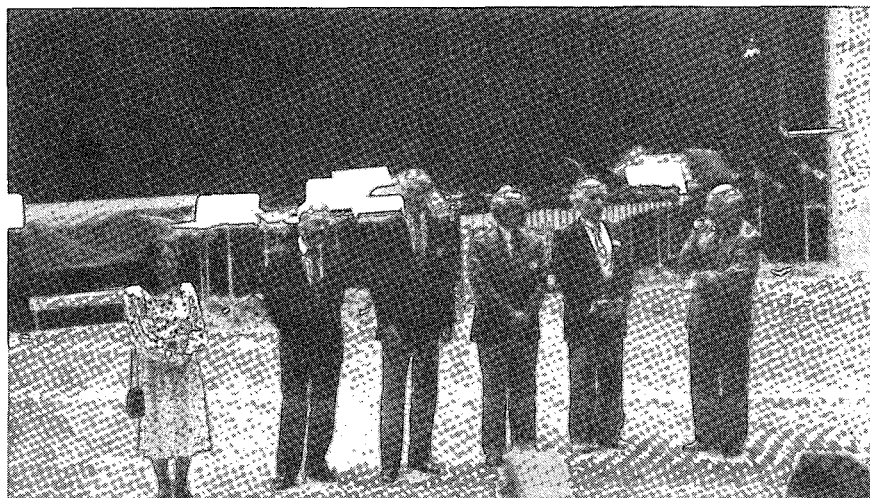
20's. So the whole experience in Poland was quite different from the experience in Luxembourg. Also keep in mind the time I was in Poland was shortly after Solidarity had won a place in the political structure of the country. The economy was not good and also Stanislaw Skoczynski was working with very little money. He managed to put together a workshop, which was done well - extremely well. We performed in an excellent hall. Some of our classes were in small halls of the music schools; however, they were quite accommodating. The dormitory was comfortable. It had everything I needed. But generally in Poland there are not a lot of luxuries (or what we consider necessities) to the lifestyle. Compared to the life-

style of America, it is quite different. So the whole atmosphere was different. In Luxembourg I was dealing with participants who ranged from late teens to early 30's. These are professional quartets who are representatives of their countries. They spend their days practicing. Some of them are teachers in schools, either assistant teachers to the professor or teachers themselves. The competition took place in the Conservatory in Luxembourg which is a modern building. I lived in a first class hotel with all of its luxury. I was sitting with distinguished adjudicators from various countries. There was a regal atmosphere that prevailed continuously throughout the competition. Performers entered the stage in a professional manner. The jury entered their jury positions in the same manner. We were

dressed in shirts and ties (the jury that is). The performers were in either shirts and ties or whatever outfit they decided to wear which was of a concert style. So comparing the two is not that easy or maybe in a sense it is extremely easy because they were like night and day. They were different experiences totally, both, I might add, enjoyable, some of the best experiences I've had in my career. I may be going back to Poland to do the Fourth International Percussion Workshop. I believe that in several years there is going to be another ensemble competition, perhaps trios rather than quartets. I thoroughly enjoyed all the people with whom I came in contact, the colleagues and the students, and I would thoroughly enjoy doing it again.



The winning quartet Percussion Art Quartett, Würzburg and John Beck

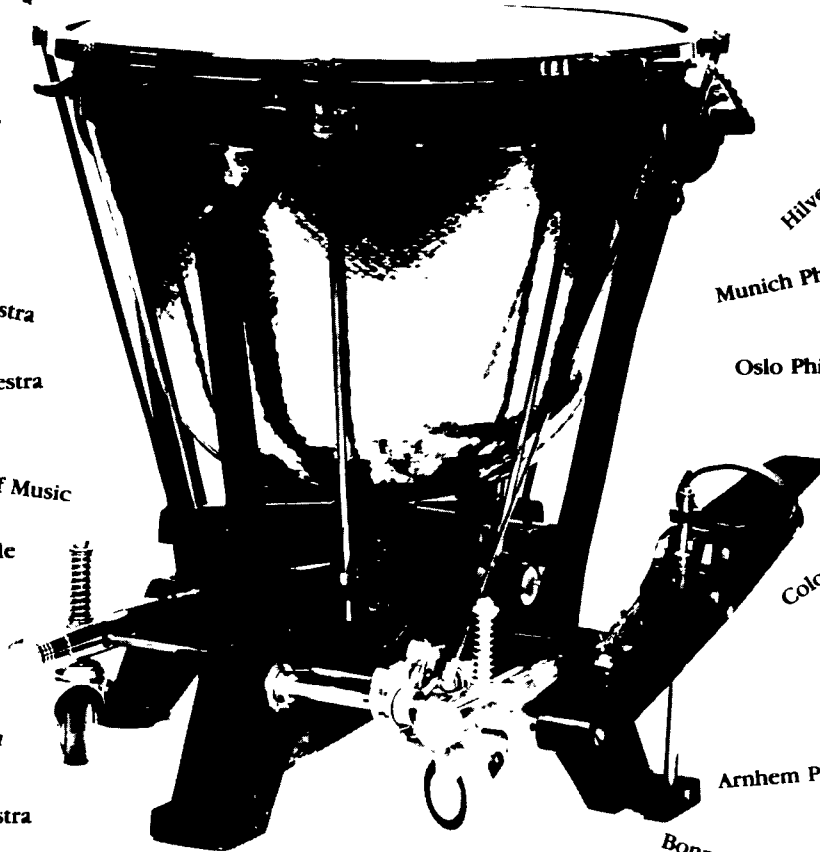


The Jury - Lto R: Keiko Nakamura, Paul Mootz, John Beck, Dobri Paliev, Jacques Delécluse and Siegfried Fink

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FEATURE: International Percussion Celebration of Drums - *Janis Hillman*



The great Steve Smith dazzled everyone with his flawless technique and eloquent style, keeping the audience spellbound with an artistry that was absolutely superb.

Drummers beat a path to London, Ontario in February for the tenth anniversary celebration of the Ontario chapter of the Percussive Arts Society. And when drummers party, they do it with style.

Blue skies and unusually mild tem-



Louis Charbonneau, Principal Timpanist with the famous Montreal Symphony orchestra before a most attentive audience during the Tenth Anniversary "Celebration of Drums".

peratures accented the warm welcome from host and O.P.A.S. president Ian Turnbull, as well as the city's mayor, who had proclaimed February 4-11, Percussion Week in London. Composers, performers, educators and manufacturers came to exchange ideas and expertise in Celebration of Drums.

Before the main events, D'Arcy Gray, timpanist with Orchestra

London, presented a pre-prandial performance of his own works on electronic and acoustic instruments. The concert was a tempting taste of what was planned for the coming week.

The O.P.A.S. served up an exotic sampling of percussion music. "It covered all areas of percussion, ethnically speaking," said Turnbull. Topping the menu was a First Nations Drum Gathering of drumming and dancing at the N' Amerind Friendship Centre. The Bearclan dancers/singers gave explanations of their traditional performances.

There was something for everyone's taste. On Monday, several area high school percussion ensembles performed for an audience of students. The younger set got in the act making scrapers, shakers and rattles at the Regional Children's Museum. And percussionist Karen Pincombe wove a tale about the sights and sounds of drums, rhythmically illustrated. Keyboards were featured at two concerts. The Audrey Stephens/Brian McCue Duo presented "Different Drummers" with marimba music from jazz to mainstream contemporary and



Antonio "Boo" Rudder, in seminar Saturday, on the influences of Afro-drumming on Caribbean music. Through the courtesy of the National Cultural Foundation of Barbados and the High Commissioner for Barbados in Canada.



Dick "Syncona" Smith (at the congas) during his clinic.

avantgarde.

The Gala concert was an amazing display of Leigh Howard Stevens' artful and revolutionary classic marimba techniques. Whether playing Bach or Khachaturian, Stevens' musical style made each transcription sound as though it were written for marimba. His own *Rhythmic Caprice* introduced three new col legno techniques.

A spicy concert of Caribbean and African drumming was given by Antonio "Boo" Rudder and the University of Western Ontario (UWO) Percussion Ensemble. Rudder, sponsored by the National Cultural Foundation and High Commissioner of Barbados, also gave a seminar Saturday on the influences of African drumming on Caribbean music. The percussion ensemble awed the audience with layered rhythms as well as authentic instruments brought back by director Bob

Hughes from a recent sabbatical trip to Ghana. The Percussion and Wind Ensembles of the UWO presented a combined concert featuring works by Hovhanness, Chavez, Mailman and Reed.

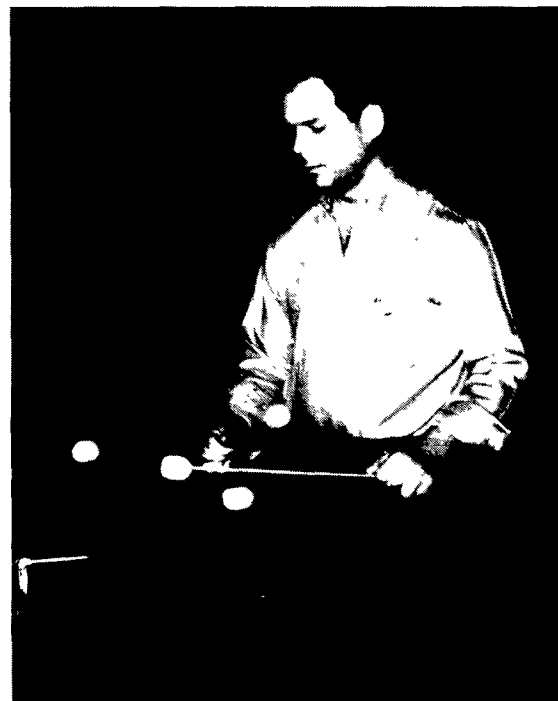
The final weekend was a smorgasbord of workshops, concerts and merchants' mall. Educators flocked to hear Dr. Garwood Whaley's seminar on a Comprehensive Approach to Percussion Education. "A lot of teachers found it most enlightening," said Turnbull. "He is an excellent speaker and very knowledgeable." Whaley is also second vice president of P.A.S., in charge of chapters.

Norman Weinburg took the mystery out of MIDI in two easy sessions. Aided by overhead projections, electronics and a quick wit, he put into focus the what, where, how and why the system is a valuable part of contemporary percussion.

Back to the Basics was Marty



Robert Zildjian gave his presentation of the history of the cymbals.



Leigh Howard Stevens, in session during the Marimba Clinic on Saturday, February 10, 1990, during the "Celebration of Drums".

Hurly's approach to corps drumming. He emphasized how vital uniform rudimentary playing is to the marching percussion section. An illustrated history of cymbals and their making was a glimpse into the colorful past and present of the industry. It was given by Robert Zildjian, president and owner of SABIAN Ltd., a strong supporter of O.P.A.S.

won the respect of a young heavy metal drummer for classic marimba); Caribbean drumming by Rudder; drum set with both Steve Smith and Dick "Syncona" Smith. Dick Smith not only had them talking about his session, but up front playing along. Students came from other provinces to hear these experts. One group drove non-stop for 28 hours to catch Steve Smith.

have it appreciated. For the last decade, under Turnbull's direction, the board has worked diligently for that purpose. By the response to this event, they succeeded.

In his closing address, John Beck, president of P.A.S., said the Ontario chapter has been a benchmark, a standard for other chapters. His list of "firsts" from the O.P.A.S. was a sweet ending to a week of musical treats.

A variety of instrument clinics were held: timpani by Louis Charboneau, timpanist with Canada's famed Montreal Symphony Orchestra; marimba by Stevens (who

"It was a great gathering," said Turnbull. "It was the culmination of 10 years of promoting percussion." One of the goals of O.P.A.S. is to create a greater awareness of percussion and to

Janis Hillman is a freelance writer and percussionist living in London, Ontario. She is a graduate of UWO Faculty of Music, former member of Orchestra London and former music teacher of grades 6-12. She now spends her time developing a new generation of drummers - her two sons.



Drummers and Dancers from the Bear Clan, perform at the Grand Opening of the OPAS Tenth Anniversary "Celebration of Drums" London, Ontario, Canada. Permission for photo reproduction granted from source - Mr. Rankin/London Free Press.



Bear Clan Drummers at the First Nations Drum Gathering, a part of the Opening ceremonies at the OPAS Tenth Anniversary "Celebration of Drums" held at the N' Amerind Friendship Centre, London, Ontario, Canada. Permission to reproduce photo granted from source - Mr. Rankin/London Free Press.

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Self-nominations are accepted.

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- The President Elect is Dr. Robert Schietroma.
- Offices open for nomination include: 1st Vice President, 2nd Vice President, Secretary and Treasurer.
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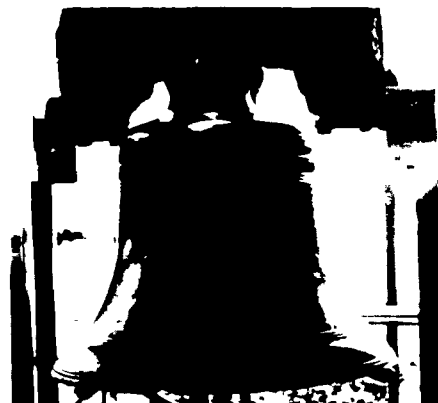
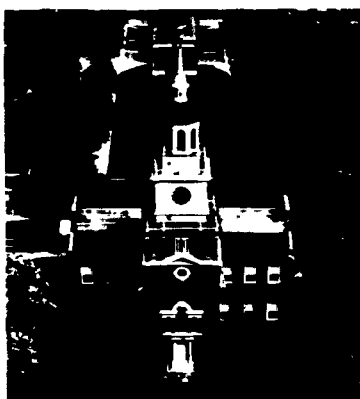
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Walter with the Temple University Wind Ensemble, The PASIC '90 Marimba Orchestra, The Atmos Percussion Ensemble and Linda Maxey.

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PASIC '90 is fast approaching and plans are well developed at this juncture. Sponsors and most artists have been invited to participate in what promises to be a most spectacular convention. In this issue of *Percussive Notes*, the focus is on International Percussion, and PASIC '90 will be well represented by the International Percussion Community. International performers include Percussion Clavier De Lyon (France), Robert Van Sice (Belgium), The Ju Percussion Ensemble (Taiwan) and Kornel Horvath and Victoria Horensa (Hungary). Also on the agenda are concerts by the Philadelphia Orchestra, The United States Air Force Band, Leigh Stevens, The Berklee College Percussion Ensemble with guest soloists Peter Erskine and Gary Burton, Doug



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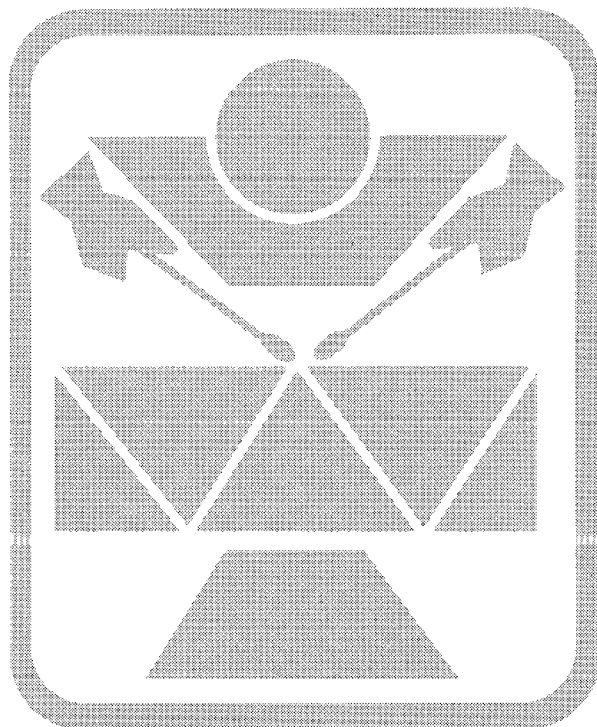
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A handwritten signature in black ink, reading "Don Spurgeon".

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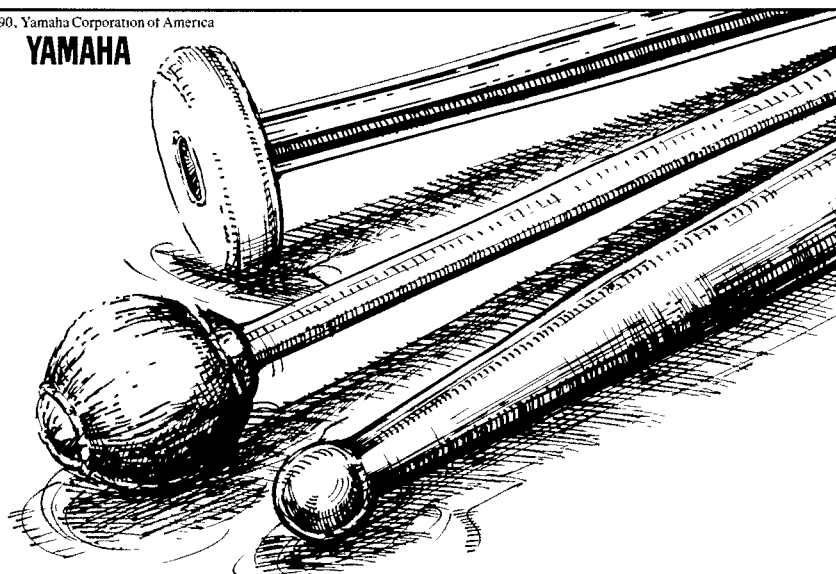
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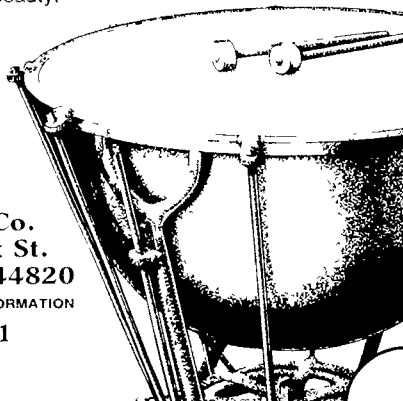
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FOCUS ON EDUCATION

Electronics in Education - Jim Coffin & Phil Bloch Interview- *Mark Ford*

Electronic technology has slowly invaded our daily routines for years now. From coffee makers to computers to CD players to, yes musical instruments, you can program almost anything you wish. All levels of education are utilizing this technology in classrooms and the music world is no exception. Computer skills are almost mandatory for the university music major now and soon the same could be true for the high school student. Take for example the following article on a high school class featuring electronic musical instruments by Chris Moore.

At the 1989 PASIC in Nashville, Tennessee I sat down with well known percussionist and educator Jim Coffin, Yamaha's Marketing Manager for their Synthesizer, Guitar and Drum Division, and Phil Bloch, Yamaha consultant in Research and Development in Electronic Music Products, Keyboards, Audio Equipment and Percussion. We talked about the past and the possible future of electronics in music education. Here is the result:

Mark Ford: The 20th century's development of electronics, computers, sampling keyboards and musical instrument digital interface (MIDI) have changed the way musicians and audiences perceive the music world. These achievements also affect band directors' and private instructors' resources for pedagogical aids. Jim, you've seen this business as a music educator as well as through your work at Yamaha. Could you put some perspective on the ever changing potential of educational electronic devices?

Jim Coffin: I wasn't quite sure where you were coming from when you gave me the theme for this interview, Electronics in Education. As I watch the growth of percussion, percussion teaching and PAS, the greatest thing I've seen has been the sharing of ideas. The electronic instruments in many ways are an outgrowth of these

ideas. Many times the outgrowth of musical concept or educational method is a result of an accident based upon what someone else was doing and thinking about. The instruments are also an outgrowth of someone standing and looking at a particular instrument trying to understand how many ways it can be used. Obviously the rhythm machine and its uses in an educational standpoint are enormous. We all grew up playing with a metronome, but it's much more fun if you use a rhythm machine as a metronome. It isn't just click-click-click or a light blinking, but a whole array of possibilities that make it a lot more fun.

The traditional use of electronic music or electronics in music is slightly different than the way we at Yamaha approach electronics. Phil is actively involved. I'm on the outside looking in. Before when I was teaching and we did electronic music, it was a different thing.

MF: It was art music.

JC: That's right. It was the use of electronic devices. Now we use electronics to make music. There's a subtle difference in there that we need to understand. I think the one very interesting thing to me was that when electronic drums, which are pads, brain and some kind of sound generation, first came out many people said that it was the end of the acoustic drum. Well, that was sheer nonsense. Because it was not the end of anything, but it was the beginning of something new. The amalgamation of all these things together, old and new, creates something new. That's really what we have with electronics today. We're not dealing with a compositional form of electronic music. The use of samplers, where people can restructure tones, the FM technology that came out of the DX 7 which was started at Stanford, etc.,

all of these things had some approaches from the pure electronic side, but how they are used in music today, is an entirely different situation.

MF: Your discussion brings to mind your percussion text, *The Performing Percussionist*, which many instructors and students have used for years. When you wrote that book none of these electronic devices were around.

JC: They sure weren't.

MF: How would you feel if you were to sit down and write a book of that stature now. Would you consider incorporating electronic technology with the text to supplement the musical concepts? Would there be anything changed?

JC: Ahh . . . I love these questions! (laughter)

Phil Bloch: Let me input something that will help Jim to answer that question. Some of the possibilities now include interactive software for computers. You can have your computer hooked up to your TV set and have software displayed on the screen. The software can be taking you through a book that's already been time proven such as Jim's text. It can be adapted to not only teach you an instrument or something about music, but it can help to teach you about electronics simultaneously. There are several companies I know of that are pursuing this concept very actively. CD-ROM technology, among other things is being incorporated into what is termed multimedia. The term is rather redundant. The amalgamation of audio, video, inter-active electronics, written communications, musical instruments - all of these things are being tied together so that in the future there will be sort of a workstation approach.

Companies who are looking at doing this are looking at books like Jim's. They are not looking to rewrite or reinvent the wheel. In other words, if something has been presented clearly and accurately before there is no reason to re-do that. Instead let's take these books and incorporate them into some of the newer electronic concepts. Put it together and make it all one thing so it isn't such a separated set of circumstances.

MF: Many universities have a computer lab for their music students to work on theory, ear training, composition and other applications. Do you see the same type of involvement with computers and electronic instruments in the high school band room in the future?

PB: I don't see why not. There are obvious changes you would make if you were dealing in one situation as opposed to another, but the course material would be similar.

MF: A band method or private instruction text with the workstation supplement that you mentioned earlier seems to be close to reality. With the use of sampling tone generation, etc. There are unlimited possibilities.

PB: Right. The thing that's being done with audio in electronics when you talk about sampling and that sort of thing is that a sample is a recording. If you are dealing with a recording of a real thing which you can then manipulate, the possibilities are fairly infinite.

JC: When I wrote my method book, I approached it from a little bit of a different angle than most people. Other books tried to teach students how to be soloists and artists and whatever. You know, "use my method book and you'll be on Broadway in 30 days" or something.

MF: The lower end of Broadway! (laughter)

JC: Yeah, with a broom in your hand! (laughter) I approached my book re-

alizing that most young people in school bands and orchestras do not make a career of music. They will not go on to be soloists or musical artists. So the intention of my method book was to help them become good section players so that they could do a variety of things, have a heck of a lot of fun with it and cut out all the nonsense. Also it would make the job easier for the band director so he could achieve a musical performance from the percussion section much quicker. The students could be involved and play as a unit and then leave and say, "Boy, I really enjoyed being in band because I did something."

MF: As opposed to trying to live up to some unrealistic expectation.

JC: Right. So when you ask can we add electronics to it and how can it be used in a band or orchestral program, I'm sure that it can be. Unfortunately, education today from a musical standpoint is going in a different direction. It has to do with money. It has to do with the support of the arts. It has to do with the so-called "back to basics" that we

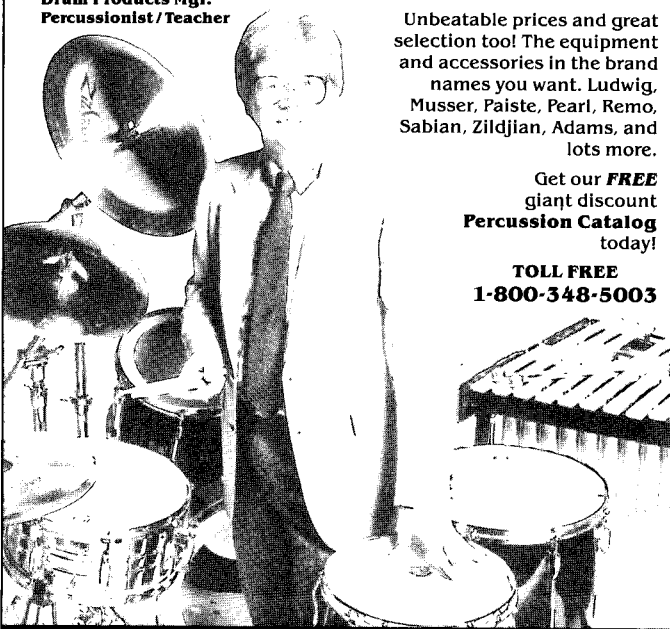
hear coming from governmental agencies from time to time that is not in our best interest. So, if we could take the electronic side and show how we are expanding what our programs are, that there is more to a band program than say just the marching band. I'm not saying that's totally incorrect or whatever, it's just not the full scope of the program. Our first obligation, in any of the arts, is that hopefully there is some direction from it that allows a person to become a better human being. In the old days we used to say that "any kid that blows a horn won't blow a safe." Well, there's a lot of crooks in jail who were in band! (laughter)

PB: Yeah, but they've got a great band! (laughter)

JC: The point being is that I think we do generally feel that someone who isn't so one-dimensional in life really has a better chance of enjoying life. Music is obviously a

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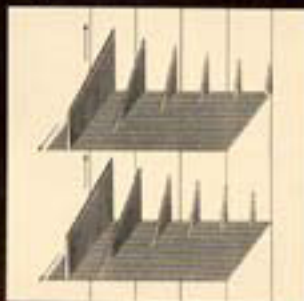
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wonderful contribution and being drummers is our contribution and we think it's great. So lets take the electronic thing in a band program . . . you're in a small school. You don't have huge numbers. You don't have the money to be able to purchase all the instruments that you need. You want to play some literature that calls for a marimba, xylophone and bells. You can't afford to get all those instruments. Electronically you can supply those sounds. A long time ago I tried to get Yamaha to apply electronic concepts to the beginning bell kit via the little keyboards which were called Port-a-Sounds. They are now just called portables. What I wanted them to do was to take the keyboard and translate it into a small percussion keyboard instrument. Take some of the things out of the Port-a-Sound and make it a mallet instrument that was electronic. You could flip a switch and have a set of bells or flip a switch and have a marimba sound, etc. with one instrument. Now, the purists will say, "But it doesn't sound like . . ." Granted, but its closer than nothing. If you don't have one . . . you can strike the air and that doesn't sound like a marimba either. The point being is that electronically we could do things in percussion from a sampled sound that would help smaller band programs without busting their budget. I remember in band that there would be a part for xylophone or something and we would have to transpose it because all we owned was a set of bells. When you want a xylophone sound, a set of bells just doesn't make it. To make this and other concepts work you have to have band directors who aren't afraid of electronics, who don't think it's going to take their job away.

PB: Another thing people sometimes forget is that the electronic instruments can be very intimidating and they're still fairly new. Electronics in music is not new. Music Concrete, etc. have been around for years, but has electronic musical instruments that are saying, "Hey kid, come here and play this; it's almost like a real instrument; just play it!" are fairly

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new. With time this is going to become cheaper, more effective, easier to use, easier to understand, more accessible and less threatening. All of this is going to happen and as it does people's minds are going to open up to it and be less afraid of it. It's going to be something that will be relatively cheap and give you a whole lot of power very easily.

JC: At Yamaha we don't use the word "cheap", we say "less expensive." (laughter)

MF: How does Yamaha ascertain the educational potential of these electronic keyboards, drum machines and other devices not yet marketed?

PB: I'll let Jim answer that primarily, but to my knowledge its always in mind at Yamaha. When they design instruments they try to cover a broad scope. They usually don't design things to be very pointed. There are some smaller companies that will develop a product specifically for one little niche, but in general Yamaha, with all of its products, tends to keep a broader scope.

JC: There has been an instrument designed for elementary teaching in an area we call MIE, Music in Education. It is strictly a keyboard that is designed for classroom work. Now there have been electronic piano classroom setups before, but this one is unique. They have built things in where two people can use the same instrument, and by flipping switches, the upper half and the bottom half of the keyboard are in exactly the same octave for example. You can put headphones on either side for the students; the teacher can plug into a monitor; and there are all types of computer functions built in, so it's a very unique concept. Now that is the one instrument that I know where an educational purpose started the thought. Most of the percussion electronic devices that Phil and I have been involved with, primarily Phil, have come from trying to serve an artist's need or a studio player's need as opposed to an edu-

cational approach. Yamaha has R and D (research and development) groups who think about new products and I would imagine that some educational ideas get thrown to them. So far most of our things have come from what a Steve Schaffer needs or what somebody else needs or what the guys in the bands and studios are using as opposed to a band director walking in and saying, "I'd like to have a sampler" for example. I don't think it would have crossed his mind.

PB: Which doesn't happen and that's one of the reasons why there hasn't been nearly the input or requests from music educators for specific electronic musical instruments, as opposed to requests from artists and professional musicians. I think if you listen to recordings today you're going to hear so much use of electronics that it's only natural that the people who have to duplicate that or create it to begin with are going to be the ones with the most number of requests for innovations.

MF: What types of electronic equipment do you foresee high school music educators using by the year 2000? What could be a basic set up?

PB: The first thing that comes to my mind is something like MIDI. If it isn't MIDI it will be something else but for right now MIDI is the standard. I think anybody that gets into this at any age should deal with equipment that is capable of communicating at every level. That's something that MIDI has given us, a standard of communication between instruments that's unparalleled. There's never been anything like it. For me, that's a key ingredient.

JC: The computer would be there as part of that because computers are a way of life now. Schools are outfitting kids with computers before . . . you know, they will probably do away with the school lunch before they do away with computers (laughter). Some of the school lunches they should do away with (more laughter)! Assuming that all of

this equipment is MIDI as Phil said, there would be some form of a keyboard. So the kids could experience composition and all the other possibilities available. From a percussion viewpoint, a rhythm machine of some kind should be there. Triggers . . . I'm not so sure that's necessarily needed in the band room. If there is a jazz band it could enhance the drum sound some, but it might not be a top priority.

PB: The more accurate development of the translation from acoustic instruments to electronics is what has to continue to happen. People are striving to improve that now. I think an acoustic instrument, the original instrument itself be it a marimba, saxophone, flute, xylophone, drums, violin, whatever it is, is still the primary instrument. The electronics are not advanced enough yet to be on that level. They do many things that the acoustic instruments don't, but they haven't been able to duplicate what the instruments do. So I think there's going to be an on-going effort on the part of all manufacturers to try to make that interface closer and closer. Personally, I'd like to see the day when you'll be able to tell the difference between an Andres Segovia on his guitar triggering some electronics and somebody ten years his junior, who is still going to be a fine musician but younger. There will be a difference and I want the electronics to translate that. We're not there yet.

JC: We'll have to do something in medical science to get Andres Segovia back since he's left this particular world! (laughter)

MF: If he starts triggering things from where he is now, we're really onto something big! (laughter). On that note I'll bring this interview to a close. Thank you both for your thoughts and your time.

Mark Ford is the percussion instructor at East Carolina University in Greenville, North Carolina. He is also the editor of PN's Focus on Education.

FOCUS ON EDUCATION

Electronics a New Way To Teach -

Chris Moore

Since the first synthesizers were introduced in the late nineteen-fifties, musicians have questioned their credibility and usefulness. Many have felt threatened by the mere use of the word. In this day and age of computer technology the well rounded performer and educator must be aware of the electronic "tools" of our art. The private school where I teach enrolls students from grades 7-12 with all requiring different needs in music. I use electronics to teach a number of classes including marching percussion, percussion ensemble, beginning percussion and jazz ensemble, as well as private students. This article is intended to open the eyes of the skeptical educator and present a new approach to percussion education.

When looking for the right type of equipment it is easy to become lost in an unescapable jungle of instruments and terms. In today's market it is virtually impossible to keep up with the latest developments. It seems as soon as a piece of equipment is purchased it is outdated. The best thing to do is decide on something, buy it, and live with the fact that there are other more advanced products coming on the market as you walk out of the store.

Your personal educational goals and budget will determine what type of equipment you will need to consider. The basic ingredients should be a drum machine, synthesizer, sequencer and some type of amplification. Later on you may want to add another synth or sound source, a digital effects processor, a mixer and a multi-track tape deck. I use an Alesis HR-16 drum machine for instruction as well as Kawai K-5 and K-1 synthesizers, K-4r sound modules and a Korg Poly-800. I also use an Alesis MT-8 sequencer, and an IBM Personal Computer and texture se-

quencing software. In addition to this is a Fostex 160 multi-track cassette deck and a Teac 4-track open reel tape deck. Other accessories include the Alesis Data Disc storage system and a Yamaha SPX-90 digital effects processor. I find these products to be extremely versatile and quite inexpensive, especially the Alesis products. For example the Alesis HR-16 has forty-nine factory sounds ranging from drum set to latin to orchestral. All of these sounds may be assigned to any of sixteen different drum pads and each may be individually tuned.

These electronic "tools" can be used to teach or enhance at any level of skill. By programming simple rhythms into the drum machine, beginning students may become familiar with certain patterns. Any exercise or pattern the teacher wishes can be programmed so that the students develop a strong sense of time and beat placement. A big plus is that the machine is always precisely on the correct beat. While the percussion class plays along with the machine, the instructor has time to walk around the room and fix any problems with implement position, technique or posture.

As the students progress, more complex patterns may be used. The drum machine becomes a good practicing partner if the drum patterns are recorded on tape, at different tempos, and used at home. The synthesizer and sequencer may be used in conjunction with the drum machine to come up with "fun to play" exercises. You can also program a popular song into the sequencer to teach students a pattern. This is an exciting way for young musicians to learn.

More specific applications of these instruments can be applied to march-

ing percussion, drum set and percussion ensemble. In marching percussion it is vital that the ensemble learn to listen and play exactly together. By using the drum machine, exercises for working on specific problems may be formulated. These may range from dynamic differences between accents and taps to thirty-second note diddle interpretations. Another possibility is having the drum line play to a particular drumset or latin feel, enabling the players to conform their part with the groove. Music may be recorded or sequenced to omit a particular player's part requiring that individual to listen to the ensemble and make his part fit in. These ideas work equally as well using sequenced keyboard percussion parts for the front ensemble to learn by, or as support for the batterie section. Record these exercises on tape for private home practice.

In teaching drum set, a number of combinations may be used. One of the most basic is programming the exact drumset groove or pattern from a method book or tune into the drum machine. This will make the student imitate the precise rhythmic pattern and will lead to good hand/foot coordination. Another method is having a group of latin instruments play a groove for the student to accompany or solo over. You may also incorporate the sequencer and synthesizer to complete the rest of the rhythm section parts. These exercises will allow the student to become more familiar with various drum set techniques and styles. And as before, tapes of these exercises may be used at home.

Percussion ensemble exercises can be made using difficult rhythmic patterns or, as before, providing the student with the ensemble parts

"minus one". Whether the student is learning mallets, snare drum, bass drum, woodblock or any other percussive instrument, this method can be of great assistance. As mentioned earlier, most of today's drum machines have the standard percussion sounds built into them without having to make any alterations, thus making the programming of ensemble selections easy.

In a world that is becoming harder to teach in, these instruments make learning fun. By using electronics you may be able to grab students that may often not even look your way. Electronics may be the right added ingredient to get a specific point across to a student. I am not suggesting that you give up the traditional way of teaching, simply use electronics as a supplement to enhance the way you teach. Now that computers and electronic instruments have become prominent in the music industry give them a chance, not only for yourself, but to keep tomorrow's musicians and music educators up to date.

Chris Moore is director of instrumental studies at Marist School in Atlanta, Georgia. He is also on staff with the Spirit of Atlanta Drum and Bugle Corps and has served as an adjudicator and clinician throughout the southeast. Mr. Moore has a Bachelor of Arts degree from Jacksonville State University and a Master of Music degree from East Carolina University.



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Do electronics really enhance your teaching (or learning)? List a few reasons why you use or avoid these devices.

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FOCUS ON EDUCATION

How to Practice on Percussion

Instruments- *John Papastefan*

Traditionally, most beginning drummers are taught a rudimental approach to the snare drum. This method of playing, though appropriate for certain rudimental style solos and for drum corps and marching band, does not necessarily prepare the player to handle all of the musically demanding percussion parts in today's compositions. Generally accepted and employed practices in snare drumming styles should be followed and taught regardless of one's prior training which is often overbalanced on the traditional and militaristic rudimental style.

The "right-hand lead" system of using the right hand on all strong pulses within a framework of four notes is usually employed by teachers and students alike. The "right-hand lead" system works because most people are right handed. By playing strong pulses with the right hand and the weak pulses with the left, natural and musical accents are achieved automatically, so to speak. This type of sticking is only applicable to the snare drum and of course, students will ultimately strengthen and develop both hands through the use of technique studies.

Equipment

Basic instruments and related items needed include: a practice pad mounted on an adjustable stand, or a snare drum (with a Gladstone pad) on a stand, a music stand, a well-lighted and well-ventilated room in which to practice, a reliable metronome, general purpose sticks such as Firth SD-1, a copy of *Stick Control* by George Lawrence Stone and at least one other substantial book such as *Modern School for Snare Drum* by Morris Goldenberg.

Before Practice Begins

A number of factors must be considered before practice begins. Many players "put in" time without really knowing how to practice. To realize optimum value from practice time, the practice session must be directed toward specific goals. Furthermore, one should have both long and short range goals. You should have both "aural" and "visual" images in your mind of how a fine player can perform. It is very important to use every opportunity to hear excellent playing, both live and on recordings, so you will have some sense of direction to your practice. Ask yourself what your greatest weakness is at the moment. It could be sound, facility, reading or simply the need to learn more new literature. Are there technical problems to be overcome? How does the music you are working on now, relate to these problems? With specific goals in mind, you will receive the most benefit from your practice.

Matched or Traditional Grip?

The position of the snare drum (or practice pad) is altered slightly when the player utilizes the matched grip. Since the grip for both sticks is the same as the right hand of the traditional method, there is no need to tilt the drum. The instrument should be parallel to the floor. The top of the drum should be a few inches below belt height.

With the matched grip the muscular actions used in playing are the same in each hand, arm and wrist. This one factor alone will enable the player to progress more quickly and efficiently than with the traditional grip. Many of the problems encountered while teaching beginners can be

traced to the somewhat unnatural left hand position of the traditional grip. This can result in excessive teaching and practice time being devoted to making corrections of the left hand. With the matched grip, special left hand problems are almost eliminated.

Muscular transference between the different percussion instruments is another point in favor of the matched grip. If the basic areas of percussion (snare drum, timpani, mallet-keyboard, drum set, multiple, etc.) are played using a similar grip, the student will progress more quickly toward becoming a well-rounded percussionist.

The matched grip adapts very well to the drum set, especially the now popular melodic tom-tom set-ups, and to the increasingly difficult solo multiple percussion repertoire. The traditional grip evolved as a result of the snare drum being carried originally and exclusively on a sling. With the advent of newer devices designed to carry the marching drum "level," there may be very little need of the traditional grip. Many drum corps and marching bands now use the matched grip as a result of the newer carrying devices being available.

Inasmuch as today's percussionist is often expected to play a wide variety of instruments (and play them very well!) the matched grip has tremendous advantage in versatility and flexibility when moving from one instrument to another. While the traditional grip is in no way obsolete, the matched grip is recommended for training the total percussionist and indeed serves as the consistent approach to percussion education and performance for many success-

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When and How Long To Practice

Most musicians who plan to become professional players will practice at least four hours per day, perhaps even more while in college, conservatory or an equivalent level of study. Although it is a good idea to practice as often as possible, the following minimum guidelines are recommended: grade school/junior high - 45 minutes per day, high school - 1 hour per day, college and beyond - 2 hours per day. It is not wise to suddenly embark on long and intense practice sessions. Rather, the preferred method would be to gradually increase the practice session by one-quarter to one-half hour each day until the desired number of hours has been reached.

Some musicians prefer to practice early in the day when they are fresh and fully awake, while others prefer to practice late in the day or night when other pressing matters have been set aside and there may be fewer distractions. Another very real consideration may be times when facilities and instruments are available, especially in a university or conservatory.

How and What To Practice

The ideal practice session must consist of: a warm-up period, technical work, solo and ensemble literature, sight reading and perhaps finally, a "cool down" period to relax the mind and muscles before practice ends for the day.

Creating a good practice attitude is very important. The practice session should be viewed with enthusiasm, pleasure and eagerness to achieve, rather than a boring chore or drudgery. A positive attitude has direct influence on the levels of concentration, care and patience in a practice session.

Concentration involves the use of your complete mind. Do not think of other things while you are practicing.

Take care that you are indeed playing the correct notes, rhythms, dynamics, etc. Always check and double check to make sure that mistakes are not creeping into your work. Often it is more difficult to "unlearn" mistakes that have been practiced for a period of time. Students often learn pieces badly because they are impatient. Passages should not be played any faster than they can be played well. Instead of trying to learn a long piece all at once, divide it into sections, learning one at a time. Do not hesitate to count aloud. Finally, as it sometimes happens, do not become discouraged if you cannot play something as well today as you could yesterday.

Use of the Metronome

The original purpose of the inventors of the metronome was only to provide a reference with which tempos could be accurately measured and specified. There are various schools of thought among musicians concerning use of the metronome. "Practicing with a metronome" has been criticized by some musicians as "making you too mechanical." Still others maintain that only through discipline will freedom evolve. To acquire concert-performance-control of rhythm, with all its nuances, a knowledge of the subtle use of metronome technique is quite necessary.

The two primary uses of the metronome are: to set an absolute tempo (number of beats per minute) and to act as a guide in learning complex rhythms. Because percussionists are expected to have flawless rhythm and the ability to hold steady tempos, use of the metronome is absolutely essential. The value of using a metronome when practicing cannot be emphasized enough. Many performance problems related to "rushing" or "dragging" would be virtually eliminated by using a metronome for all practice sessions.

The metronome can be used in teaching memory of tempos. A composition is begun with the metronome and then the metronome is turned

off. Later during the playing at presumably uniform tempo, the instructor checks the tempo and can inform the student(s) exactly how much the tempo has drifted. Just as musicians can acquire a sense of absolute (or nearly absolute) pitch, musicians can also acquire a sense of absolute (or nearly absolute) tempo.

Training the muscles, eyes, ears and minds of young players requires enormous amounts of repetitive drill in order to achieve superior results. Unfortunately, many young people today, who are victims of the "immediate gratification syndrome," lack the necessary discipline to become truly good performers. There simply is no shortcut for the methodical, logical and gradual development of one's playing ability over a period of time.

Other Aids for Practicing

In addition to the metronome, other teaching and learning aids can and should be utilized as the need arises. The phonograph record is very useful for playing along with the record. To learn the symphonic repertoire, it is possible to play the percussion part along with the record. The conventional record turntable allows you to lift the tone arm and repeat certain passages over and over. The music minus one concept is a very good one, whereby all the parts are recorded except the part which you are to perform.

The tape recorder is especially helpful for recording lessons and practice sessions, then playing back to listen, analyze and critique your own ability. Another use of the tape recorder is to record the piano accompaniment to the solo or recital piece you are intending to perform. By practicing with the tape you will become more familiar with the piano accompaniment and learn exactly how your part fits with the rest of the music. The tape recorder has the added advantage of portability; many high quality models are available in every price range.

More recently, the video tape is a useful tool for practice and study. A number of very fine instructional video tapes have been made by outstanding professionals too numerous to mention here. When a video camera is available, you can record not only how you sound but also how you look, an additional aspect of performance. By viewing the video tape, one can readily recognize any physical problems in the set-up or in one's playing technique.

Conclusion

Finally, understanding styles of drumming is also an important aspect of practicing. It is unfortunate to hear a drummer play eight notes in strict fashion if the composer has indicated that a syncopated style is to be used. It is just as unfortunate as well as annoying to hear a drummer give a free syncopated interpretation to eighth notes if a strict and literal rendition is intended.

The best method of gaining control and technique of various drumming styles is to have experience in playing them in ensembles, which employ them most frequently. A well-rounded experience is essential in order to meet the demands of today's musical requirements.

Further Reading

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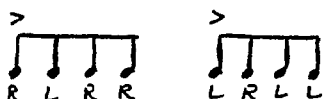
FOCUS ON EDUCATION - Percussion on the March

The Famous Paradiddle - John Wooten

What is a single paradiddle? A single paradiddle is four notes of equal value played one after the other using the sticking RLRR or LRLL. Usually the first note of the paradiddle is accented, but not always.

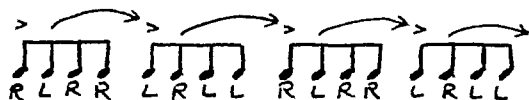
That is a simple definition of a paradiddle but there is a lot more to it than that. To play a paradiddle correctly with no accents is rather easy at a slow or medium tempo. Keep all of the notes at the same height (about two inches off the head) and make sure they are even both by rhythm and by volume. As you pick up the speed you must start bouncing the diddle which takes a bit more control than sticking it at slower tempos. All of the control comes from the wrist and fingers. Remember to relax! As soon as tension sets in then the paradiddles will become uneven.

The accented paradiddle is a little more complicated.



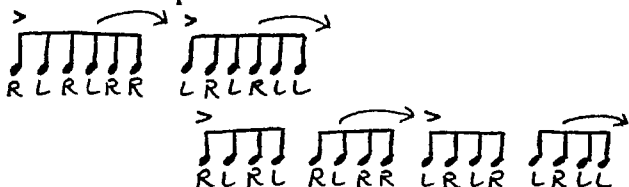
The accent should be a nice even stroke and not forced into the head. For now let's make the accent approximately 16" off the head but keep the interior notes at 2". After the accent is played, the stick must be squeezed for a split second so that the stick doesn't rebound too high for the unaccented diddle to follow.

The second note of a single paradiddle sets up the accent of the following paradiddle. To get a smooth stroke and fluid sound, begin to lift the stick immediately after the second note of the paradiddle is played. This sets up the accent for the following paradiddle.

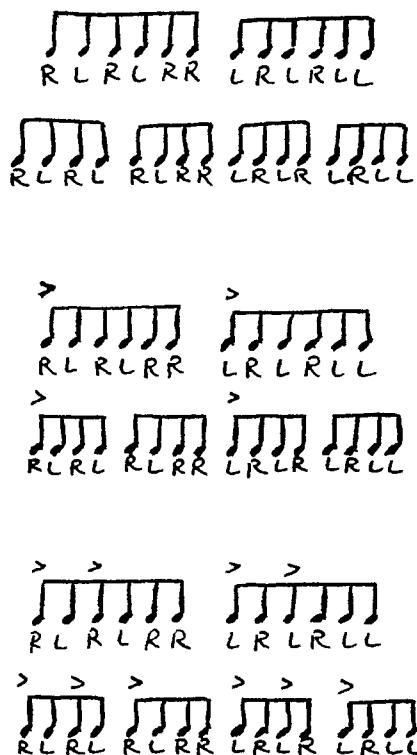


You are actually lifting the stick while the other hand is playing the diddle. Make sure the motion is smooth. You will tend to jerk the stick up as you play the two taps on the opposite hand. The stroke should never come to a complete stop. At slow tempos, it will feel as though you are underwater, but as you speed up the tempo it should feel more natural.

The double and triple paradiddles require the same technique only the lift comes a little later. The lift always occurs on the tap before the diddle.



There are three ways to play double and triple paradiddles.

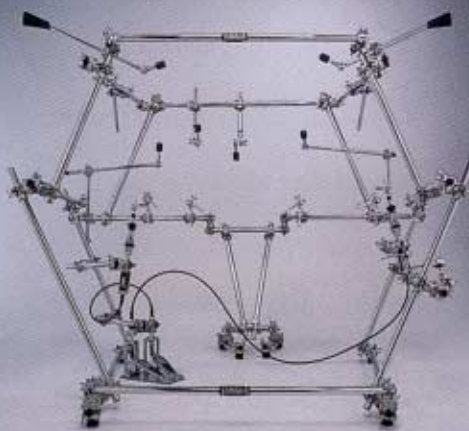
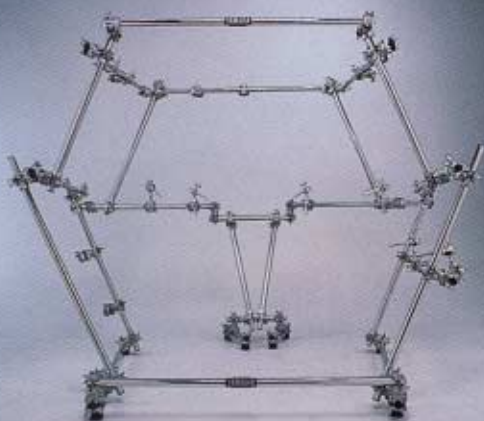


Playing paradiddles with the correct technique at a slow tempo will enable you to play them much faster and much smoother. To work on speed, increase the tempo until the paradiddles become uneven then back the tempo down about ten beats per minute. Work on them at that tempo for a few minutes and then begin to increase the tempo again until they become uneven. Repeat this process several times a day and before you know it, you will be playing paradiddles as fast as you can play a double stroke roll.

John Wooten is currently Percussion Coordinator for The University of Iowa Bands. In addition to teaching and writing for the Hawkeye Drumline, John also directs the Iowa Pep Band during the basketball season. A native of Lafayette, Louisiana, John received the Bachelor of Music degree from the University of Southwestern Louisiana and the Master of Music degree from North Texas State University. As an instructor and/or performer, John has been associated with five P.A.S.I.C. Marching Percussion Forum champions. For the last three years Mr. Wooten has served as the Percussion Caption Head for the Phantom Regiment Drum and Bugle Corps from Rockford, Illinois.

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FOCUS ON PERFORMANCE - Orchestral Percussion

Finally a Solution to the Berlioz

- Michael Bayard

Any ambitious orchestral percussionist, at some time in their career, will perform Hector Berlioz's *Symphonie Fantastique*, and be confronted with a most challenging and often hopeless task: Procuring the great church bells which Berlioz calls for in his score to this powerful and dramatic work.

Before discussing the selection and procurement of these bells, let's take a look at the actual published part:

Berlioz specifies "Dué Campane in Do-Sol" (two bells tuned to C & G). This bell part occurs in the fifth and final movement of the work, which is entitled *Dream of the Witches' Sabbath*. The young artist (who is the principal character in the *Symphonie Fantastique's* accompanying program) has taken a large dosage of opium in hopes of killing himself. Instead, he succeeds only in inducing horrible nightmares. In *Dream of the Witches' Sabbath* the hero hallucinates about witches indulging in a frenzied dance around his coffin, a dance which ends with a mock funeral (Ewen 1949, 91). The church bells are heard introducing the "Dies Irae" theme (a medieval Latin hymn which is sung in requiem masses - a hymn about the Day of Judgement). In the opinion of the author of this article, Berlioz, the intense, eccentric, profoundly ingenious man that he was,

established in the background this institution of the Church, with its sacred hymns and tolling of bells, and juxtaposed in the foreground, this evil, satanic ritual-dance. The effect of this coupling is truly haunting and even in the mind of the intellectual, a fascinating and disturbing dichotomy is created.

After the percussionist has, a) studied the programmatic elements of *Symphonie Fantastique*, b) researched

significant biographical facts regarding Berlioz and this work, and c) studied the orchestral score while

^{*)} Wenn keine Glocken hinter der Scene vorhanden sind, mehrere Klaviere im Vordergrund der Scene.
A défaut de Cloches derrière le Théâtre plusieurs Pianos sur l'avant scene.
If there are no bells behind the scene, then several Pianofortes in the front of the scene.
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listening to several recordings of the work, he or she will develop an overall concept regarding the bells. Additionally, several questions will now come to mind: What kind of bells should I use? Where can I get the bells that I feel are suitable? What bells are available? Will tubular chimes work? Well, you are not alone when you ponder these questions and try to find a solution. They are questions that have challenged percussionists and plagued orchestras

everywhere in the world for at least a century. As a matter of fact, the author of this article has pondered these questions at least three different times in his orchestral percussion career, and he hopes, in this article, to address them by chronicling the frustrations, the victories, and the overall experiences he has had with these bells and the Berlioz *Symphonie Fantastique*.

Legend has it that Berlioz himself had to borrow a couple of cast bells from the Paris Opera for the first performance of the work in 1830. The story continues with the insanely determined composer hauling these prodigious, enormously heavy church bells in a wheelbarrow to the concert hall!

Interestingly enough, Berlioz, while composing the work, must have realized the difficulty in procuring suitable bells. In the score and in the printed "Campane" part, he provides an alternative, which upon closer inspection and assimilation is even more outrageous:

(You could imagine your stage manager's expression upon request from the Music Director to provide "several" grand pianos, and place them downstage of the orchestra!)

The following is an account of the first professional experience that this article's author has had with *Symphonie Fantastique* and the church bell dilemma. This account is given because it reflects the thought processes and methodology that any



Two massive Deagan tower chimes (weighing 350 and 500 pounds respectively), once part of the historic carillon in Sacramento CA, were suspended freely and brought back to life for the Berlioz *Symphonie Fantastique*.

young professional percussionist might employ before and during their first encounter with this work:

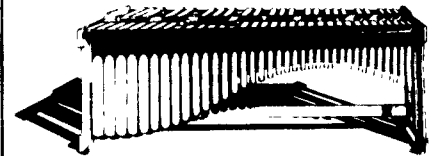
After an in-depth study of the score, recordings of the work, the accompanying program, and biographical data on Berlioz and the *Symphonie Fantastique*, I set out on acquiring suitable bells for our orchestra's performance of the work. (I would recommend that the percussionist start thinking about this many weeks prior to the performances.) I knew that standard orchestral rack chimes (1 1/4" or 1 1/2" diameter tubes) just wouldn't produce enough sound. I

had briefly entertained the thought of removing the C natural and G natural tubes from the rack and suspending them freely on a separate apparatus, but was quickly dissuaded when I realized that I couldn't use the largest C natural tube: to achieve the correct sequence of pitch, C natural one octave above middle C and G natural one octave above middle C had to be used, and they were just too small. [Note that the range of a standard set of orchestral rack chimes is middle C to one and a half octaves above middle C, sounding same. I had heard from a colleague that the Oakland sym-

phony owned a separate G natural tubular chime (same diameter as standard rack chimes, but extended length) that sounded G below middle C.]

This extended G natural tube might work with the lowest C natural tube on our rack; thus we would have middle C natural and G natural below middle C. I asked our stage manager to procure this extended G natural tube as one alternative. While he was in the San Francisco bay area, we asked him to also pick up the San Francisco Opera's bell plates tuned C natural and G natural as a second alternative. (Bell plates are roughly-tuned slabs of metal, and that's what they sound like. We immediately eliminated them as an alternative upon striking them, and hearing the resulting horror!) As a third and final alternative, in case the Music Director was still unhappy, I borrowed an electronic carillon unit from Arthur Wilson at Maas-Rowe

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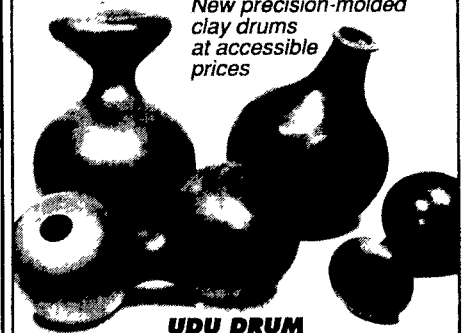
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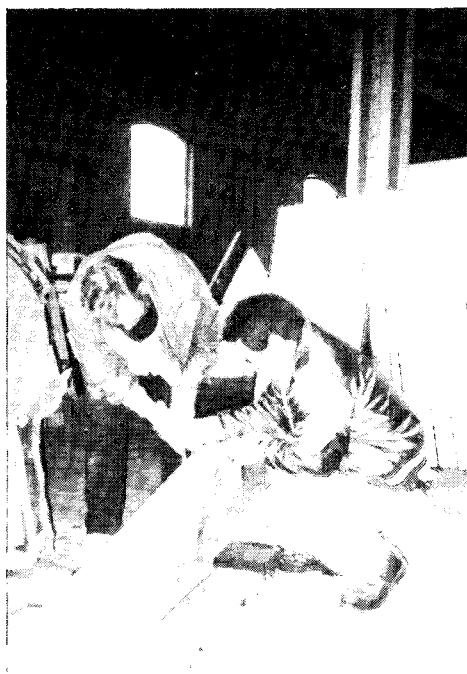
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The 16 bells that were once the Memorial Auditorium's carillon, had been removed and crated ten years ago, and are resting in this old museum warehouse. With the supervision of Michael Bayard, Sacramento Symphony State Manager Larry Stanfill and company locate the necessary pitches and begin opening the crates.

Carillons. This unit is an easily portable keyboard cabinet (about the size of a celeste), which consists of hammers actually striking "tone bars" which are then electronically amplified. It is, in my opinion, the most authentic electronically-produced church bell sound I have ever heard. (Much preferred to any keyboard synthesizer reproduction). These electronic carillon units have been and are presently being installed into church establishments throughout the country (the carillon keyboard console is placed with the church's organ console; the speaker units placed in the bell tower). For reasons of practicality, electronic carillons are replacing the manually-pealed cast bell arrangement in many of these churches. (The next time you hear the Westminster peal coming from your local church, it may very well be the electronic carillon producing the tones. Only a fastidious ear can detect the difference, which has something to do with certain overtone distortions that come from real bells. Hopefully I can dedicate a subsequent article to this discussion!) In any case, here is how it stood: We now had the two tubular chimes suspended freely (standard diame-

ters, extended G tube), and we had the electronic carillon keyboard and amplification unit. Now it was time for the Music Director to hear them, unaccompanied. He went out into the hall, and requested that the respective C and G notes on the electronic carillon keyboard be played - I

did just that, and in the correct rhythm and sequence of the actual part. The Music Director's response, after hearing the tones, was something like this: "It's a stunning reproduction of real bells, but it's not quite right; it's too pure, the tone is not



After ten years in storage, and only myths supporting their existence, the huge G natural bell is finally revealed.

quite correct." Then he requested the tubular chimes to be sounded. I responded with the roundest, warmest tone I could produce from these chimes (aided by a layer of moleskin over the rawhide hammer). His response went like this: "There's something about the attack that I like; the realism of a hammer striking a bell is quite preferable to the electronic bell tone attack - but, obviously, the resulting sound is too small." After some discussion, the Music Director arrived at his decision, a decision that was to seal our fate: He said something like this: "Wouldn't it be nice if we could have the combined texture of the hammer striking the tubular bells with the resonance of the electronic carillon tones. I would like them to be played simultaneously." These words "I would like them to be played simultaneously" were to remain embedded in my darkest subconscious for years to come, and were to reflect a most unforgettable performance nightmare for me and my assistant. I cannot tell you how difficult it was to precisely coordinate the attacks of hammered tubular chime strokes by one player, with the fingered key strokes (on a miniature keyboard) by the other player, all the while paying implicit attention to the conductor, the tempo, the music, the notes and the striking surfaces of the instruments (this was especially hard on the miniature keyboard). It was a futile effort, and very disturbing to all parties, including the Music Director. We all realized, after the concerts, that a solution to the Berlioz bell dilemma had still not been found.

Five or so years had gone by since that unforgettable incident with the electronic keyboard carillon and the tubular chimes. Now, once again, it was time for the *Symphonie Fantastique* to be scheduled on a subscription series. I had heard a local legend about a massive Deagan carillon system (also call Deagan tower chimes) that was once housed in the Memorial Auditorium in Sacramento, California. It consisted of 16 huge bronze tubes (weighing about 500 pounds each, some so long

as 12 feet and as much as 6 inches in diameter) which were hung in a separately constructed tower atop the Memorial Auditorium. They were mechanically activated from a keyboard located at the auditorium's main organ console. The following is an extract from a carillon report (Dated Feb., 1986) submitted to the Sacramento History Center by michael Williamson, Director of Technical Information, Deagan Carillon Association. The report was on and about the historic carillon in Sacramento and its proposed transfer to Washington D. C. to the Smithsonian Institution:

"The History of the Carillon from Sacramento"

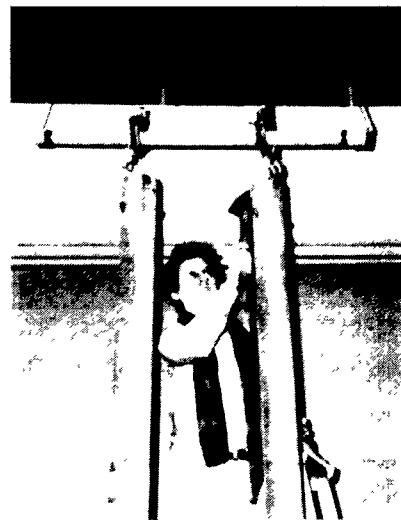
The carillon was located at the Sacramento Municipal Auditorium on the corner of 14th and J streets in 1927. It included 16 bells of the "single tone" type (those that do not have their harmonics tuned to the prime tone", dampers, and a special Westminster chiming device that played the *Star-Spangled Banner*. The system worked fine until about 1939, when someone forgot to wind the clock (which must be wound about once a week), which threw off the setting for the automatic setting for the playing of the *Star-Spangled Banner*. One night the *Star-Spangled Banner* played at about

10:00p.m., waking up the governor, whose house was 2 blocks away. Never-the-less, the Westminster device was disconnected. The carillon was occasionally played from the keyboard for special events. The last time the carillon was officially used was on July 4th, 1976, when at 12:00 p.m., the *Star-Spangled Banner* was played for the last time.

In the middle of 1979, the Auditorium had the carillon removed, so they could reroof the building. The carillon was removed in about 10 days by Hal Wilmunder, P.O. Box 491, Carmichael California. Part of the carillon lay in storage in the Sacramento History Center, 1930 J St., Sacramento Ca., 95814, and the rest of the carillon, including the bells is at an ancillary warehouse at the corner of 5th and H Streets, where it has been stored since its removal."

Through certain means, I had found out about these herculean bells that had been crated and stored in a warehouse for almost 10 years. I was determined to get two of those bells for the Berlioz. . .

After much inquiry and discussion with the city of Sacramento's Museum and History Division, I was initially disappointed. The Director of the museum kept saying that the



Using a 14 inch sledge hammer with adhesive moleskin on the striking end, and having no idea what to expect, Mr. Bayard vibrates and sounds the huge bells.

bells were just too big - he said it would take four men to carry even one tube! Additionally, the tubes were crated individually, and were lying in this old, out-of-the way warehouse. The director was not even sure that the crates had been marked with the pitch of the bell that lay inside. It all seemed a futile effort to me, but with the support of Music Director Carter Nice, and the efforts of our Stage Manager Larry Stanfill and crew, it became a reality. . .

One December morning, we were to meet at this old warehouse: Four stage personnel, myself and a representative of the city's museum. We didn't know what to expect as these huge, rusted bay doors were unlocked and forced open. I scanned the interior of this warehouse. Obscured by the splintered remains of an historic Sacramento riverboat were the crates containing the bells.

The difficulty of locating, uncrating and removing the two necessary pitched bells is a memory that our stage manager would rather not recall. The two bells were brought over to the theatre and suspended on a one-ton hoist behind the stage. I had absolutely no idea what to expect them to sound like! It was a very exciting time. The director of the museum had mentioned that these bells were mechanically struck with "500 pound hammers" (although his estimate might have been slightly exaggerated, I got the point). I knew in advance that no standard rawhide or other chime mallet could even start to vibrate these almost solid-bronze monstrosities. I bought a 14 inch sledge hammer, and to avoid metal on metal, I had covered the striking end of the hammer with adhesive moleskin. I ascended the ladder that was placed near the suspended bells. I began vibrating the tubes at what I could sense was the striking point - from the sound I heard, I knew, at that point, we were going to make this thing happen. When the tubes were thoroughly vibrating, I forcefully hammered each bell, contacting the exact point that the mechanically-activated

hammers had once engaged - the resulting sound was enormous and dark!

Suffice it to say that these two Deagan tower chimes were a big hit for the Berlioz. I can say, with some confidence, that Hector himself may have been pleased - and isn't that every orchestral percussionist's aesthetic goal?

Before concluding this article, I will mention some very functional alternatives to this problem of bells for the Berlioz: For the few orchestras that can afford them, the ideal solution would be the purchasing of two cast bronze bells (liberty-bell shaped) tuned to the necessary pitches. The I. T. Verdin Company of Cincinnati, Ohio is one of the few, or possibly the only bell foundry left in the United States that is still manufacturing cast bells. If an orchestra decides to purchase cast bells from this company, several pitches are available. Also, the bells are provided with "special stands to have the strike point 29" above floor level."²

Another effective alternative to the Berlioz bell problem are the large Deagan rack chimes of the past (they are hung in one straight row). The diameter and length of the tubes are quite larger than the standard rack chimes available today, and the resulting tone is not only bigger and darker, but has cast-bell qualities.

In concluding this article, I was compelled to quote an excerpt which was extracted from the program notes to a certain compact disc recording. This recording was the Berlioz *Symphonie Fantastique*, performed by the Cleveland Orchestra under the direction of Lorin Maazel. The following excerpt summarizes the efforts of Principal percussionist Richard Weiner and Telarc sound engineers. It portrays in words the most valued objective in an orchestral percussionist's world: achievement of true artistic integrity - to the composer, to the score, and to one's self:

"Bells from a Distance"

The bells tolling in the fifth movement of this recording are part of the McGaffin Carillon, located in the 80-foot tower of the Church of the Covenant, one-quarter mile from Severance Hall, the recording site. They were sounded and recorded in real time through a hook-up devised by Telarc engineers.

The principal percussionist of the Cleveland Orchestra, Richard Weiner, stationed himself in the bell tower, where he sounded the bells mechanically by means of a keyboard linked to the bell clappers by cables. Two bells were used, the G4 1411 pounds and more than 40 inches in diameter, and the C3 595 pounds and more than 30 inches in diameter.

Linked to the concert hall via a 1500 foot cable, each bell was individually miked, and the signal sent down the line to a Neotek console in the Severance Hall control room. (The threatened thunderstorm predicted for the time of the recording session never materialized, thankfully, thereby assuring a fairly noise-free environment in the open bell tower.)

Besides the sonic authenticity afforded by this arrangement, recording the bells at the same time as the rest of the orchestra helped assure a greater degree of musical integrity."

Michael Bayard is currently Principal Percussionist and Assistant Principal Timpanist with the Sacramento Symphony. He is Music Director of the professional dance company Jazz Works, and is President and Founder of Baze Productions. His education includes the Julliard School in New York and the Curtis Institute in Philadelphia. Additionally, Mr. Bayard is the Editor of the Timpani column for Percussive Notes.

¹ This information received from D. Kern Holoman, eminent Berlioz scholar at University of California - Davis.

² Extracted from a letter written to author of this article by I.T. Verdin Company, (letter dated: 5/19/86).

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FOCUS ON PERFORMANCE

Journey to Basel, a two-part introduction, Part I- *Jeff Klein*

In February of 1988 I had the opportunity to visit the city of Basel, Switzerland for the annual Fasnacht, or Winter Carnival, celebrated for three days, beginning at 4 a.m. on Shrove Monday. This event surpasses all others in importance and level of participation by the town's populace. Somewhere in the neighborhood of twenty thousand people are involved in a direct way, of which over two thousand are drummers. In a city of three hundred thousand folks that's possibly the highest percentage of drummers in the population anywhere in the world.

The music of fife and drums has been a passion of mine since I was a child and my earliest experiences as a drummer involved marching with a field drum on a sunny day, somehow trying to stay in step, in line, and play a five-stroke roll and keep my hat on at the same time. There was an an-

nual fife and drum Muster held nearby where I was able to see groups from all across the Eastern United States. Later I became acquainted with cane-fife and drum music from the states of Mississippi and Georgia. I played in two Scottish pipe bands in the Detroit area for several years and was fortunate to be able to study in a summer Gaelic Arts program at Northern Ontario College in Timmins, Ontario, instructed by Alex Duthart, the great Scottish drummer. He was a fine, articulate teacher, a brilliant performer and composer for his instrument, his beatings always concise and swinging. Those two weeks of intense involvement with a master drummer, at a time when I was just beginning my learning of this style of drumming, has had a lasting impact upon me and led to many other areas of music.

It was a dream come true to finally be

able to visit the drumming center of Basel and experience the magic of the time. At the gathering of people at four in the morning in the city square for the opening of Fasnacht. Everything is quiet and dark, the collective anticipation is intense. Then colorful lanterns and the masks of the marchers are lit, the sounds of thousands of fifes and drums fill the air, commencing three days and nights of festivities. It is said that there are two kinds of Basel citizens: those that participate in Fasnacht and those that leave town during Fasnacht. Work on the following year's carnival begins almost immediately. There are several kinds of groups that participate in the events, from drum and fife groups called 'cliques,' to those that just march in costume with banners and towering lanterns, elaborately painted with satirical caricatures and slanderous rhymes. It is a time when everything is made fun of; nothing is sacred. Poetic commentary set to the sing-song of a popular tune, ridiculing figures in the news or events of the day, is recited to appreciative crowds. There are senior and junior drum and fife groups with 28 large corps called Stammcliques, averaging thirty members with an equal number of fifes and drums for balance. I did witness one very large ensemble of some forty drummers and forty fifers. The sound was awesome, the size of the group giving that extra density to go along with the precise execution and unswerving momentum of the tune. The effect of having the sound of the drums and fifes ringing in your head, with groups criss-crossing their way through the winding city streets in endless succession, a din of rhythm and melody reverberating off the city walls, for three consecutive days and nights, was mesmerizing. Wondrous tonal collisions and cadential crossfire resulted from the merging of the marching ensembles.



Collection of antique Basel Drums

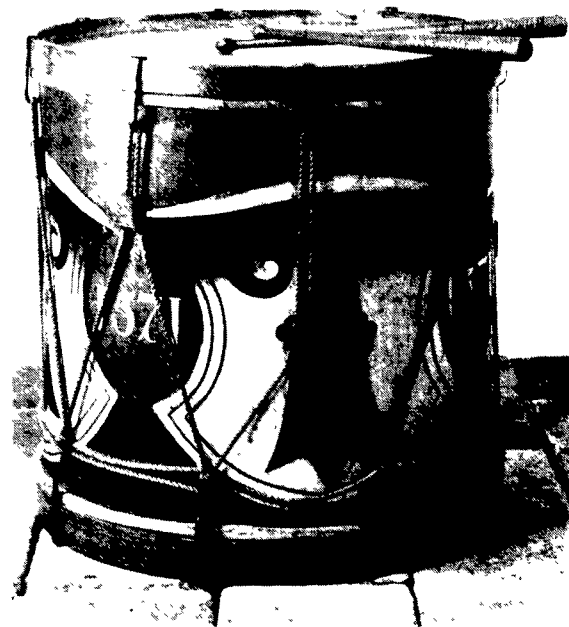
In stark contrast to the more martial music of the fife and drums, there is another kind of musical outfit that deserves mention, the Guggemuusig bands. The best way I can describe it is like crazy, drunken football half-time music. The music is delivered loud and enthusiastically with tunes ranging from 'Down By The Riverside' to 'C-Jam Blues' to cha-chas or Italian marches. The drummers have a variety of mobile setups with conventional snare and bass drums, tom-toms, roto-toms, cymbals, bicycle-horns, and assorted noise-makers to use in the primarily brass bands. The Gugge bands were still going strong three days after the main celebrations had passed, suddenly invading a club and blasting out tunes until rewarded with a round of beers for their efforts. They put as much work into their performances as do the Stammcliques and the people love and appreciate both musics. On Tuesday there was a special parade for the children. It was a common sight to see a youngster with a miniature Basel drum standing alongside the passing parade beating in joyous agreement with the spectacle. The supply of future drummers is assured. The drum and fife are well-respected and hold a special place in the hearts of the people of Basel.

Later in the week I was able to arrange meetings with Basel drummers Alfons Grieder (the renowned virtuoso and student of Dr. Fritz Berger), Rolf Schleichach (a professional drum-maker, teacher and performer), and Ulrik Boni (an artist and painting-instructor and member of the same drum-clique as Mr. Schleichach). Over a fine lunch and good beer, hosted by Mr. Boni, I was introduced to Mr. Schleichach and several other drummers that dropped in to say hello, hearing that an American drummer had come for Fasnacht. We had an enjoyable visit and managed to communicate well between their command of English and the little bit of German that I knew. The discussion heated up when I produced some drum scores of American rudimental drumming, Duthart beatings,

and Steve Gadd transcriptions written in Basel notation. We discussed different aspects of the notation and rudiments used in the Basel style.

After this meeting I went to meet with an American musician, a classical guitarist originally from the Los Angeles area, now living in Basel, named Dell Hamby, that I'd met during the first day of Fasnacht. After coming to Basel to study, he

1968, published by the Ludwig Drummer, and two recordings of his, one of Basel drumming in an orchestral setting, the other of a steel drum band that he performs with. Mr. Boni departed and Mr. Grieder invited me to visit the cellar where his drum-group, the Vereinigte Kleinbasler Stammclique, rehearsed. This particular clique is the oldest in Basel, founded 104 years ago. He fielded my questions on the historical origins



elected to stay and met a Swiss woman, whom he married, and is now a permanent resident of Basel, working as a professional performer and teacher. Ulrik Boni accompanied me, since a subsequent meeting with Alfons Grieder had been arranged in the same place, and he knew Mr. Grieder well, making for a pleasant and easy introduction. I was aware of Mr. Grieder's stature within the Basel drumming community, being one of the most distinguished pupils of Dr. Berger, and had a recording of him demonstrating examples from Berger's introductory lessons and four solo drum compositions. It was an honor to meet him and spend some time together. He was very open and gracious and brought with him the article on the history of Basel drumming that he had written in

of Basel drumming and told me something of his own background. A biologist by profession, counseled at a young age by his father to pursue a steadier means of survival than a musical career. As it turns out, Rolf Schleichach is the only full-time professional Basel drummer. Virtually everyone's involvement is on an avocational basis. Mr. Grieder began his study with Dr. Fritz Berger at the age of ten and developed his skills to truly high levels, continuing on as a teacher, clinician, composer, and organizer of a drumming group known as Radabang, famous for combining drumming and stick trickery.

In his article on Swiss drumming, Mr. Grieder makes reference to a quote, "To stand still is to step back," the



Basel drum, fife and drum major's baton in Basel Historical Museum

same is true for Basel drumming." I found him to be encouraging and forward-looking when I showed examples of adapting Berger notation to the drumset and spoke of writing rhythmic instructional software for computer-use in this system.

We had a lively discussion over a good bottle of Warteck beer and the time came for a little playing. I asked him to play D'Ysebahn Chemin de Fer-Railway, which is a series of mostly continuous-roll phrases that emulate the rhythms of a moving freight-train, even its passage through a tunnel, and rail shocks. He rolled up his sleeves and let rip an astonishing performance in control and endurance, and made a convincing musical statement of a train-ride.

It was truly a fine meeting with a great exponent of Basel drumming and a warm person, very willing to share his knowledge and experience.

The following morning I met with Rolf Schlebach and Ulrik Boni at the building that houses Rolf's drum school and drum manufacturing workspace to do some playing for each other. I played some examples of American rudimental drumming and Scottish beatings and Rolf and Ulrik performed the "Ueli," a solo in

the third volume of Basel drum music, recently published (1983-Trommelveilag, Basel).

Both American and Swiss styles have many rudiments in common and execute rolls in an open fashion (RRLL) as opposed to the closed, buzz-roll of the Scots. There are similarities between the drum dimensions (16 x 16) of the Basel and American Colonial drum and in the fact that both use the rope-tension method for tuning the drum. Rolf Schlebach is involved in the manufacture of several models of Basel drums and a line of drumsticks in addition to teaching in his drum-school, working with the drum-clique (the Verschnuifer), and playing steel drums and marimba.

I asked whether improvisation was involved to any degree in the drumming and found that that was rarely the case. Beatings are written with the idea of fitting the tune and performed from memory as a set score or in the case of solo playing, usually within a structure of 8-measure repeated parts in 2/4 time. There was the occasional drummer marching alone in the midst of the convening groups, stepping to his own cadence, in full costume and mask, earnestly beating his private contribution to the Lenten catharsis. It is common for a drummer to have a number of fa-

vorite solo pieces memorized and at his disposal for certain occasions.

Though rudimental drumming in both Switzerland and America have their roots in military service, and, indeed the modern orchestral section owes a great deal to cultural borrowings that are the by-product of war, both styles have evolved beyond their often functional role into something with its own intrinsic value. Drummers' roles expanded beyond that of keeping marchers in step and became worthy of concert focus. Musical developments continued, becoming more varied and increasingly complex. One can note cross-pollination between the drumming styles as rudiments from one are incorporated into another and given different treatments.

In both Swiss and Scottish drumming the growth of more complex beatings has led to a practice referred to as "cramming" because there might be a lot of notes "crammed" into the part, more of a technical display than a partner to the tune being played. Also the more difficult writing is harder to play as a section, in unison. Often a corps may be playing a score of a simpler nature very well and have a more satisfying result than a group playing the most complicated beating, either because the writing is beyond the ability of all members to play it together or it detracts from the tune the beating is set to. It is analogous to a drummer in a jazz group that plays fills where simple time-playing might be what suits the tune better. Even in the case of solo drumming, where the score is not following the melody of a tune, and the drummer might give freer reign to rudimental invention, intelligibility is the key. Sometimes less is more.

Through pipe band drumming I first started using a system of notation of drum music that the Scottish borrowed from the Swiss (in large part due to the efforts of Alex Duthart) invented by Dr. Fritz Berger, the noted drummer and teacher from Basel. Dr. Berger first published his

"Instructor for Basel Drumming" in 1928. The system involves the use of a single line with notes placed either above (for the right hand) or below (for the left hand), giving one at a glance both the sticking and the duration. The inadequacies of conventional notation I always found frustrating and unnecessarily limiting. To some extent there will always be aspects of performance that elude our grasp but here is a system that is readily intelligible to both beginner (as I've found in private teaching) and the more advanced drummer, capable of articulating the simplest to the most complex rhythms, also easily adaptable by either the right or left-handed drummer. This system is applicable to multi-surface percussion setups and the drumset and very useful to the composing drummer. Please refer to the accompanying text for a more detailed look at this system.

Alex Duthart was responsible for incorporating various Swiss drumming movements into his scores to the pipe tunes in addition to his adoption of Berger's uni-line system. While several particular stylistic differences exist between Scottish and Swiss drumming (and even with areas of Switzerland) they are both vital, living traditions with much to offer the serious student.

It is interesting that the uni-line system has proven to be of value to three different schools of drumming in Europe (the French also use a similar system), yet remains little-known in America. We continue to notate non-pitched drum music on a five line clef, which in the case of snare-drum music is irrelevant, and have come up with little in the way of standardized notation for one of our greatest contributions to music, the drumset. Witness innumerable drum books, each written in their own undecipherable code, shackled by the limitations of the clef to adequately express the complexities of a multi-percussion setup, and also to deal with aspects of sticking. The area of sticking gets the least attention though it is so crucial to the sound produced. Vary the

sticking; change the sound, or the feel. For example, there are 8 ways to stick a group of 3 beats (RLR LRL RRL LLR RLL LRR RRR LLL). Apply that to 13 and you will be counting for a while. A precise visual system awaits our use and adaptation to our own needs.

We are long overdue in abandoning the use of the same clef as pitched instruments and the archaic practice of R and L placed below the rhythm, requiring one to split one's attention to simultaneously read both the duration and sticking (if even indicated). Why make music difficult to read and continue to use a system that doesn't accurately reflect the intricacies of what your hands are doing in producing a sound?

I can testify that after ten years of working with this notation and coming up with my own solutions to different problems in adapting it to the drumset, it remains highly useful and is ever-present in notating my own writing or in transcribing the playing of other drummers. The next issue of *Percussive Notes* will include an introduction to this system, beginning with various rudiments to be played on one surface, say, your snare drum, and then adaptation of Basel notation to the drumset.

I encourage all drummers with the interest, to become familiar with the drumming tradition of Switzerland. You will be well rewarded by contact with this rudimental style of drumming with roots that extend back seven hundred years and through its evolution it has a great contribution to make to the present in Basel notation.

One day I hope to return to Basel for extended study and to participate in the magic of Fasnacht, and march in a line of masked drummers. A special thank-you to Pat Thomi, a guitarist based in Los Angeles and from Basel, Switzerland for his help in making contacts with the drumming community there.

Appendix 1

Music

Instructor for Basle Drumming - Dr Fritz Berger
Trommelmarsche vol. 1-3 (drum solos & five-tune beatings)

Recording

Alfons Grieder - Das Basler Trommeln (contains Berger's Instructor & four solo compositions)
Available from: Musik Hug, Freie Strasse 70, Basel, Switzerland, Tel. -061/23 33/90
Basel drums and drumsticks: Rolf Schleich, Rebgrasse 35, 4058 Basel, Switzerland, Te. -061/32 30 80

Places to Visit in Basel

Sammlung alter Musikinstrumente, Leonhardsstrasse 8, Tel. -061/22 05 05 (fine collection of instruments of centuries past)

Barfusserkirche (Basel Historical Museum) Barfusserplatz, Te. -061/22 05 05
Kunstmuseum (Art Museum) St. Alban-Graben 16, Te. -061/22 08 28

Haus zum Kirschgarten, Elisabethenstrasse 27/29, Tel. -061/22 13 33 (Museum of porcelain, glass, period rooms, watches & compasses)

Café Frey - across the street from Bahnhof (train station) (excellent coffee, pastries and finger sandwiches)

Atlantis Café (variety of live music)

Rebhaus Restaurant (good local food and beer)

Roma Restaurant (best pizza in Basel)

Jeff Klein is a composer/journalist/percussionist. He received his MA in composition and percussion from the New England Conservatory of Music. He has studied with Rodger Ryan, William McKinley, Frank Epstein, Harihar Rao, Alex Duthart and Allen Smith.



Jeff Klein

The Philadelphia Connection



Michael Bookspan, Principal Percussionist, The Philadelphia Orchestra, Professor, Curtis Institute of Music.



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FOCUS ON PERFORMANCE - Symphonic Percussion

Preparing the Snare Drum Part to Scheherazade - *Richard Brown*

One of the most popular excerpts on audition lists is the snare drum part to Scheherazade. Because of the regularity with which the excerpt appears, I have decided to approach this article in a two fold manner. In addition to discussing and offering some performance suggestions, I will also discuss my approach to practicing and preparing this excerpt for an audition. As I'm sure you are aware, it is a much different circumstance playing an excerpt at an audition than in an actual performance situation. I feel that it takes an entirely different mind set to play on the stage by yourself and be able to show the audition committee that you really "know" this piece well, and knowing what you are doing is connected to what the rest of the orchestra would be doing. It is my opinion that when playing an audition, it is this sense of connection that really helps to make a successful audition experience.

In learning the Scheherazade "licks" both for audition and performance, I have created a series of warmup exercises that come directly from the music. Letter D in the third movement is our first encounter. I have

three exercises that will help you play this repetitive measure well every time. First, I play just a triplet pattern on the second and third beats: (see example A). I play this pattern over and over at a very soft dynamic making sure that all four notes sound exactly the same. Be careful that there is no accent on the third beat. Although this seven stroke role occurs in a very short space (over the course of one beat) it is important not to compress it so much that it appears to the listener (audience, conductor, audition committee) to be a closed roll. The next exercise that I practice is to take that same triplet pattern on beats two and three and play it with a double stroke on each of the triplets, thus creating the open seven stroke roll that the composer calls for. To insure that I am duplicating the exact rhythm of the triplet when playing the double strokes I suggest four measures of triplet alone: (see example B) and then four measures of the triplet with a double stroke on each triplet note (see example C).

Two very important things to remember when practicing this half measure is (1) do not put an accent at

the end of the "open seven stroke roll" on the third beat. (2) Do not play the roll as a multiple bounce roll, being careful that it does not come across as a closed seven stroke roll. This might be a good place to mention another consideration when playing an audition. Putting good musical ideas aside for just a moment, it is important to consider that when playing for an audition committee, they are usually not made up of only percussionists. Committees are generally made up of musicians from all sections of the orchestra. The snare drum is the only instrument that could interpret this figure (see example D) as (see example E). All other instrumentalists when seeing (see example F) would play seven separate notes even if there were a slur sign over it. . . they do not know about seven stroke rolls. They see seven notes and they expect to hear these seven notes that the composer has written. This does not only apply to the committee members, but also the conductor. That is why when working on this half measure, it is important not to play a closed roll, but to play it open to create the seven strokes as intended by the composer.



A, B & I



D



C & J



E



F

Now let us talk about the second half of this famous bar. I find it best to play the three eighth notes with the same hand, for me I use the right hand. I prefer to play these three eighth notes exactly even with no inflection on any of these three notes. However, it is sometimes played

with a little emphasis on the fourth beat with a slight diminuendo on beats five and six. These nuances should only be suggested and taken with a grain of salt, and should not be played as a heavy accent with a real obvious diminuendo. The third exercise for letter D is (see example G), repeated over and over or if you prefer (see example H). It is best to be able to play this both ways so if a conductor requests one or the other way you are able to do it. Remember if you use the accented version it is only a slight nuance, not a heavy accent. Finally I put the two sections together first practicing with the triplet pattern then doubling the triplet notes. A quick review of the exercises are as follows: (see examples I, J, K, L and M). Remember that it is important to practice this with a metronome and to play it with a soft (pp) dynamic. To accomplish a nice, full sound on the snare drum that is soft, but not thin, I prefer not to play at the edge but about two inches in from the rim and use good technique to control the volume.

Now that the technical aspects of this tricky measure have been mastered, let's talk about the musical ideas. First, remember that when you first enter you are playing a solo, and a decrescendo occurs over the first two bars. Start with confidence at a dynamic level that is soft, however loud enough that will let you accomplish a good decrescendo to a pp level.

Make sure that you have good control and that the next eight bars are a accompaniment to the clarinet. Also remember... (this is missing from the excerpt if you are using the Golenberg book) that there is a crescendo over the last four bars which helps round out the phrase and bring you to a nice close at the end of the clarinet melody.

The next section that we need to work on is the fifth bar of F which comes back again after H. It is my interpretation that the predominant notes in this lick are beats 1, 3 and 4. It is important that the ruffs come as close to the main note as possible to really define the rhythm. (see example N) When practicing this lick, I divide the measure into two parts and create two warmup exercises. First I practice just the ruffs (see example O). I like to put a little emphasis on the third eighth to shape the phrase a little. This accent also goes along with the accented third beat in the melody played by the woodwinds. I prefer to stick this lick in the following manner (see example P). The reason for this sticking is as follows: all three ruffs are played with the same hand which I feel helps create that (see example Q) feel. Instead of putting the double stroke at the end and playing a double paradiddle, I prefer to hurry the double stroke right at the beginning of the sixteenth notes. I feel that the double stroke at the end is too obvious and it detracts

from the evenness of the six sixteenth notes. I think it is important to remember that the important notes in this measure are 1, 3 and 4 and that the five sixteenth notes are just filigree. However it is important that they are played absolutely even. My second exercise for this lick is as follows: (see example R). When I am comfortable with this, I then put both parts together and practice over and over with a metronome listening very carefully to make sure that I shape the phrase exactly the way I want it each and every time.

This might be a good spot to interject some more food for thought when preparing for an audition. Even if you have spent hours working on the technique needed to play a given lick, your performance is not going to be successful if you do not use your ears as well as your hands. Before I ever put a stick on a drum, a mallet to a xylophone or cymbal to cymbal, I know in my head what sound I expect to hear from that instrument, how to achieve that sound, what phrasing I want to hear and how that lick will be performed. Then I duplicate what was in my head on the instrument. When practicing, it is most important that you are not daydreaming (which is hard not to do when you are playing the same thing over and over.) But listening to each note coming out of the drum and correct any unevenness or phrasing errors immediately.

G H & K L M

N O & Q P

The third section of the third movement is letter G. The first thing that you should keep in mind is that the dynamic here is *p* not *pp* so you should play this a little louder than the two preceding licks. The important beats in this repetitive measure are 4, 5, 6 and 1 and they should be brought out a little more than the roll on beats 2 and 3 tied to beat 4 to be a long sound (just as a long sound produced on a trumpet or violin). Even though the trumpet is playing triplets on 2 and 3 (see example S) I do not use the triplet as a rhythmic base for my roll. I feel that at the tempo the roll sounds too forced and sounds more like a roll than a nice even long sound. What I like to use is a nice smooth multiple bounce roll based on a group of five notes (see example T). Once again by using your ear, you can create a measure that is phrased like this (see example U). Also as in the figure at letter D, play all the eighth notes with one hand (for me the right hand) and start the roll with the opposite hand (see example V). Remember that this figure, along with the triangle, tambourine and cymbal are accompany-

ing the melody in the woodwinds, and should be treated as accompaniment. The last two items to discuss in the third movement are the rolls before letter I and the last four ruffs at the end. For the rolls, I use a nice closed multiple bounce roll and save the crescendo for the second half of the measure and really lean into the downbeat of the 2nd and 4th bars. I feel this really creates the effect that the composer is looking for. As for the last four ruffs, I like to put a decrescendo over the last four bars and play each ruff softer than the preceding one. Of course in an audition situation this is easy to achieve. However in performance, this would have to be an idea that is discussed by the entire percussion section. Since the percussion come together on the down beat of each measure, following the two eighth note pick ups in the winds, it is very important for the ruff to be tight or compressed so as not to distort the rhythm. I feel that the ruff is there to provide a little "turkish" color and to fatten the downbeat. I like to use this sticking in the ruffs (see example W) however if you prefer, an alternating ruff could work well.

in mind that the rhythm in the entire orchestra is very tight, clipped and concise. Therefore your ruff on the second beat which goes along with the brass and the lower strings must also be very tight. Remember that the ruff is there to fatten the second beat, not to provide a real grace note anticipation to the second beat. Clipped and concise are the key words to remember when playing these measures. When playing the fourth measure of each phrase, remember you are the only person in the orchestra playing all four of the thirty-second notes. So I like to play all five notes (see example X) with equal intensity and bring it out a little above the ruffs, so that the rest of the orchestra's (see example Y) aligns with it perfectly. Another reason for playing the fourth measure a little louder is that although your printed dynamic stays the same, the rest of the orchestra is raised to *ff* for that measure. At the ninth bar of letter P, it is important to keep in mind the melodic structure of the phrase. For some reason, the composer gave the shaping by putting hairpin crescendos and decrescendos to the entire orchestra except the snare drummer. As an integral member of the orchestra and playing with good musical sense, it is important that you phrase the same way the rest of the orchestra does, which is two bars up and one bar down, with five equal, heavy notes on the fourth bar. That holds forth for all four repetitions of this phrase. When



R

Now let us turn our attention to the fourth movement. The most popular audition spot in this movement is from letter P to U so I am going to start with that section and then return to the rest of the piece. First, when playing letter P, you must keep



S



T



U



V



W



X



Y

playing this passage at an audition, I feel it is important to include the hairpin phrasing so you can demonstrate to the committee that you are familiar with the music and feel a sense of connection to the entire orchestra, not just a snare drummer on the stage, playing an excerpt. This may be a good place to mention another idea I consider very important. When reading music, remember that you are looking at black ink spread upon a white piece of paper. The paper is not the music; YOU are the music. Your performance of that ink on paper is the music, and each person's performance might be a little different. It is important that you use your own good musical instincts and ideas to present what the composer has put on paper as you interpret it. Just because he did not include the crescendos and the decrescendos in the music is no reason to ignore what the rest of the orchestra is doing and play it in the bland (boring) fashion that is printed on the page. (Remember that you are the U in the music.) Now we are at the famous letter Q. There are three ways I know of to play both letters Q and T. In the most traditional sense, the three slashes means to play a closed roll (and three slashes on an eighth note creates sixty-fourth notes.) If you do play this as a closed roll, do remember that the dynamic here is only *mf* and remember to drop down at the start of each roll and crescendo to the

downbeats. The way I am most familiar with (coming from Philadelphia) is to play the (see example Z) as thirty-second notes (a seven stroke single stroke roll) thus duplicating the figure played by the trumpets. Again remember that the dynamic is only *mf* and you crescendo to the downbeat. A good exercise I use to practice this passage is as follows: (see example 1) by leading the crescendo with the right hand, the left hand coming in between the right hand sixteenths follows suit, thus creating: (see example 2). As you can see by these examples, I play the four sixteenths in the fourth bar all with the same hand, and also keep all four notes the same volume to keep the drive and intensity that the composer intended in this spot. To me it makes no sense to accent the downbeat and drop down for the other three notes while the brass are crescendoing through that bar. It is important to keep the dynamic up to support the brass. Another way I have used to perform this passage on occasion is to play the thirty-second notes as double strokes. The reason I have found this to work well is that it is in direct relation to the double tongue technique the trumpeters use in playing this passage. This passage could be played like this: (see example 3). Be careful if you use this method of playing this passage that you do not play the first of the two notes louder than the second (see example 4). A

good exercise to get the style correct is as follows (see example 5). This time you are leading the crescendo with alternating hands, and the second stroke follows suit. Also you must make sure that both notes of your double stroke are absolutely even, matching the figure played by the trumpet. Remember at all times that the dynamic of this passage is only *mf* and should never be so loud as to obliterate the trumpet. Remember that he has his own particular set of problems playing this part, and you must work to support him, not work against him.

At this time I'm going to jump to letter T and come back to S when I discuss the rest of the piece. As at letter Q, there are three ways to perform this passage. (1) The closed roll, (2) the single stroke roll (alternating seven stroke rolls), and (3) the double stroke roll. Because both you and the trumpet are accompanying the melody and his part is written as thirty-second notes, I feel the last two options are more in keeping with the composer's thoughts. The performance practices are going to be the same as letter Q, only this time you have to play nineteen repetitions of the first pattern at a very soft dynamic. Remember you start at a *mf*, but then make a quick diminuendo over four bars to reach a *pp* and then accompany the melody. Remember that the first four bars are just you and

The image contains six musical examples labeled Z, 1, 2, 3, 4, and 5. Each example shows a rhythmic pattern on a staff with dynamic markings and handings (R for right, L for left). Example Z shows a single eighth note with a dynamic marking of *mf*. Example 1 shows a sequence of four eighth notes with a dynamic marking of *mf* and a crescendo hairpin. Example 2 shows a sequence of eight sixteenth notes with a dynamic marking of *mf* and a crescendo hairpin. Example 3 shows a sequence of eight sixteenth notes with a dynamic marking of *mf* and a crescendo hairpin. Example 4 shows a sequence of four eighth notes with a dynamic marking of *mf* and a crescendo hairpin. Example 5 shows a sequence of four eighth notes with a dynamic marking of *mf* and a crescendo hairpin.

the trumpet. I like to put a little accent at the start of each measure as a point of reference, so then I can align what goes on in that bar with that downbeat. It is that little accent that helps me stay together with the trumpet. What makes this passage extremely difficult in performance is that while you and the trumpet are playing in two-eight time starting with the pickup to the fifth bar, the rest of the orchestra is playing in three-eight time. Most conductors slow up a little at the two eighth note pickups to the melody. You must be ready for this and prepared to play your figure a little slower. (This is a good passage to play with the trumpet before the first rehearsal, or on a break so each of you knows how to accommodate to each other in the interest of good ensemble playing.) I firmly believe that the composer intended for the trumpets and the drums to play in duple against the three-eight time melody, however I have been asked by a conductor to change my rhythm to accommodate the three-eight time melody. I might suggest having this following pattern in your bag of tricks so that if you get this request, you can respond immediately. (see example 6) Although the downbeat remains the same, and there are six quick notes between the down beats, the placement of those six notes is different in the triple feel than in the duple feel. As I said earlier, I feel that this is not

what the composer had in mind, as he probably wanted to create the tension that would occur in placing the three-eight time over the two-eight time. Rimsky-Korsakoff was a very capable composer and orchestrator, and I'm sure had he wanted this figure played in three, he would have written it that way, as he did the tambourine and the bassoon at letter F. Another good lesson to learn from this is that as a professional performer, it is not your place to argue with the conductor, but to carry out his wishes whether you agree with them or not. If he gives you room for discussion, you might express your feelings, but in most cases that does not happen, so just give him what he wants. In an audition situation, I would play it exactly as it is written playing nineteen exactly even repetitions of the same pattern starting at *mf* and making a diminuendo over four bars to a *pp*. I would not slow down going into the fifth bar. I would place a slight accent on the downbeat and play the remaining six notes of the bar exactly even. This is a very difficult spot and it requires a lot of practice to play it very well. Practice it now because it is one that you will see many times throughout your career.

We have now covered the passages that usually occur on auditions. Now let's go back and finish the fourth movement and discuss performance

suggestions for the rest of the passages. At one before C I like to play these rolls as seven stroke rolls because the rhythm corresponds to the triplet rhythm being played in the brass. (see example 7) Remember to bring out the accent at the end of the four bar pattern and the start of the new pattern, and don't forget to put a good crescendo in your roll. The sound of this crescendo should be the same for all three bars. At letter E after you make your initial statement on the second beat, immediately drop down out of the way so that the violin solo can be heard. Again these rolls in letter E are sevens to match the triplets played throughout the orchestra. At four before M, keep the sound of that roll up to support the sound of the rest of the orchestra. Start the roll at four before N at a *mf* and make a good crescendo to the *sfz* on the downbeat of N. I like to play the downbeat of N with my left hand and play the rest of the sixteenth notes of this passage with my right hand. (see example 8) I find that playing the sixteenth notes with the same hand makes it much more even than alternating. Be careful that you keep the rhythm moving ahead and do not slow down because you are playing with only one hand.

The roll at letter S is played exactly at letter E. Make your statement and then get out of the way for the violin. However at letter S, I play these rolls: (see example 9) as nine stroke rolls

6

8

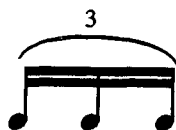
7

9

instead of sevens. The reason for this is at this point the brass are playing four notes to the beat (see example 10) and not a triplet (see example 11). The nine stroke roll, although pressed, matches what the brass (and violins) are playing. From the *piu stretto* to the downbeat of the six-four, I use seven stroke rolls for all the eighth note rolls. Also remember to keep all grace notes concise and close to the beat. Observe all the *sfz* and the crescendos. At fifteen before the six-four and all subsequent statements of this pattern, play all four sixteenth notes and the downbeat of the next bar with one hand, (for me the right) and start the roll with the other. This pattern is similar to that at letter Q. Keep this rhythm always moving forward with intensity and drive.



10



11

As you know, there are many ways to play any given part. The ideas offered in this article have worked very well for me and my students, and I offer them merely as suggestions for your consideration in working up this snare drum excerpt. I hope that you will find these suggestions helpful. Scheherazade is one of the pieces you will come across many times both in performance and on auditions. For me this is one of the great snare drum parts in the literature, and I always enjoy playing it. If you follow some of these suggestions and get this part under your belt, from now on everytime you have to play this part, I hope you enjoy it also.

Richard Brown, a native of Philadelphia,

has a Bachelor of Music Education degree from Temple University, Philadelphia, and a Master of Music degree from Catholic University, Washington, D.C. He started his career in 1968 with the Chamber Symphony of Philadelphia. He was in the United States Army Band in Washington, D.C., and then moved to Houston to play with the Houston Symphony, a position he held for eight years. While in Houston, he established the Percussion Department at the Shepherd School of Music. Richard Brown left the Houston Symphony to establish a freelance career in New York City. In 1984, Mr. Brown returned to the Shepherd School as full-time professor of percussion, and plays regularly with the Houston Symphony, the Houston Grand Opera Orchestra, and the Da Camera Society



Richard Brown

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FOCUS ON PERFORMANCE

Interview with George Crumb

- Chris Deviney



*George Crumb **

I can easily see why a composer might live in Media. The drive from center city Philadelphia out to this sleepy suburb was comparable to a roller-coaster ride that finally comes to a slow, easy skid; you can get out of your car, take a deep breath and relax. For the interview, we decided to sit in his "room", complete with a grand piano, chairs and racks of first draft scores. He remarked that this room, however small, seemed to be just the right atmosphere to compose in. "Probably something to do with just the right combination of air mixed with swirling cigarette smoke," he laughed. I could tell by his easy-going demeanor that this wasn't the first time someone wanted to ask him questions about his music. He happily conceded anyway.

Chris Deviney: When I originally called to set up this interview, you said you didn't know if you could tell me much more about your music than the music itself already told...

George Crumb: Oh no, I'll be glad to talk about some special points that you have. Your interest is mainly in the percussion aspects, I suppose.

CD: Yes, mainly. Would you rather compose music than talk about it?

GC: Well, they are very different things. Composers nowadays are generally expected to "talk" about their music so you just get in the habit. I sometimes feel like a broken record when I do that, I say the same things over and over...

CD: Have you always wanted to be a composer?

GC: Since I was a kid, yes, I knew I wanted to write music.

CD: I read that music was a form of entertainment that you grew up with. Is that right?

GC: Yes, oh yes, both my parents played - - so we always had music around the house. I hope that tradition still goes on, that type of chamber music; I hope it's never lost.

CD: With a background in piano, how is it that you became so interested in utilizing percussion?

GC: Well, I don't really know how

that developed. I always knew percussionists. Nowadays, percussionists are so uninhibited in comparison with some other types of players. String players, basically, are more conservative in their approach to new music, but percussionists and certain wind players are generally extremely interested in performing new music. I suppose, generally, that contemporary music has centered on percussion as something that wasn't overexploited in the past. I've always felt that there are three basic ways to use percussion. One - as a kind of punctuation. Second - as a band of sound or a kind of backdrop - kind of the Varese way. The third way is a soloistic treatment of percussion. Very occasionally a composer or visionary like Beethoven would write a timpani solo that was incredible. But in our own time percussionists, as you know, have to be very lyrical and must be able to articulate lines as much as a violinist, flutist, or pianist; the whole expressive side of percussion is most important these days.

CD: In some of the background reading I've done, I came across a remark of yours that I found very interesting. You said that for you "music can only exist when the brain is singing." Do you hear certain sounds when you write for percussion or are they ideas that are carefully thought out before you begin writing?

GC: In most cases I would be aware of particular sounds just from being around percussionists a lot. I kind of like exploring possibilities with them. They're always showing me things on their instruments that I might want to use one day. It's true, sometimes you come up with an idea that makes you wonder would such a thing be possible, but that happens rarely. Most of the possibilities in the

whole field have exploded in the last 20 years. Early people, I suppose, like Paul Price are probably the original seeds of the whole movement.

CD: Did you talk to percussionists early on to become familiar with percussion and its possibilities?

GC: In the case of Paul Price, I was at the University of Illinois for a while when he taught there. Some of his students, like Mike Colgrass, have in turn had many students. There are probably two or three generations of students since then.

CD: Who specifically did you work with here in the Northeast?

GC: I think one important year for me was when I was in Buffalo, New York. That year Jan Williams was there, and also John Bergamo. They were both very exploratory in their approach to their field and I learned so much from them. That was kind of a constant contact thing. Of course they were also involved in performances of my music. My time spent in New York City has been important too, with Ray DeRoches and Richard Fitz. Locally, I would say Glen Steele and I have had a close contact that's lasted through the years. But the Buffalo year was a kind of formative year for me as far as my general approach to music.

CD: What year was that?

GC: That would have been 1964-65.

CD: You're from West Virginia right?

GC: Yes.

CD: There are a lot of folk instruments from that part of the country.

GC: Yes, some of those I've used.

CD: You've used instruments like the cimbalum?

GC: Well, I've used the hammered-dulcimer which is kind of a miniature cimbalum, I guess. That was in a recent orchestral piece. I got to know

this instrument through a percussionist who I see every summer at Bowdoin College - - Christopher Deane. He's normally down south in North Carolina teaching. . . But he's a big proponent of the hammered-dulcimer, and it is a beautiful, very delicate instrument. Those little sounds penetrate the back of a hall. Do you know that instrument?

CD: No! Not well enough to play anyway. It kind of seems these days that being a percussionist, you almost end up being specialized in one thing or another. There's so much to learn.

GC: Yes, the field is getting so vast, that's true.

CD: There's so many instruments to try to conquer. It's really impossible to do it all. Being from North Carolina originally, I've always been interested in the hammered-dulcimer, though.

GC: Well, you mentioned the cimbalum and that's a wonderful instrument, too, but it's just so impractical to write for because it's hard to find adequate performers. There are so few around, people who can play it, but one main problem there is that it doesn't have the chromatic tuning like normal percussion keyboard instruments. You really have to know the instrument!

CD: Have you written any solo percussion works for, say, solo marimba or solo vibraphone? How about percussion ensembles?

GC: Well, I've never written anything for solo percussion, but there are many beautiful pieces in existence. I heard a wonderful vibraphone piece by this same percussionist Christopher Deane - - one of the greatest vibe pieces I've ever heard. It involved bowing - - he had about three bows he was carrying in his hands, plus sticks, too. It was all a mesh of different sounds. Astonishing piece. No, I haven't really done that, although there are many soloistic things I use. As far as per-

cussion ensembles are concerned - - no, I haven't written any. I've been asked to by several percussionists; maybe one day I will. There's a lot of percussion ensemble music that doesn't make a tremendous effect because all the various musical things that come into it are not always working. I'm trying to think if I know of pieces by other composers that really bowled me over in that area. The Varese is a little far back in time. I must say I don't like the siren as an instrument. I like most sounds, but that one (laughs) just doesn't really excite me. You know, I can't think of really any pieces in the percussion ensemble genre that really move me. One day maybe...

CD: So, you would rather write for percussion within an ensemble, accompanying other instruments, with its own soloistic moments, as opposed to a percussion solo?

GC: Yes, normally. Although one day it might be interesting to try an ensemble. A quartet maybe...

CD: From a performer's point of view, many of your percussion parts seem idiomatic. As a percussionist, there's nothing more frustrating to me than a contemporary percussion part that seems unrealized in terms of what a percussionist can and can't do! Do you have any thoughts on how this problem could be improved from a composer's or a percussionist's standpoint?

GC: Well, a composer might do well to occasionally pick up a pair of sticks and try them out on the instruments. Not that they would develop any incredible stick technique or anything, but just so they would have a sense of percussion sounds. A couple of parts I wrote I actually played myself! I'm not a percussionist at all, but I did want to know what I was doing. Then again, I've always had the idea, too, that every instrument has a special voice and it plays a multi-dimensional role and there might be all sorts of possibilities within that idiom. I've tried to stay true to that

thinking. Even the smallest little instrument, like a maraca, is a special voice and can do certain things so beautifully.

CD: How do you feel about critics' comments about your "emphasis on pure sound"? Is that really your intention?

GC: Well, that's one aspect of my music and I would say that's a very important aspect. Historically, it probably comes from the turn-of-the-century composers being involved in that direction. Maybe in my own music sound and timbre is a very exalted parameter. But it's just one element.

CD: Not necessarily a heavily concentrated element?

GC: I don't think so. Maybe some critics think so. That's not the intention.

CD: Do you encourage your composition students to explore sound possibilities, especially within percussion, like you do?

GC: No, I don't make a point of that. Any composer has to develop his own style. I guess I've felt a little guilty, like I should do more in that area with my students. But, I don't want them to be identified as clones.

CD: Some of your manuscripts have been used as college material in art displays. Do you purposely try to make you music visually appealing to the performer?

GC: Well, I try to make it look right to me. As it turns out, some people I guess have gotten hypnotized by the visual part of it. In fact, there are certain pieces of mine which are really symbolic notations. And there are certain pieces of mine that must have been reprinted thousands of times, because in every contemporary music brochure I get, there's a reduction or maybe part of a page on the posters and such.

CD: That brings me to my next

question. Are all your pieces your personal manuscript?

GC: Yes, Oh sometimes I use my own transfer symbol system. Here I'll show you. (He shows me sheets of contact paper with every imaginable symbol on them.) I use these pages that I designed myself that have notation. But, many of my earlier scores were done in the pen-and-ink conventional way.

CD: As far as the amplification of instruments goes, when do you decide to use it and when to omit it? And what is so important about the amplification process to you?

GC: Well, it depends on the basic character of the work. For example, piano music. Some works I really hear in terms of amplified piano and some in terms of the normal piano. The ones which call for amplification suggest a "larger than life" effect. There are a lot of very delicate sounds, especially inside the piano, that I want to project more clearly. But some of my piano music is not amplified, it's more conventional.

CD: The majority of your pieces end up being chamber works as opposed to solo or orchestral works. Why is that?

GC: I have only four representative orchestral works. The proportion between the chamber and the orchestral would be much different with other contemporary composers. I think the smaller ensembles are certainly more flexible and you can do a lot more experimentation, whereas orchestras are more formal and traditional.

CD: Would the audience come into play there as well, with the flexibility of a chamber ensemble in contrast to the formal structure of an orchestra?

GC: Maybe so. The orchestral style implies a somewhat different expression than a chamber setting, something less intimate maybe.

CD: So intimacy is a primary concern in your music, wouldn't you say?

GC: Yes, although there are still big moments in many of my chamber works. If you amplify a couple of pianos, you're almost getting beyond pianissimo then! The genres kind of cross over a bit when I write for orchestras. It makes the orchestra really change within, so it's kind of mixed. I think there is a basic difference in the principle.

CD: In your compositions that use Lorca poetry, do you feel that percussion widened the "margins" as far as being able to accompany that type of text?

GC: Oh yes, percussion enlarges the sound spectrum and so the imagery can be much more vivid. There are certain percussion sounds that are almost poetic anyway. They fit beautifully with the poetic image. I've used, maybe overused the sleighbells as a potent sound. To me it has kind of a death symbolism. It's just a dry, ghostly sound you know. And in fact, most percussion sounds for me have very almost fixed meanings and associations. You're absolutely right. The claves, just a stroke, produces a particular affect. It's a musical gesture, kind of a brittle gesture. To be specific about your question, there's this part from my *Songs, Drones and Refrains of Death* where the poetic image is like a knife cutting. I used the claves to express this musically.

CD: I'm also thinking about an example from one of your *Madrigals*, the dream sequence from "I Want To Sleep The Sleep Of Apples"...

GC: Let's see—I used vibraphone...

CD: Right, the long sustained effect. Also "Through My Hands Violent Shadow Your Body Was An Archangel Cold", the last word cold is accompanied by the glass wind chimes...

GC: Yeah, that's a beautiful example

because that comes right with the Spanish word *frio*. Glass is the coldest sound one could imagine. That's an exciting dimension of percussion. In a way, Bartok started that with his timpani glissandos. He really was the first to use that, I believe.

CD: I asked you on the phone about your collection of instruments. I had read that you had a room especially for unique or odd instruments...

GC: Yes, somebody wrote about that in an article once and word got around. I don't really have much. I have a few things Steve Weiss gave me and somebody gave me a pair of Kabuki blocks. I also have a few Thai instruments — gongs, goat bells — but I really don't have that much. People sometimes get me things, you know, but I have no large instruments.

CD: This article said you have an "addition built on to the house" where you keep these things (laughs).

GC: Oh, no. We have a big music room in the back but there's hardly anything there except a few things on the shelves. Were you able to find my book?

CD: No, but I tried to get ahold of it. It's published by C. F. Peters, right?

GC: Yes — it's called: *George Crumb: Profiles of a Composer*. If you want to have more specific information, it has things like program notes I've written and articles about the music, my philosophy about music. (He hands it to me.)

CD: This is great. I wish I could have had the book before I asked to do this interview.

GC: Oh no, that's okay, but if you were thinking of doing an article or something and needed a source for background and to check on facts and so forth.

CD: What are some of the most recent things you've been working on?

GC: Well, I've just finished a two-piano work, amplified pianos, which was just premiered in Germany a few weeks ago. And I've got to revise that heavily! There's a fairly recent work for amplified flute and three drummers, called *An Idyll for the Misbegotten*. Those recent things aren't included in the book, so already it's out of date (laughs). I don't know whether Glenn Steele has run across that piece at Temple or not. The three percussionists are playing only drums along with amplified flute. And there's another Lorca cycle work for flute and harp. After so many years I decided to do another Lorca work. Now I'm sort of sketching for orchestra. And David Starobin has me doing a work for guitar and I was thinking of doing that in combination with a small ensemble, with probably a flute. I'm not sure though, guitar is so tricky. Speaking of intimate voices! He asked me fifteen years ago and I've never done it. Kind of scares me.

CD: Thanks for showing this to me. I remember you told me that C.F. Peters puts this book out.

GC: Oh, you mean when we talked on the phone I mentioned that, yes, because you said you were doing an article or something. They did a nice job with it. There are a lot of nice articles in it.

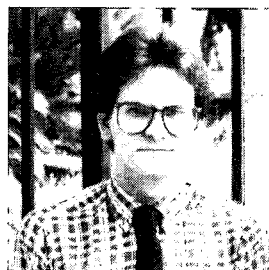
CD: I think a lot of percussionists kind of feel that you are "on our side", so to speak. In a way you've opened up the field for a lot of other composers to jump in.

GC: Yes, it's something that's always interested me. I've used percussion parts in so many works! I'm sure some of the things that I come up with on piano are suggestive of percussion. There's always this cross-fertilization between idioms that's going on all the time.

CD: It's been very good meeting you and a real privilege coming out here to talk with you. Thank you.

UPDATE: Since this interview, the piece *Idyll for the Misbegotten* has been performed at Temple University under the direction of Glenn Steele.

Chris Deviney is currently percussionist with the New Orleans Symphony. He holds a Master's Degree from Temple University, under Alan Abel, and a Bachelor's Degree from the Florida State University, under Gary Werdesheim.



Chris Deviney

* Photo courtesy of Sabine Matthes (C.F. Peters).

FOCUS ON PERFORMANCE - Percussion Repair

Tambourine Repair - *Brian Stotz*

Percussion instrument repair and maintenance is truly a diverse area, not only in the number and variety of percussion instruments, but in each instrument's individual construction. We percussionists often take for granted that our own instruments or those on which we play at our respective symphony, university or high school will always be in tip-top shape. Usually this isn't the case. Just the "violent" nature of our profession, the "striking of two bodies together" as defined in the dictionary, would lead one to believe that our instruments would require more attention and maintenance than any other family of musical instruments.

Speaking from experience, I firmly believe this to be true. During the past eleven years I've serviced approximately two thousand instruments of all varieties, from all over the world. So as the new editor of this column, I hope to bring some of my experience to you in print on a regular basis, with many ideas and suggestions you can use to maintain and repair your instruments yourself.

But I will admit I am not the "all-knowing authority" on every aspect of percussion instrument service (and in my mind, no one is). So in keeping with this, I also intend to solicit articles and detailed information from other individuals within the field. I think it would be interesting to interview these people as well to let you know how they acquired their expertise.

Another group of individuals from which I hope to solicit information is you, the membership of PAS. These would be in the form of reader's response, ideas, suggestions, comments, etc. I truly believe that there is no single correct way to do anything; many different people can use different methods to arrive at the same

resolution to a problem.

Speaking of problems, here are a few I will be writing about in future issues:

- *Keyboard, timpani and drum repairs you can do yourself*
- *Restoring antique instruments*
- *Building your own stands, racks, cases, etc.*
- *What to look for when buying used/ antique instruments*

But to start with, I'd like to share with you the techniques involved in the recovering of a tambourine.

MATERIALS REQUIRED

A quality medium to heavy weight head. Your tambourine will be only as good as the head; an inexpensive head may not last, and thin heads will break easily. Some people prefer calf, others goat. My own preference is with goat, as it seems to remain somewhat more taut during the humid summer months. When buying heads, always make sure they are two inches larger in diameter than your shell. In other words, a ten inch tambourine requires a twelve inch head.

Quality tacks. I use upholstery tacks. Contrary to what most people think, it is the head of the tack and not the point which holds the head in place. The tacks I recommend are those with a semi-spherical head and points shorter in length than the thickness of the shell.

A small hammer. Don't use a twenty-four ounce framing hammer on this or you could split the shell (as well as your thumb if you miss).

A large rubber band. This should stretch to the diameter of the shell, and is necessary to hold the head in place during tacking.

Small piece of 2x4 and 3/4" plywood. These are used as the mounting block for the inside of the shell while driving in the tacks. You can nail the plywood piece (approx. 2" wide x 6" long) on the 2" edge of the 2x4 block, leaving it about an inch or two above the top surface of the block. This will allow the jingles to pass unobstructed. Also, you should round over the corners of the plywood with a file so it will be contoured with the curve of the shell and will prevent damaging it while installing the tacks. After you've put this together, clamp the 2x4 in a vise on a workbench if you have one. If not, clamp it to a sturdy table.

A carpet razor or Exacto knife with a sharp blade.

MOUNTING PROCEDURE

- 1) Remove the old head if it's still in place. Remove tacks carefully so you don't crack or split the shell. Remove any excess glue that may remain on the shell, using sandpaper of about 120 grit. Smooth over any sharp or splintered areas on the lip of the shell.
- 2) Soak the new head in warm water until it's pliable. If it's a good quality head this shouldn't take long, about five minutes.
- 3) Place the tambourine shell on a flat surface, top edge up. Center the head on the shell, then stretch the rubber band so it will hold the head in place with enough clearance to install the tacks but with enough excess so you can stretch the head as you go.
- 4) Place the shell on the support block and drive in four tacks, spaced about one inch apart.
- 5) Turn the tambourine around 180 degrees, stretch the head so it's tight

(not too much) and install four more tacks with the same spacing.

6) Turn the tambourine 90 degrees and install four more tacks, then four more 180 degrees opposite this position. Make sure to stretch the head before you install each tack.

7) Install the remaining tacks, keeping the spacing the same, continuing to stretch the head as you go.

8) After all the tacks have been installed, the head, when struck, should have a clear but very low, resonant pitch. If it sounds flappy you'll have to remove the head and start over.

9) At this point you may wish to also glue the head to the shell. If so, first wipe off any excess water near the inside edge of the shell, then use either white glue (Elmer's) or yellow wood glue (aliphatic resin, also made by Elmer's). Squirt in a moderate amount of glue between the edge of the shell and the head, then wipe off the excess.

10) Allow the head to dry overnight. Some people recommend placing a small damp cloth or paper towel in

the center of the head to slow the drying process. If you want to it's fine, but I don't do it myself and I've never had any problems. You may also wish to line up the rubber band at a consistent spacing from the top edge of the shell, as this will flatten the head and also give you a line to follow when trimming. But don't forget to leave the rubber band in place until the head is dry.

11) The next day the head should be completely dry. If it's not, don't trim it. Place the tambourine back on the support block and remove the rubber band, being careful it doesn't snap in your face! Carefully trim off the excess head so it ends just above the jingles or just below the tacks.

SOURCES OF SUPPLY

For excellent goat and calf heads contact:

United Rawhide Co.
1644 N. Ada Street
Chicago, IL 60622
(312) 276-1177

Also, don't throw away those broken calf bass drum heads! Depending

upon the size, you can get several tambourine heads from one of these. I can't recommend using broken calf timpani heads as they are generally too thin to be useful.

Now that I've told you how I do it, what techniques do you use to install a tambourine head? Do you know of another source for heads? Do you prefer calf or goat? To let me know your thoughts on any of these or to tell me I'm full of . . . , contact me thusly:

Brian Stotz, Editor
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22 Jemison Road
Rochester, NY 14623-2014
(716) 436-7630

Brian Stotz is a leading authority on percussion repair, maintenance and construction, and is sole owner of Repairpercussions. Established in 1979, it is today considered the leading percussion instrument service company in the world. Besides working seven days a week servicing instruments, Brian also finds time to be a part time player with the Rochester Philharmonic Orchestra, and is also a busy free lance percussionist/timpanist in the Rochester area.

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FOCUS ON DRUMSET/STUDIO PERCUSSION

Variations on the Chapin Book

- Peter Magadini

Jim Chapin's classic method *Advanced Techniques for the Modern Drummer* was first printed in 1948. Since that time the book has over thirty printings and is still going strong. It has been considered by many to be the ultimate method book for drummers looking to learn jazz independence (between hands and feet while playing a steady jazz cymbal ride). It has also influenced the authors of many other valid drum set books.

I began studying the method in 1960 with my teacher Don Bothwell, and through the years I have included it in my own teaching program. Today I have four basic approaches to the book including the way it was in-

tended to be followed. I have discovered that by learning the exercises, solos and their variations you have a complete independence program that not only develops bass drum and ride cymbal independence but also frees the hi-hat. This should also greatly enhance your soloing capabilities, regardless of what style of music you are performing.

So, with Mr. Chapin's permission, here are four ways to play the Chapin Book.

Note: I suggest to most students that they start on page 35. This is the first page that includes the bass drum in the patterns.

THE FOUR VARIATIONS

I. As written:

This page is played as written. i.e. the hi-hat plays 2 & 4; the ride cymbal plays in jazz triplets (see example 1). The bass drum and the left hand play the syncopated rhythms of the Jazz shuffle (see example 2).

Learn each exercise in a steady, swinging manner and learn at three tempos (slow, medium and fast). Next, apply the same technique to pages 36 & 37. I call page 36 the solo page in that it contains the longest exercise of the three pages. Each section has a solo page (see example 3).

The ride cymbal is played in triplets:
Hi Hat on 2 & 4

Example 1
from pg 35

Hi Hat on 2 & 4

Example 2

Hi Hat on 2 & 4

Example 3
from pg 36

II. Hi-hat in four

Play page 36 & 37 exactly as you played the exercises in "as written" except this time the hi-hat plays all four quarter notes in the bar. The ride cymbal, bass drum and snare remain the same as in "as written". By switching the basic pulse to all four beats on the hi-hat the overall independent feel and mental approach to time playing will broaden and therefore liberate more ideas when performing jazz or fusion time feels. It also frees the hi-hat from always being locked into playing 2 & 4 when playing jazz time (see example 4).

III. Feet reversed

Play pages 36 & 37 the same as "as written". However, this time the hi-hat will play the bass drum part while the bass drum accompanies in a light straight "four". (This is difficult and many students choose to leave the bass drum out at first.) The immediate reaction probably will be "this is terrific for hi-hat independence". This is an excellent bass drum exercise, since the bass drum is playing a steady "four" contrary to the syncopated hi-hat, therefore reinforcing the freedom of the bass drum.

IV. Hand to hand solo style

At this point the system takes a dramatic turn from the conventional approach. The ride cymbal is left out entirely. The exercises now become a drum solo. The left hand part is played by both hands (stickings at your discretion); the bass drum part is played as written while the hi-hat plays 2 & 4 or all 4. In other words the exercises are now played as hand-to-hand drum solos. First, use only the snare drum, bass drum and hi-hat then play the same exercises utilizing the tom-toms. Use any sticking combinations you wish, including flams (see example 5).

In the next section (pages 38, 39 & 40), the exercises are written in eighth notes. The ride cymbal will also play in eighth notes (see example 6). I

call this section the fusion section of the book; the variations remain the same but the notes are interpreted, in eighths, exactly as written (see example 7).

It is with these pages that I also have the drummer practice one other technique, the double-time hi-hat. The exercise is played rather slowly and the hi-hat plays on the up beat eighth notes; the ride cymbal will now (naturally) play a tight sixteenth ride (see example 8).

It is important in that you are learning how to play independently while maintaining a double time feel.

The triplet section 41 & 43 is played exactly as written using all four variations (see example 9). The sixteenth note section is also played as written except the ride cymbal will again naturally fall into the sixteenth note feel (see example 10).

In this section of the book the drummer will also play the ride in straight

eight and straight sixteenths without any of the variations. The left hand and bass drum play as written and the hi-hat plays 2 & 4 (or all 4). This allows the drummer to work on some rock styles (see example 11).

Every page must be followed by an improvisation. In other words, keep on going with your own ideas, dynamics, phrasing and accents. Finally, if any exercise gives you an idea, stop and explore that idea before going on. It's what you come up with on your own that's going to always count in the end.

Peter Magadini holds degrees from San Francisco Conservatory of Music (B.M.) and the University of Toronto (M.M.). Mr. Magadini is the author of "Learn to Play the Drumset" I and II, Musicians Guide to Polyrhythms I and II, Drum Ears and Poly-Cymbal time. Pete leads his own quintet and is currently on the faculty of Concordia and McGill Universities in Montreal. He has a video recently released entitled "The Polyrhythm Video".



Peter Magadini

Hi Hat on all four beats.

Example 4
from pg 36

Example 5
from pg 36

Play ride cymbal as 8th notes.
Play 8th notes as written.

Example 7
from pg 39

Example 6

Example 8
from pg 38

Example 9
from pg 42

Example 10
from pg 46

*I ask students to interpret their own dynamics,
phrasing and accents.

Example 11

FOCUS ON DRUMSET/STUDIO PERCUSSION

Form in Music - *Guy Remonko*

Simply stated, form is the structure of a tune. Of the four basic elements of music (melody, harmony, rhythm and form), rhythm and form are the two elements all members of a rhythm section must deal with. Also, form is easily one of the most overlooked areas of drum set study, albeit an important one in the development of musicianship. In addition to being an important "reference point" within a rhythm section, comprehension of form serves as a basis for developing improved "listening skills" both on and off the stage.

The following outline traces the development of form from a single note. In addition to addressing how the overall shape or structure of a tune develops, the outline contains many compositional devices intended to aid a drummer with analysis of recorded examples of his/her choice. Also, comprehension of form creates a solid basis for developing a musical, creative approach to drumming.

DEVELOPMENT OF FORM

I. A single note

II. Figure (two or more notes that form an idea or "motive")

III. Phrase

A. Created through use of the following figure development devices

1. Repetition
2. Rhythmic displacement
3. Use of space
4. Rhythmic alteration (same notes, different rhythm)
5. Melodic alteration (same rhythm, different notes)
6. Rhythmic expansion/contraction
7. Melodic expansion/

- contraction
8. Inversion
9. Embellishment
10. Change of mode

B. Usually four or eight measures in length

IV. Section

A. A larger, more complete unit, usually eight or sixteen measures in length

V. Basic form

A. An outgrowth of the organization of sections into a prescribed, repetitive order

B. Examples

1. 12 Bar Blues - A traditional form consisting of three 4 bar phrases based upon the chords I, IV & V (in key of C, I = C Major, IV = F Major, V = G Major)

1st phrase:

I / / / / / / / / / / / / / / / /

2nd phrase:

IV / / / / / / / / I / / / / / / / /

3rd phrase:

V / / / / IV / / / / I / / / / / / / /

One "chorus" would consist of 12 measures.

2. 16 Bar Form [A B] - consists of two, 8-bar phrases, i.e., *Blue Bossa* by Kenny Dorham

A = 1st 8 bars
B = 2nd 8 bars

3. Song Form or 32 Bar Form - Comprised of four, 8-bar sections and easily visualized as [A A B A]

A = 1st 8-bar phrase

A = a repeat of the 1st 8 bars

B = 8 bars, but different material

B = another repetition of the 1st phrase

The "B" section is known as the BRIDGE, CHANNEL or RELEASE.

When playing the "head," the "B" section (bridge) is sometimes played in a different, complimentary feel.

Only a few representative forms have been included in the outline. Other forms, of course, are possible. After becoming familiar with the content of the outline, application of the various components to listening and practice routines can be achieved through the use of the following exercises.

Listening:

1) Select a tune such as *Autumn Leaves*, *Blue Bossa* or *Straight, No Chaser*; determine which "figure development devices" are present in the melody. Are repetition and space important?

2) Analyze the form of a tune you enjoy listening to. Keep in mind that in a jazz setting, the common format for the overall performance of a tune is usually HEAD - SOLOS - HEAD. The form of the HEAD is also the form that is followed during the solos, however, exceptions can occur!

Practical application:

1) Improvise a simple idea (figure) and develop it into a 4-bar phrase by using a few of the ten "figure development devices". Remember

ber to listen to what you play, know where beat "one" is, and use space.

2) Improvise in 4-bar phrases and create sections. Develop the sections into form. Study or transcribe a recorded example of a drum solo for additional ideas, i.e., *Max Roach : Drums Unlimited*, Atlantic SD- 1467.

A thorough understanding of form is not complete until one additional area is addressed. Melodic and harmonic elements aside, how is form further delineated? A drummer/rhythm section helps define form and maintain interest through the use of the following devices:

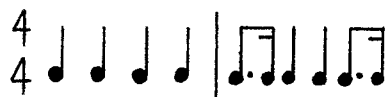
DYNAMICS - contrasting (gradual and/or abrupt)

COLOR - brushes/sticks; cymbals/drums; snare/toms etc.

CHANGE IN FEEL - Latin/swing; "2" feel/"4" feel; implied time/defined time

FILLS - Usually at phrase endings; this helps tie the sections together

RIDE RHYTHM VARIATION -



TEXTURE - use of space; inactive/busy; closed cym/open

METRIC CHANGES - 3/4 to 4/4, etc.

ARTICULATION - short/long

Playing any instrument well requires developing the necessary "skills." A drummer must develop

the same skills as other instrumentalists. In addition to extensive listening and analysis, study with a qualified instructor, consistent practice, knowledge of the musical past, and a deep love of music are mandatory requisites. Since music is an "aural" art which starts and ends with our ears, use your ears - they provide many answers.

Guy Remonko is Professor of Percussion at Ohio University. In addition to teaching percussion, he serves as Director of the Marimba, Percussion and Jazz Percussion Ensembles. His professional experience include radio/television, symphonic work and performances with numerous jazz and pop instrumentalists and vocalists. Guy is also on the faculty of the Summer Drum Set Workshop and served as Workshop Director from 1981-84.

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FOCUS ON DRUMSET/STUDIO PERCUSSION

A Rhythmic Approach to Sticking

- Jim Green

In my recent book *System 21*, I provide students with a system by which they can break any rhythm into just 21 basic patterns. An extension of these techniques allows a player to develop the control to play any sticking pattern ever written by playing one pattern with the right hand and another with the left.

Because we, as drummers must constantly think TIME, the benefit of this approach is that sticking becomes automatic. (see example 1)

System 21 teaches that rhythms are divided into two groups. Group 1, even-note patterns; Group 2, off-note patterns. Even-note patterns consist of quarter, eighth, sixteenth and dotted notes. Odd-note patterns are triplet, quarter, eighth and sixteenth notes. There are 15 Group 1 patterns and 6 Group 2 patterns.

Each of these groups can be further broken down into one, two, three and four-note patterns, with Group 1 consisting of 1 four-note, 4 three-note, 6 two-note and 4 one-note patterns while Group 2 consists of 1 three-note, 3 two-note and 2 one-note patterns (with the duplication of a one-note pattern from Group 1).

In addition, each group is presented in ONE/FOUR meter to make reading easier when playing combinations. Students are strongly advised to tap their foot or bass drum on the

count of ONE.

Practice each of the following 15 measures, first with the right hand, then with the left: (see example 2)

Now play the four-note pattern with the right hand while playing the first three-note pattern with the left hand. Keep the right hand slightly higher than the left hand for the correct flam configuration. (see example 3)

Repeat this procedure with the remaining three, two and one-note patterns. Then play them again with the hands reversed for alternate sticking.

Use your imagination. Practice combinations of three-note patterns, three and two-note patterns, or one and two-note patterns, as any combination will produce a rhythm and sticking pattern. (see example 4)

When performing in two-four time, some rudiments require the playing of two different rhythms with one hand while playing the reverse of those same rhythms with the other hand. (see example 5)

This approach is an excellent means of working out already written rhythms. As in any sport, the team is only as strong as its weakest player. Drummers are only as strong as their weakest hand or foot. When a particular phrase is causing a problem,

break it down into right and left-hand parts and practice each hand separately. (see example 6)

For set players, considering what can be played with the hands can also be played with the feet, or between the hands and feet, there is a phenomenal number of ideas which may be applied.

Recently, I attended a clinic in which Terry Bozzio performed an entire drum solo using only three rhythms as a basic pattern, (see example 7) while playing accompanying patterns between the toms and cymbals with the right-hand. (see example 8)

Steve Smith demonstrates this beat on his video tape: (see example 9)

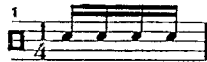
Follow the same procedure with Group 2 as with Group 1. (see example 10)

With this approach one can develop countless rhythmic combinations between the hands and feet in four-four time.

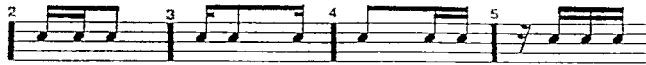
Jim Green is a veteran instructor and performer in the Dayton, Ohio area, and heads the J. G. Drum Studio. He also serves as an instructor of drum set at the University of Dayton, Wittenburg University and Sinclair Community College.

Example 1

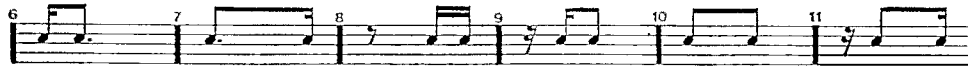
Four-note Pattern



Three-note Patterns



Two-note Patterns



One-note Patterns



Example 2

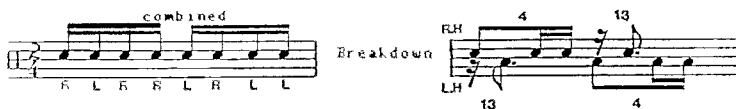


Example 3



Example 4

Single Paradiddle



Example 5



Example 6

L.H.
B.D.
H.H.

Example 7

R.H.

Example 8

Reverse
S.D. and B.D.

Combined

Example 9

Three-note Pattern

16

Two-note Patterns

17 18 19

One-note patterns

(repeat from)
(GROUP 1)

20 21

STANDARD EXAMPLES

RH
LH

Becomes

LR R L LR R L

Becomes

RH
LH
R R L R R L

Example 10

FOCUS ON RESEARCH

The Performance Problems in Alfred Fissinger's *Suite for Marimba* - Mario Gaetano

Introduction

Alfred Fissinger (b. 1925) holds degrees in composition and voice from the American Conservatory of Music in Chicago and the Chicago Musical College of Roosevelt University. His long career has been concentrated in two areas - music education and choral directing, and he has held teaching positions at the American Conservatory, Indiana University at Gary, and in the public schools of Gary and Crown Point, Indiana. Well known for his expertise in choral conducting, Fissinger has served as director of numerous community, church, and professional choirs in Indiana and Illinois.

Besides the *Suite for Marimba*¹, his *Sonata for Violin* and *Sonatine for Piano* have been performed extensively throughout the United States and Europe. The *Suite* was composed in the summer of 1950 at the request of Dianne Andrews, a friend of Fissinger and a marimbist of distinction who was a student at the American Conservatory at the time and a member of the James Dutton Trio (two marimbas and piano). The work was premiered by Ms. Andrews in the fall of 1950 at the American Conservatory for an organization of composers whose membership included many prominent musicians from Chicago. The work has since been recorded by Vida Chenoweth and Karen Ervin on Epic and Studio 4 records respectively.²

According to Fissinger, each of the four movements depicts a specific incident he experienced as an infantryman stationed in Europe during World War II. Detailed program notes for each movement are provided by the composer with the

published score.

The discourse that follows is actually a short summary of a rather detailed style/performance analysis that the author completed for the Doctor of Musical Arts degree in 1986, and it is not intended to be a definitive approach to the performance problems of the work.³ On the contrary, it is simply one interpretation of a work that is clearly open to a variety of musical and technical approaches. The reader should know that there are two editions of the work, published in 1952 and 1963 respectively. The article is based on the 1963 edition.

Movement I - "Mist"

The pedal point is an important structural and harmonic device used in each movement of the *Suite* which presents performance problems, both in terms of its execution and its differentiation from the other thematic material. In measures 1-14, (Example 1) a tonic pedal must be sustained in the alto and bass voices

(in octaves) while the thematic material is presented in the soprano and tenor voices (also in octaves). The pedal point is continuous and must be played "intensely" while the thematic material, although also notated "intensely," varies in dynamic shadings. The thematic material also employs phrases of varying lengths. The performer should utilize a one-handed independent roll in the left hand for the pedal point and another one-handed independent roll for the thematic material in the right hand. Using this technique will, unfortunately, force the hands to occasionally lie on top of one another and even cross, but it has two advantages. First, the interval of an octave can be "locked in" in both hands and the performer need not worry about any interval changes in this passage. Secondly, the left hand can execute the pedal at a constant dynamic level while the right hand can shape the individual phrases by executing the notated dynamic shadings. The right hand can also delineate the phrases by stopping and restarting the roll in measures 5, 7 and 11 according to the notated phrase markings.



Example 1



Measures 41-44 employ two internal pedal points on the tones C sharp and D sharp while the outer voices present a canon at the octave. In measures 52-56, tonic and dominant pedal points are employed in the bass and soprano voices respectively while the alto and tenor voices present a recaptulation of thematic material initially presented in measure 16. The pedal points in these two instances should be played softly while the other voices are brought to the forefront of the listener's attention.

This movement is obviously a study in four-voice tonal counterpoint. As a matter of fact, the *Suite* represents the first marimba work to employ contrapuntal performance techniques. It is perhaps Fissinger's expertise in vocal music and his familiarity with the Renaissance masters that has resulted in this tightly-constructed and well-controlled polyphonic statement. The performer must be certain that, except where the pedal points are employed, the four-voices are kept equal in importance and the moving lines always discernible.

Much of the pitch content of the movement is derived from the Phrygian mode. The Phrygian mode is often employed with a series of melodic and harmonic sequences and is characterized by descending melodic movement by semitone in the lowest voice, often accompanied by ascending melodic movement by semitone in the uppermost voice. It is this movement by semitone in the outer voices, along with the well-controlled harmonic dissonances, which gives this movement its forward momentum and provides much of the tension and repose. The marimbist may enhance this tension by subtle changes in the roll speed. In measure 18 (Example 2) for example, the tension between the E-flat and the F may employ a slightly faster roll than the repose on beat three, as the E-flat descends a semitone to D. In measure 19, the tension between the F and G in the upper clef can be stressed with a slightly faster roll than the repose on beat three, as the E-flat descends a semitone to D. In measure

19, the tension between the F and G in the upper clef can be stressed with a slightly faster roll than the repose on beat two, as the G ascends a semitone to A-flat.

The passage from measure 19 to 20 employs a rising melodic contour, an increase in the dynamic level, and an increase in the rhythmic activity. This increase in tension can be enhanced by increasing the speed of the roll until the downbeat of measure 21, where the tension is released. A similar increase in tension exists from measure 21 (beat 3) to the downbeat of measure 23, due to the increase in the dynamic level and rhythmic activity. The roll can increase in speed to the downbeat of measure 23 and then relax for two beats as the tension subsides.

In measures 23-24, the upper voice ascends from F-flat to G-flat to G, while the lower voice descends from F-flat to E-flat to D. A slight crescendo and an increase in the roll speed should accompany this Phrygian motion and propel the work forward.

Similar techniques of increasing the roll speed and the dynamic level can be employed throughout the remainder of the movement whenever the top voice ascends and the lower voice descends by semitone, such as between measures 24-25, 25-26, 26-27, 27-28 and 31-32. The ascending conjunct motion in the top voice

usually consists of three or four tones and is often followed by a descending fourth which serves as a momentary point of repose, such as measures 24, 25, 26, 27, 28 and 29. The dynamic level and roll speed can decrease at this point of repose. It should be noted that all changes in the roll speed and dynamic level which accompany this motion must be very subtle and never exaggerated.

The passage from measure 33 to 40 should employ a very fast, intense roll for two reasons. First, the passage is notated in the extreme upper register of the instrument. The bars do not sustain well in this register, and therefore, to play legato, the marimbist must always roll faster in register. Secondly, the rising melodic contour, accompanied by a crescendo to forte, and the harmonic tension (particularly the A against the G sharp in measures 37 and 39) make this passage the tension climax of the movement.

As a result of the contrapuntal nature of the movement, the phrasing is sometimes misleading. The composer has notated a double bar line between the first and second sections of the movement (measure 15-16), suggesting a break in the roll on the F between these two measures. It would be perfectly logical, however, to sustain the F from measure 15 to 16, observing the decrescendo to pianissimo. A principal motive of the

Example 2

movement is announced in the lower voice of measure 16 and is tonally imitated in measure 17. Eventually a third voice is added in measure 19 and the fourth in measure 20. The sustaining of the F natural from measure 15 to 16 can then be viewed as a type of elision of one major section of the work to the next.

The end of measures 30 and 32 represent semi-cadences in which a slight break in the roll would be musically acceptable. There should be no break, however, between measures 34 and 35, although it appears in the phrase markings as if there should be. Because of the nature of the ascending lines which crescendo to the climax of the movement, it would be out of context to rearticulate measure 35.

There may be a slight break in the roll between measures 40 and 41, between beats 3 and 4 of measure 45, and also between measures 47 and 48. In the former instance, the E acts as a suspension (measure 40) and new material in the form of a canon presents itself in measure 41. In the latter, measure 48 begins a transitional section which eventually returns the work to the tonal center of F.

Between measures 25 and 26, the phrasing mistakenly suggests a break in the roll. This would be out of context and interrupt the linear motion (F to F-sharp to G in the soprano; F to E-flat to D in the bass).

The entire movement must be played legato. Achieving a legato sound is

1 3 3 L R
 3 1 2
 4 4 4
 4/2 2 4
 4 3 2 1

Example 3

Example 4

difficult, at times, due to the large melodic leaps involved, particularly in measures 1-15. The marimbist should move as quickly and smoothly as possible from one sonority to the next being careful not to accent. The performer needs to choose a roll type which will provide the most legato sound and fluid technique.

This author suggests using three soft mallets and one medium/hard mallet (in the soprano voice) to play this movement. Using a harder mallet for the soprano voice will help diminish contact noise in the uppermost register and also aid in achieving a dynamic balance between the voices.

A technical problem exists in measure 62 where all four voices sustain for the first two beats, while only the bass voice sustains for the final

two beats. The F in the upper clef of measure 62 can be played with mallet no. 1, while mallet no. 2 is extended to, and hovering over, the F in the lower clef in preparation for beats 3 and 4. The C and F of the lower clef, beats 1 and 2, are sustained with mallets nos. 3 and 4. Beats 3 and 4 of measure 62 can then be sustained with mallets nos. 2 and 4 (Example 3). In measures 63-64, the four voices return: the left hand should play the octave pedal in the soprano and bass voices while the right hand plays the two inner voices.

Movement II - "Rendezvous in Black"

The initial dilemma facing the performance is knowing when to roll. Taking into consideration the tempo of the movement and the articulations notated, the marimbist should roll all tones of a quarter note or longer in duration except between measures 19 and 30 where, because of the overlapping, legato, contrapuntal lines, eighth notes should also be sustained by a roll. Measures 28 and 29, however, do not contain overlapping phrases. This passage should be rearticulated beginning with the eighth note on beat six of measure 28. The marimbist should be certain to rearticulate the G on beat 4 of measure 20.

There are a number of ways to execute the brief, four-note glissando in measure 1 (Example 4). One of the most effective ways, however, is to

play the octave D's with mallets nos. 1 and 2 of the right hand and the octave A's on the downbeat with mallets nos. 3 and 4 on the left hand. The glissando can then extend far beyond the notated four tones and hence be more effective. The octave G flats and F can be played with mallets nos. 2 and 4. The same technique can be used in measure 3, but it is not essential to do so in this instance. The glissando here encompasses an entire octave and can be just as effective by simply using the two inner mallets of both hands. The glissandi throughout the movement serve as important structural devices, often beginning or closing a major section of the work.

The marimbist must pay careful attention to the rapidly changing articulations throughout the movement. The tones marked staccato must be executed with a firm rapid stroke while the tones marked tenuto can be played with a slightly more relaxed stroke.

The composer employs a number of pedal points throughout the movement which must be executed differently than the accompanying thematic material. The pedal point in measure 13-18 (lower voice) (Example 5) is notated staccato while the upper voice employs varying articulations. The pedal point in this pas-

sage does not function in defining the meter. The upper voice, however, defines the meter and should be slightly more prominent. The pedal points in the lower voice of measure 7, 9, 47-49 and 80-85, do, in fact, define the meter of these passages and, therefore, should be equal in volume to the thematic material in the upper voice.

Variations in roll speed can be used throughout the movement to aid in delineating points of tension and points of repose. The roll on beats 4 and 5 of measures 8, 10, 16 and 18 for example, should be intense. These particular tones function as appoggiaturas which are resolved by a single stroke on beat 6 in each of the measures.

Measure 19 begins the second theme of the movement (measures 19-30) which is characterized by rolls on each tone and by two-voice counterpoint. The rising and falling melodic contour, accompanied by an increase and decrease in the dynamic level respectively, can be enhanced by slight changes in the roll speed. The roll can increase in velocity to the height of tension on the E-flat of measure 22, for example, and then relax slightly for the repose on the D of the same measure. Similarly, in measure 25, the roll can increase in velocity with the rising melodic con-

tour to the A-flat in measure 26, and then relax on the G in measure 26. Throughout the entire movement the many feelings of rising and falling, tension and release, can and should be enhanced by very subtle variations in the roll speed.

Measures 47-53 represent a very difficult passage from a technical standpoint. The following sticking pattern (Example 6) is recommended for executing this passage for three reasons: First, the lower voice can be played with one mallet of the left hand, where the performer can use a different stroke and tone color to differentiate the pedal point from the upper voice; secondly, this sticking pattern provides the maximum amount of fluidity with the least amount of intervallic changes between mallets; and thirdly, the hemiola in measures 52 and 53 will be delineated clearly by using the two inside mallets.

Movement III - "Esch of Sure"

The performance problems of Movement III are similar to those of Movement I. The entire movement must be played legato and the marimbist must move quickly and smoothly from one sonority to another being careful not to accent. The mallets recommended for this movement are identical to those of Movement I -



Example 5



Example 6

three soft mallets in the lower three voices and one medium/hard mallet will prevent contact noise in the extreme upper register and aid in balancing the volume between the individual voices.

The performer should vary the type and speed of the roll throughout the movement to enhance certain points of musical tension and repose. In measure 14, for example, the tension between the C and D in the upper two voices can be emphasized with a slightly faster roll (Example 7). The roll can relax slightly as the inner voice descends to A natural. The tension between the A and B-flat can be emphasized on beat 3 of the same measure with a slightly faster roll. The A descends to G, resulting in a moment of repose on beat 4 with the sounding of a G minor triad. This repose should be accompanied by a slight relaxation of the roll. In measure 15, the crescendo, ascending melodic line in the bass voice, and the tension between the F and G in the upper two voices can be accompanied by an increase in the roll speed. In measure 16, the tension lessens with a 4-3 suspension from F to E-flat, accompanied by a decrescendo and a cadence on a C minor triad. The roll can relax to enhance this moment of repose. Similarly, in measures 17-18, the roll speed should increase because of the notated crescendo and

the harmonic tension between the F and E-flat (on beat 2 of measure 17, and on beats 2 and 4 of measure 18). The repose occurs on the downbeat of measure 19, as the phrase cadences on an 8-5-1 sonority built on G. The roll can slow down slightly for this cadence.

The harmonic content of Movement III continues to employ the interval of a fourth as its basis, but tertian structures are much more frequent than in Movement I, both in passing and at cadence points. On beats 3 and 4 of measure 22, for example, the D functions as an appoggiatura resolving to the C of a C minor triad. The D can be stressed with a slightly faster roll, while the roll on C can relax slightly. In measure 24 the A in the upper voice functions as a retardation which ascends to B-flat, resolving to an E-flat triad. The A can employ a faster, more intense roll, while the roll on the B-flat can be slightly more relaxed. In measure 26, the A on beat 3 in the upper voice functions as an appoggiatura which is resolved to G on beat 4. Similarly, the non-harmonic tone (A) can receive more stress than the note of resolution.

Throughout the remainder of the movement, the marimbist should take the time to analyze each sonority to determine the precise points of harmonic tension and repose. The

passage from measure 29 to 32, for example, serves as the tension climax of the movement. The performer should choose a roll type and speed to bring off this intensity. Conversely, measures 33-35 represent an extreme point of repose following the climactic section of the movement. A relaxed "Musser" or "ripple" roll may help enhance this musical calm.

Beginning in measure 21, the musical score reads "a little faster," but no metronomic marking is notated. Taking into consideration the rise in tessitura, accompanied by a crescendo and increase in texture, this author suggests an increase to quarter note = ca. 60. The tempo can move ahead slightly from that point until the movement reaches a climax in measure 31, then retard slightly on beats 3 and 4 of measure 32, return to tempo 1 in measure 33, and remain relaxed for the remainder of the movement. The performer should be careful to bring out the movement of the inner voice (D to C) at the close of the climactic section in measure 32.

The structure of the movement is much clearer than that of Movement I. The phrasing in measures 1-5 demands a rearticulation of the roll on the F in measure 1, the G in measure 3, and the A-flat in measure 5. The first strong cadence of the movement occurs at the end of measure 16. The marimbist should stop the roll and rearticulate measure 17. Measures 17-19 (beat 3) represent a complete phrase. The marimbist should stop the roll on beat 3 of measure 19 and rearticulate beat 4. The climactic section of the movement ends on beat 4 of measure 32. The marimbist should stop the roll, observe the notated moment of silence, and rearticulate beat 2 of measure 33. There may be a slight break in the roll between beats 1 and 2 of measure 36, as the F descends on beat 4 of measure 35, and resolves to E natural on the downbeat of measure 36. The roll is continuous from that point on, until measure 47.



Example 7

Movement IV - "Bastonge Convoy"

The composer has notated the movement of the right hand in the upper clef and that of the left hand in the lower clef. Due to the relatively fast tempo of the movement (quarter note = 144), the eighth-note figures in the upper clef have a tendency to lack clarity when executed with one hand. By combining the hands in both clefs, difficult lateral passages will be made easier and the eighth-note figures will have more clarity. Example 8 shows this author's suggestion for measures 8, 11-12, 14 and 52-53. Due to the fast tempo and high level of rhythmic activity, the entire movement should be played staccato for additional clarity, except in measures 12-15 where slur markings are notated.

All rolls throughout the movement should be intense (except for measures 12-15). The rolls in measures 3, 4, 37-45 and 55 serve as points of tension and serve to define the meter. These rolls should be executed with a slight accent and may be articulated by both mallets striking the bars simultaneously.

Measures 12-15 serve to close the first principal section of the movement. The roll beginning in measure 12 should be intense, then relax slightly on beats 3 and 4 of measure 13 to enhance the release of tension. Likewise, the roll beginning in measure 14 should be intense, then relax on beats 3 and 4 of measure 15.

The pedal points in Movement IV function differently than those of the previous movements. All pedal points in this movement define the meter and should be equal in volume to, or louder than, the accompanying thematic material. Many of the pedal points are notated with accents, such as those in measures 10-11, 20, 25-26, 27, 41-42 and 50-51.

The composer has notated a crescendo from pianissimo to forte, from measure 1 to 12. It is this author's opinion that this crescendo encompasses too many measures to be to-

tally effective. The composer has also notated individual crescendos for measure 9, 10 and 11 but gives no specific dynamic levels. This author suggests a crescendo to measure 10 (pianissimo to forte), then begin measure 10 subito piano and quickly crescendo to the end of measure 10. Likewise, begin measure 11 subito piano and quickly crescendo to the downbeat of measure 12. This will provide a greater sense of forward momentum leading to the tension climax of the first principal section. This technique can also be employed in the passage from measure 41 to 52, where the composer has notated a long crescendo from mezzo piano to forte. The performer may, instead, reach a forte in measure 49, begin measure 50 subito piano, and quickly crescendo to forte. Measure 51 can begin subito piano, followed by a crescendo to the downbeat of measure 52. The roll in measure 55 may also be started at a dynamic level of piano, followed by a rapid crescendo to fortissimo to the down beat of measure 56. This will provide a sense of forward motion leading to the coda of the movement.

The principal sections of the movement are delineated by silence in the form of an eighth-note rest. The climactic section of the movement (measures 37-40) should be separated further from the return of the thematic material in measure 41 by decreasing the tempo in measure 40

and by adding a slight pause between measures 40 and 41. This will give a sense of finality to the climactic section of the movement.

The principal rhythmic motive of the movement is aurally perceived as a quarter note followed by two eighth notes (accented quarter note, two eighth notes), and is derived solely from the movement of the upper voice. The composer has notated this motive with accents, but he has done so inconsistently. Measure 14, 21, 37, 39 and 55 each need an accent on beat one for the sake of consistency and for the delineation of the rhythmic motive. Measure 52, 53, and 54 each need an accent on beats 1 and 3 for the same reasons.

Mario Gaetano holds degrees from the State University of New York at Potsdam, East Carolina University and Memphis State University, and is currently an Assistant Professor of Music at Western Carolina University, Cullowhee, North Carolina.

¹ Alfred Fissinger, *Suite for Marimba*, Chicago: Percussion Arts, 1952, 1963.

² The information regarding Fissinger's career and the historical information regarding the *Suite* were provided by the composer through letters in June 1983.

³ *Mario Gaetano, An Analysis of Two Compositions for Solo Marimba, Doctoral Dissertation, Memphis State University, 1986.*

Example 8

Example 8 shows musical notation for measures 8, 11-12, 14, and 52-53. The notation is in 3/4 time and consists of two staves. Measures 8, 11, and 14 are marked with 'A', 'B', and 'C' respectively. Measures 12 and 53 are marked with 'B' and 'D' respectively. The notation includes eighth notes, quarter notes, and rests. Below the notation are rhythmic patterns for each measure, such as '3 2 3 1 1 3 2' for measure 8 and '1 3 2 3 1 2 4' for measure 14.

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- compiled by Wilber England

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Faculty Recital 1/21/90

James Campbell, Percussion
Kangaroo Hunt - Lunedaine - Universal
Divertimento for Marimba and Alto Saxophone - Yuyama - Ongaku
Parson's Piece - Hibbard - Schirmer
Lumescape - Holland, Campbell - Manu.

ILLINOIS

Eastern Illinois University

Recital 2/17/90

Larry Gerber, Percussion
Darren Scorza, Percussion
Gigue from "English Suite" - Kraft - Award
Waltz King for Solo Vibraphone - Molenhof - Kendor
Yellow After the Rain - Peters - Peters
Courante from "English Suite" - Kraft - Kendor
Variations on the Westminster Clock Theme - Latimer - Latimer
Sea Refractions - Peters - Peters
Etude Op. 6 No. 9 - Musser - Studio 4
Classic-African for Solo Timpani - Aiello - Hamer Perc.
Song for the New Year - Molenhof - Kendor

Percussion Ensemble, Marimba Rag Bands I and II, Latin Percussion Group 3/1/90

Johnny Lee Lane, Director
El Cumbanchero - Hernandez/Faini - Belwin
Dichotomy for Percussion Octet - Cironne - Belwin
A La Samba - Peters - Peters
Introduction and Samba - Smith - MFP
Caprice Diabolique for Percussion Ensemble - Spears - Southern
Theme from New York, New York - Kendor/Faini - Belwin
Spanish Waltz - Green/Becker - Becker
The Humming Bird - Green/Becker - Becker
The Ragtime Drummer - arr. Cahn - Cahn
Dotty Dimples - Green/Cahn - Cahn
Xylophonia - Green/Becker - Becker
Fluffy Ruffles - Green/Cahn - Cahn
Private Dancer - Knopfler/Lane - Manu.
Ladies Night - Brown/Lane - Manu.

INDIANA

Indiana University

Percussion Ensemble 2/26/90

William Roberts, Director
Prelude and Fugue for Four Percussionists - Wuorinen - MFP
Concerto in D Major, R. 89 - Vivaldi - Musica Rara
The Tip of the Andes - Hetrick - Manu.
Yankee Doodle on Tour - arr. Nygren - Robbins Music
Turkey in the Raw - arr. Lygren - Robbins Music
Bit O' Rhythm - Breuer - Alfred
Dueling Xylophone - Smith/Roberts - Manu.
Bangkok - Anderson/Rice/Ulvaes/Hoetler/Cessna - Manu.

MISSISSIPPI

Delta State University

Faculty Recital 2/6/90

Douglas Wheeler, Percussion
Percussion in Culture (the Military, the Dance, the Church);

March from Eight Pieces for Four Timpani" - Carter - Ass.
Morris Dance - Kraft - WIM
O Dearest Jesus, What Law Hast Thou Broken? -
Bourgeois/Bach - Smith, Hall, McCreary
Duo for Euphonium and Percussion - Barber - Ludwig

OHIO

Cleveland Institute of Music

Contemporary Music Ensemble 3/3/87

Richard Weiner, Conductor
Three Pieces for Harp and Percussion Ensemble - Erb - Merion

Chamber Orchestra 10/28/87

Louis Lane, Conductor Keith Mattson, David Fishlock, Percussion
Views of Time and Space - Erb - Manu

Junior Recital 4/30/88

Keith Mattson, Jr., Percussion
Brook Opus III - Scholle - Brook Pub.
Rain Tree - Takemitsu - Schott
March - Carter - Assoc.
Sonata No. 2 in a minor - Bach - Peters
English Suite - Kraft - Award Music

Senior Recital 9/19/88

David Fishlock, Percussion
Rainbow Ripples - Green - Becker
Dream of the Cherry Blossoms - Abe - Zimmerman
Illegible Canons - Bergsma - Galaxy
Concertino for Marimba - Creston - Schirmer
Epilogue - Kapenekas - Manu.

Chamber Orchestra 11/2/88

Louis Lane, Conductor
Gregory Laikind, Marimba
Fantasy on Japanese Woodprints - Peters - Hovhaness

Percussion Ensemble 12/12/88

Richard Weiner, Director
Suite for Percussion - Kraft - Belwin
Fantasy on Japanese Woodprints - Hovhaness - Peters
Chamber Music IV - Suderburg - Presser
Sisu - Lundquist - Stim

Convocation 1/12/89

William Kraft, Visiting Artist
Paul Ferguson, Trombone
Barbara Fordham, Percussion
Richard Weiner, Conductor
Suite for Percussion - Kraft - Belwin

Contemporary Music Ensemble 3/22/89

Richard Weiner, Conductor
Nicolas Slonimsky, Piano
Ionisation - Varese - Franco Columba

Recital 3/27/89

Fredrik Bjorlin, Percussion
Kenneth Every, Percussion
March - Carter - Schirmer
Rendez-Vous II - Melinas - Manu.
The Rainbow Snake - Erb - Manu.
Sonata for Two Pianos and Percussion - Bartok - Boosey & Hawkes

Senior Recital 4/3/89

Keith L. Mattson, Jr., Percussion
Scherzo from A Midsummer night's Dream - Kogan - Manu.
Diversion for Two (Other Than Sex) - Erb - MFP
Time for Marimba - Miki - Ongaku
L'Histoire Du Soldat - Stravinsky - Kalmus

Master Recital 11/15/89

James Baber, Percussion
Susan Sefton, Percussion
Bell Pairings - Becker - Manu.
Variations on Lost Love - Maslanka - Marimba Prod.

Sonata for Clarinet and Percussion - Heins - Manu
Two Movements for Marimba - Tanaka - Ongaku
Variations for Four Drums and Viola - Colgrass - MFP
Duet for Percussion and Keyboards - Serry - Studio 4

Percussion Ensemble 12/5/89

Richard Weiner, Director
Mocha Java Blend - McNair - Manu.
Dimensions - Maros - Manu
Third Construction - Cage - Peters
Ogoun Badagns - Rouse - Helicon

Recital 12/13/89

Bruce Berg, Percussion
Torse III - Miyoshi - Ongaku
A Lullaby for Ben - Miller - ACA
Trio for Flute, Double Bass, and Percussion - Brun - Smith
Bachianas-Brasileras, No. 5 - Villa-Lobos/Reich - Berg
Third Construction - Cage - Peters

Recital 12/15/89

Fredrik Bjorlin, Percussion
Kenneth Every, Percussion
Sonata in D - Vivaldi - Manu.
Quattro Bagatelles - Bashmakow - Manu.
Soundings - Igelsrud - Manu.
Sonata for Vibraphone Solo - Back - Manu.
Starry Nights, Doggy Days - London - Manu

Oberlin College Conservatory of Music

Duo Percussion Recital 2/3/90

Will Chase and Loren Mach, Percussion
Give me Your Bunch of Fives! - Nuyts - Manu.
Just Seven Fro Drum - Brun - Smith
Conversation - Miyoshi - Ongaku
Klopfezeichen - Heider - Peters
Duo for Two Marimbas - Wheatley - Studio 4

Senior Recital 2/9/90

Steve Dinion, Percussion
Meditation preludes - Duckworth - Manu.
Trio for Flute, Double Bass and Percussion - Brun - Smith
Three Etudes - Helble - Studio 4
Prism - Abe - Manu.
Wind in the Bamboo Grove - Abe - Schott
Bog Music - Udow - Manu.

University of Akron

Faculty Recital 2/14/90

Larry Snider, Percussion
Four Patterns for Solo Marimba - Fredrickson - MFP
To the Earth - Rzewski/Lynn - Manu
Four Bagatelles - Steiner - SeeSaw
Composed Improvisation for Snare Drum - Cage - Smith
Mini concerto for organ, percussion and audience - McCabe - Novello

Senior Recital 2/18/90

Todd Leonhardt, Percussion
Dream of the Cherry Blossoms - Abe - Zimmerman
Encounters VI - Kraft - WIM
The Murphy Sonata - Saya - Manu.
Space Model - Ptaszynka - PPP
Gigue for tenor steel drum - unknown/Narell - Manu.

OKLAHOMA

Cameron University

Senior Recital 3/23/90

John Simon, Percussion
Concertino for Marimba - Creston - G. Schirmer
Three Episodes for Solo Timpani - Beck - Kendor
Miraggi - Willis - MFP
French Suite for solo multiple percussion - Kraft - Wolf-Mills
Busy Signal - Molenhof - Kendor
Suite for Solo Drumset - Mancini - Kendor

Senior Recital 4/3/90

Stacy Loggins, Percussion
 Concerto for Marimba - Creston - G. Schirmer
 from Three Etudes for Five Timpani, Rondo brilliant-la
 chase - Heible - Studio 4 Pub.
 from Partita II in E Major - Bach, adapt. J. Lambert - Manu.
 Colloquy - Tull - Boosey & Hawkes
 Two Mexican Dances - Stout - Studio 4 Pub.
 Music of the Day - Molenhof - Kendor

Percussion Ensemble featuring guest artists The Bill Molenhof Trio 4/3/90

James Lambert, Director
 El Cumbanchero - Hernandez/Faini - CPP-Belwin
 Declarative Stances - Riley - Ludwig
 Sonatina - Tull - Boosey & Hawkes
 Ceremonium - Spears - Barnhouse
 Bachianas Brasileiras No. 5 - Villa-Lobos/Loggins - Manu.
 On the Woodpile - Breuer/Hooper - Manu.
 Dill Pickles - Johnson/Becker - Manu.
 Soho Saturday Night - Molenhof - CMP
 Selections by The Bill Molenhof Trio

PENNSYLVANIA**Indiana University of Pennsylvania****Percussion Ensemble 11/2/89**

Gary J. Olmstead, Conductor
 James Staples, Pianist
 Paul Campiglia, Xylophonist
 Clintonian Sketch - Spears - Southern
 Sonatina - Tull - Boosey & Hawkes
 Chamber Music IV - Suderburg - Presser
 Ceremonial, Op. 103 - Creston / Schirmer
 Album for the Young Suite, Op. 39 - Tchaikovsky/Jeanne -
 Permus
 Pavane, Op. 50 - Faure/Applebaum - Manu.
 Polka from the Golden Age - Shostakovich/Peters - Manu.
 Crispy Critters - Bridwell - Belwin
 Valse Brillante - Green/Becker - Meredith
 Galop from the Comedians - Kabalevsky/Senley - Manu.

Junior Recital 12/2/89

Jay Townsend, Percussion
 Rebecca Wai-Ling Li, Percussion
 Concertino for Xylophone - Mayuzumi - Peters
 Aus Meines Herzens Grunde - Bach - MFP
 Horizons - Hackett/Townsend - Manu.
 Partita - Cahn - Cole
 Doubles - Gauger - Gauger
 Four Verses for Timpani - Houllif - Paul Price
 Walk King - Molenhof - Kendor
 Rain Dance - Gomez & Rife - Southern
 Tranquility - Houllif - Ludwig
 Rosewood Blues - Delancy - Peters
 A Christmas Medley - Gray - Manu.

PMTA State Convention 11/3-5/89

Lecture/Recital
 Analysis: Dr. John Heyer
 Performers: Gary Olmstead, Paul Campiglia, James
 Staples, Dominic Intill
 Sonata for Two Pianos and Percussion - Bartok - Boosey &
 Hawkes

SOUTH CAROLINA**Furman University****Senior Recital 5/6/89**

James Klugas, Percussion and Trumpet
 Etude Op. 6 No. 9 - Musser - Studio 4
 Third Sonata - Handel/Musser - Belwin
 The Whistler - Green - Cahn

Percussion Ensemble 4/25/89

John S. Beckford, Director
 Crescendo - Lepak - Windsor
 Concerto for Organ with Percussion Orchestra - Harrison -
 Schirmer
 Cloudburst - Warford - Manu.
 Scherzo from Symphony No. 4 - Tchaikovsky/Peters - FDS
 Log Cabin Blues - Green - Cahn
 Spring Break - Beckford - Manu.

Concerto Concert 2/13/90

Roger Whitt, Marimba
 Violin Concerto in A minor, Op. 3 No. 6 - Vivaldi - Kalmus

Junior Recital 3/30/90

Roger Whitt, Percussion
 Concertino for Marimba and Orchestra - Creston - Schirmer
 Inspirations Diabolique - Tagawa - WIM
 Moto Perpetuo, Canto, and March - Carter - AMP

Faculty Recital 3/14/90

John S. Beckford, Percussion
 Pas de Deux - Russell - MFP
 Sources III - Burge - Tetra Music
 Fantaisie a la Neige - Asabuki - Studio 4

Percussion Ensemble 4/24/90

John S. Beckford, Director
 Blue Rhythm Quintet - Kori - MFP
 Final from String Quartet Op. 33 No. 3 - Haydn/Vincent -
 Studio 4
 Quiet - MacBride - Smith
 Gainborough - Gauger - Southern
 Intentions - Novotney - Smith
 A Taste of Brahms - Arr. Davis - Creative
 Panda Pause - Davis - Creative

TEXAS**University of Texas at El Paso****Faculty Recital 2/2/89**

Larry White, Percussion
 Blues for Marimba - Packales - Manu.
 Suite for Five timpani, Roto-Toms, and Drum Set - Firth -
 Gunmar
 Radio Days - White - Manu.
 The Round of the Govilns - Bazzini - Schirmer

Percussion Ensemble 1/23/90

Larry White, Director
 A La Nanigo - Peters - KSM Publ.
 Caprice Diabolique - Spears - Southern
 Two Gentlemen of Virginia - Houllif - Southern
 Variations on "Jesu, Meine Freude" - Bach/Landers -
 Manu.
 Nola - Arndt/Cahn - Cahn
 Five Foot Two - trad. - Manu.
 Close Encounters - Oddis - Manu.

Marimba Pops Ensemble 1/30/90

Larry White, Director
 Surf in Senorita - Moss - A & M Records
 Peanuts - Guerrero - A & M Records
 Spanish Eyes - Stacey - Manu.
 Saturday in the Park - Eyles - Manu.
 Lady is a Tramp - trad. - Manu.
 Nola - Arndt - Cahn
 Frivolity - Green - Cahn

VIRGINIA**James Madison University****Percussion Ensemble 12/6/88**

C. William Rice and J. Chris Thomas, Directors
 Toccata - Chavez - Belwin
 Ceremonial Op. 103 - Creston - Schirmer
 Extremes - Mancini - Kendor
 Chamber Piece - Colgrass - MFP
 Nola - Arndt - Manu.
 Prelude and Dance - LoPresti - MFP
 Scherzo from Symphony No. 4 - Tchaikovsky/Peters -

Peters

Theme and Variations - Kraft - New Music West
 Los Dioses Aztecas Op. 107 - Read - Cole

CBDNA/NBA Southern Division Conference 1/21-23/88

Wind Symphony
 John Patrick Rooney, Conductor
 Plagal Alternations - Griffith - Presser
 Quiet Music - Cahn - Cahn
 Interludes for Percussion and Trumpet - Harris and Wolfram
 - Manu.

Percussion Ensemble and Repertory Dance Touring Company 4/17-18/89

C. William Rice, Director
 J. Christopher Thomas, Director
 Introduction to Percussion - McCarty - HaMar
 Quintet for Mallet Percussion - DeGastyne - Fereol
 Medley from Jesus Christ Superstar - Webber & Rice - Manu.
 Ogoun Badagri - Rouse - AMC
 Jovial Jasper - Green - Manu.
 Forests of the Sun - Clark - Manu.

Percussion Ensemble 12/3/89

C. William Rice, Conductor
 Samuel Elson, Student Conductor
 UHURU - Frazier - Kendor
 Suite for Percussion - Kraft - Mills
 Bouree - Bach/Anderson - Manu.
 Portico for Percussion Orchestra - Gauger - Gauger
 Celebrating Christmas with Percussion - Brown - Kendor

WISCONSIN**University of Wisconsin - Stevens Point****Central Wisconsin Composers' Forum 12/13/89**

Conducted by Geary Larrick
 The Story of Funkin' Person - Larrick - Manu.
 Suite for Young Audience for Brass Quintet,
 Percussion and Narrator

Dedication Program to Dr. Martin Luther King, Jr. 1/29/90
 Exclamation! - Larrick - Manu.

University of Wisconsin - Superior**Faculty Recital 1/30/90**

David Hagedorn, Percussion
 David Schmalenberger, Drum Set
 Pedal Point - Hagedorn - Manu.
 Japanese Salsa - Hagedorn - Manu.
 Improvisation - Hagedorn - Manu.
 Blue 12 - Hagedorn - Manu.
 Happy House - Coleman - Manu.
 Ming's Samba - Murray - Manu.
 Bulgarian Rhythm - Bartok - Boosey & Hawkes
 Countdown - Coltrane - Real Book

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

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

Drum set Literature

INTRODUCTION TO THE DRUM KIT I-III

Bernie Koenig
\$7.00

This is another one of the many entries into the self-published drum set book market. It is fifty pages of exercises combined with photographs, comments and suggestions which, at times, are several paragraphs in length. The comments are helpful in giving the student information about the author and his views on drumming. A large number of the exercises are written for the full set, while others concentrate more on sticking or basic reading. They are usually two, three or four measures in length and deal with fundamental rhythms of the rock and jazz styles.

The exercises were written with the aid of a computer program and are therefore very easy to read. In general, however, the book does not have the look of a professional publication. The careless presentation will undoubtedly hurt sales, but it would be easy to assume that this book was primarily intended for Mr. Koenig's students rather than the national market. It is best suited for the younger, beginning student.

- Lynn Glassock

Keyboard Percussion Literature

ALBUM FOR THE YOUNG SUITE II

Peter Tschaikowsky, arr. Ruth Jeanne
\$10.00
Permus Publications
P.O. Box 02033
Columbus, OH 43202

Thanks to Leigh Stevens, Tschaikowsky's *Album for the Young*, or rather, the eight selections that he transcribed from the original, is now familiar to the serious mallet percussionist. Due to its difficulty, this music remains inaccessible to the beginning student. The *Album for the Young Suite*, published by Permus, however, now places three selections from the twenty-four pieces found in Tschaikowsky's original opus in reach of such students. The three selections chosen and adapted from the original by Ruth Jeanne are "The Hobby Horse" (also used by Stevens in his compilation), and two not found in Stevens' adaptation — "In Church," and "Folk Song."

All five players perform on marimbas; in addition, player 1 uses xylophone and orchestra bells, and player 2 needs a vibraphone. However, the arrangement can be played on as few as three marimbas. One $4\frac{1}{3}$ octave instrument is required for player five; the other marimbas need not be as large.

The writing is two-mallet throughout, with the exception of one of the pieces that offers players 2 and 3 the opportunity to use four and three mallets, respectively. The "Hobby Horse" needs no description for those familiar with Stevens' transcription, although it is found in A major, rather than the D major in his

version. "In Church" is a short piece in chordal style, which uses the metallic timbre of orchestra bells and vibraphone. The "Folk-Song" features a repetitious descending melodic line over a pedal "D," again contrasting the "wood" sounds of the marimbas with the metallic quality of the glockenspiel.

Pedagogically, this publication offers the same unique opportunity as does Stevens' transcription, for teaching our younger students something about interpretation, especially of music written in a romantic style, which, for many students is something they simply cannot normally experience playing in school band and orchestra percussion sections.

- John Raush

DANCE OF THE JUNIPER IV

Erik Zak
\$3.50
Martin Publications
Box 93
Springbrook, NY 14140

An intermediate-level contemporary 4-mallet marimba solo in ternary form. The A section includes changing meters (7/8, 10/8 and 4/4), mostly linear writing, and some 3-note chords which can be divided to avoid black key-white key intervals in one hand. The B section features a right-hand accompaniment (repeated melodic and harmonic intervals) with a left-hand melody in the bass clef. The second 8-measure phrase reverses the hands. At a tempo of quarter = 126, it would seem that half-notes and whole-notes should be rolled, but no indication is ever given. A brief transition in double octaves is the most difficult section of the work and serves to lead to the D.C. and Coda section.

Dynamics are clearly marked; the

music is very legible; but the necessity of page turns is not taken into account (music must be memorized?).

Dance is very suitable as a teaching/performance piece for any intermediate marimbist with the requisite technical skills.

- John Baldwin

DAYBREAK

II

Jack Stamp
\$7.00 (score and parts)
Permus Publications
P.O. Box 02033
Columbus, OH 43202

This chorale style marimba quartet with optional bass marimba or string bass part can be used as a beginning mallet ensemble piece for junior high school or early high school. The work is tonal with some chromaticism and the rhythms are fairly easy, but a variety of dotted rhythms and dynamic contrasts will make the piece a good experience. While the composer doesn't do this, it appears that the piece could be played on two marimbas with two players per instrument. The score and parts are very legible and of good quality.

- Frank Shaffer

JOURNEY PAST THE UNICORN

Jack Stamp
text by Denise Andrews
\$5.00
Permus Publications
P.O. Box 02033
Columbus, OH 43202

The combination of vibraphone and soprano is an unusual setting for the recital hall but it needn't be. Jack Stamp has recognized the possibilities for this idiom and has adapted Denise Andrews' text for his new composition, *Journey Past the Unicorn*.

This art song features the voice and utilized the vibraphone in an accompanying role. A progressive but rather short selection, Stamp's music creates a wavering and floating at-

mosphere to support the poetry, which describes a man's challenge in life. This through-composed work is simple and yet haunting. The soprano part is accessible and the vibraphone is of intermediate difficulty. The overall duration is approximately 2 1/2 minutes.

Journey Past the Unicorn would be enjoyed on any recital at the university level. The only thing missing is two outer movements to complete the idea. What do you say, Jack?

- Mark Ford

MARIMBA TRIO NO. 1

IV

Eric Zak
Martin Publications
P.O. Box 93
Springbrook, NY 14140

The trio requires two four-octave marimbas and one four and one-third octave marimba. Players one and three need four mallets while player two could get by with three if he/she so desired. No mallet indications are given, but due to the lively nature of the piece, performers would likely choose medium to hard mallets. The parts are fairly equal in difficulty and each player has the lead at least once.

There are a number of time signatures utilized, of which 7/8, 6/8 and 4/4 are the most common. The tempo marking of quarter = 168 is one of the key features that places this piece in the high intermediate range. (A less experienced group could take a slightly slower tempo and would likely feel very satisfied with the overall result.) There is a great deal of repetition and use of parallel fifths. These two factors will sound very pleasing to some and leave others wanting for more variety.

The manuscript is very legible and each measure is numbered for rehearsal convenience. There were no parts sent with the score which was submitted for review, but the composer states that individual parts are available.

Ensembles looking for an energetic marimba trio of moderate difficulty should give this piece a try.

- Lynn Glasscock

MORNING IN THE VILLA

IV
Erik Zak
\$3.50
Marin Publications
Box 93
Springbrook, New York 14140

A short intermediate contemporary 4-mallet marimba solo in an overall binary form. Due to a variety of performance techniques, this work has more of the appearance of a "real" piece than an "etude" —single line melodies, simple melody plus accompaniment, broken chords in several guises, moving 2- and 3-note chords, etc. The music is written in 4/4 at quarter = 126 and is rhythmically uncomplicated (a few eighth-note triplets are included).

The relatively few dynamics are clearly marked; the printing is very legible; but page turns are not planned for.

Morning is a very accessible teaching/performance piece for the intermediate marimbist with fair 4-mallet technique.

- John Baldwin

VALSE SERBE V
Nebojsa Jovan Zivkovic
Musikverlag Zimmerman
Frankfurt am Main

This duet for marimba and piano by Yugoslavian born Nebojsa Zivkovic is a recent addition to Zimmermann's percussion catalog. It is written in a contemporary idiom characterized by dissonant chords with a preponderance of minor and major seconds. An "eastern" flavor is readily apparent, due primarily to the frequent use melodically of the augmented second.

The work is short (under three minutes in length) and displays some interesting examples of the composer's slavic wit. The first example

involves the prevailing meter of the piece. The title promises a waltz; however, this Balkan-styled "waltz" is written in measures of 2/4, changing to dance-like and spirited rhythms written in bars of 5/8, 7/8 and 9/8. In fact, the customary 3/4 waltz meter is reserved for the end of the piece. A brief allusion to the "Blue Danube," harmonized in dissonant fashion, and the fortissimo intrusion of the piano into the final dolce solo marimba statement bring the humor and the work to a mutual close.

Zivkovic reveals himself as a composer skilled in his craft. His treatment of rhythm, such as the division of 7/8 measures into measures of 2 + 3 + 2 and 3 + 2 + 2 eighth note groups, and 9/8 measures into 2 + 2 + 2 + 3 groups give the piece much of its impetus and interest. The mallet writing is two=mallet throughout, with a melodic line that is challenging to play because it is both highly chromatic and has a number of large leaps. The serious student of the marimba, however, will find that mastering these difficulties and adding this piece to his or her repertoire will be well worth the effort.

- John R. Raush

Multi - Percussion Literature

20 ETUDES EN FORME DE TRICOTIS III-V

Gerard Berlioz
Editions Musicales Alphonse Leduc
175, rue Saint-Honore 75040
Paris Cedix 01

This is an excellent set of twenty multiple percussion etudes with varied instrumentation and no complex rhythms. There are no tempo markings, so each etude can be played at a tempo which is compatible with the students ability. Each etude is preceded by a suggested set-up diagram, and each study has numerous dynamic changes. The print is very clear, and each etude has excellent musical expression and content.

Highly recommended.

-George Frock

Percussion Ensemble Literature

AMULETTES ET GRIGRIS I-II

Francine Aubine
\$5.25
Editions Robert Martin (Theodore
Presser, US Agent)
B.P. 502
71009 Macon Cedex
France

This short multiple percussion test piece with piano accompaniment would be suitable for a very advanced elementary or a junior high student. It uses snare drum, three tom toms, bongos, suspended cymbal, triangle, and temple blocks or wood blocks. No rolls are used, but some drag figures are employed in the snare drum part. Dynamic contrasts, crescendo and decrescendo markings, and simple meter changes provide some challenge for the young student. The piano and percussion scores are printed on very good quality paper and are very clear and easy to read

- Frank Shaffer

CREATION AND REBIRTH V-VI

Michael La Rosa
\$10.50
Kendor

This is a mallet quintet written for bells, chimes, xylophone, vibraphone and two marimbas. The first movement opens with a stately fanfare and moves to a rapid section in 7/8 meter. The second movement starts with a two measure ostinato 16th note motive on the metal instruments. This movement is almost entirely based on repeated rhythmic

motives.

The score indicates that *Creation and Rebirth* are two movements from a larger suite call "The Life Cycle Suite". Technical demands require four mallet technique for the vibraphone player and one of the marimbas. The parts are clearly written and are clearly edited to avoid page turns. This composition should receive strong consideration for inclusion in college ensemble programs. Highly recommended.

-George Frock

DRUM CEREMONY III

Karel Husa
\$15.00 (6 performance scores)
AMP/G. Schirmer/Hal Leonard

This quintet is the introductory movement of Husa's *An American Te Deum*, commissioned in 1976 for the 125th anniversary of Coe College. The complete work for mixed chorus, baritone solo, and orchestra/wind ensemble includes text from Latin, Moravian, Swedish, and German song texts, as well as from poems in English and Czech. *Drum Ceremony* was influenced by American-Indian styles of war ceremonial drumming.

The 2:00 piece is scored for 3 timpani, 6 tom toms, 3 wood blocks and 5 temple blocks. The opening 13 measures are in a rather free "2/4" (dotted barlines). The main body of music is in a precise 2/4 at quarter = 72-76 (rhythmic precision is an absolute necessity for a successful rendition). Sixteenth-triplets are the overwhelming rhythmic pattern, combined with a dotted-sixteenth and thirty-second pattern in the temple blocks and an eighth and dotted-eighth and sixteenth pattern in the timpani and low tom tom parts. While the parts have independent crescendos and diminuendos, the overall dynamic level increases gradually from *ppp* to *ff*. Only single strokes and a few rolls are used.

The printing is quite legible; mallet hardnesses are plainly indicated throughout the piece; page turns for

some players are questionable, but mostly possible.

Drum Ceremony would be suitable for performance by an intermediate ensemble, especially as an opening work on a percussion ensemble concert.

- John Baldwin

INGOMA V
Kjell Samkopf
Musikk-Husets Forlag A/S
Oslo, Norway

One source of inspiration for some of the best music for percussion written in recent years is the music of cultures outside the artistic traditions of the West. These sources, with their often complex rhythms and use of native instruments have much that can be of value to the western composer. Although the substitution of western instruments for ethnic varieties is a necessary concession to practicality in music written for western groups, the composer can draw directly on many of the structural elements of the original.

This is the case in Kjell Samkopf's percussion quintet *Ingoma*, which is a series of variations on a drum solo from Burundi, Africa. The five percussionists perform on a variety of instruments, including four tomtoms, five suspended cymbals, four timpani, bass drum, claves, large cowbell, bamboo chimes, triangle, bongos, guiro, large woodblock, almblocken, anvil or orchestra bells, five templeblocks, vibraslap, snare drum, maracas, ratchet and a metal cylinder.

An ostinato composed of a repeated, single-bar 6/8 pattern provides the cement that holds this seven minute, single-movement work together. All members of the group take their turn at the ostinato accompaniment, with "thematic" statements contributed by the other players, who continuously change instruments and play, either in a solo context, or in unison with one or several players. Variety is achieved in sections where the

ostinato pattern is silent, and in other places, where the ostinato is present by which feature one or more players are asked to demonstrate "all the different kinds of sounds" that their instruments can produce, and to do so in a free rhythm, without regard to the prevailing pulse.

In its attempt to put into notation a music inspired by an aural tradition, this piece reminds one of Michael Udow's *African Welcome Piece*. It has the same potential for generating excitement and becoming well established in the percussion ensemble repertoire.

- John Raush

JUNIOR MUSIC CAMP
II-III
Josef Toni Dillenkofer
Zimmerman-Frankfurt

This is an excellent set of six ensembles for young players. This collection, which is actually written as the percussion score to a band training series, is written for a percussion section of six to eight players. Instruments used include bells, xylophone, vibraphone, 2 marimbas, timpani and percussion which includes cymbals, gong, wood block, triangle and even drum set.

The parts are clearly written, the melodies and pieces are fresh and each includes ample experience in handling repeats, dynamics and meter changes. This is an excellent collection and should be reviewed for consideration by everyone teaching young students in a class situation.

- George Frock

PAQUILIZTLI IV
Rodolfo Halffter
Rental - no cost given
Ediciones Mexicanas de Musica
c/o Peer Southern Concert Music
810 Seventh Avenue
New York, NY 10019

For seven percussionists, *Paquiliztli*

is a 5 1/2 minute work for the intermediate ensemble. Instrumentation includes one xylophonist, one marimbist, one vibist, one timpanist and three multi-percussionists utilizing suspended cymbals, cymbal attached to bass drum, snare drum, triangle, bongos, chimes, tom toms, tambourine, bass drum and claves. Primarily in 4/8 time with eighth note=132, the work does include sections of changing meter to 3/8, 2/8 and 5/8.

Not only is the tempo an indication, but in rhythm as well, much of the piece has a march-like quality to it. Tonality as we know it does exist in a few passages, but serialism is also employed, sometimes completing nearly two entire rows before any manipulation occurs. The timpani part is the most demanding, and requires an advanced performer. The other parts, while at times interesting, are not that demanding. While it is possible to perform the marimba part with two mallets throughout, certain large-leap double-stop passages are more easily executed with the use of four mallets. For the most part, the multi-percussion parts are straightforward. However, perhaps the most unique aspect of these three parts would be in the teaching of multi-percussion considerations to these three players. Mallet changes, instrument placement, and other logistics are not always overcome easily in this work. It may well be worth assigning younger players to these parts.

- Rich Holly

PROTAGANOM III-IV
Roger Cichy
\$10.00
Permus Publications
P.O. Box 02033
Columbus, OH 43202

This quintet is three movements in length. It would be a good work for high school or a college freshman ensemble. It makes ample use of good accented and syncopate fig-

ures, and a wide variety of tone colors and dynamics appear throughout the three contrasting movements in different time signatures. Each performer must play two to four standard instruments in the course of the work except the timpanist, who just plays sand blocks in the second movement. The mallet instruments needed are xylophone and chimes with a vibraphone part that the composer specifies may be played on a xylophone. The score is of fairly good quality and legibility, although some rhythms don't line properly. The parts are very legible.

- Frank Shaffer

ROUND TRIP

Tom Gauger
Tom Gauger
23 Auburn Street
Brookline, MA 02146

Round Trip is a jazz or rock blues for vibes, timpani and drum set. Composer and percussionist Tom Gauger has arranged the selection to be performed in a variety of ways. Either in a combo setting with the additional piano and bass parts or in a percussion ensemble setting, *Round Trip* would be an enjoyable experience. The piece can also be performed in either a rock or jazz style depending on the interest and ability level of the performers.

The form of the works is a 24 bar blues giving two bars to every chord to allow for the timpani to change pitches. A quiet written out drum solo begins the music and Gauger keeps the texture thin and transparent as the piano, vibes and timpani or bass enter. An introductory theme is stated on the vibraphone which leads to an accelerando into a double time feel. This double time is the first time the drums play time in a jazz (or rock) style. Now the music really swings with the piano, bass and drums playing a chord sheet with kicks and fills, not a note for note part. The vibraphone part is written out completely so that non jazz players can have the experience of playing a jazz piece

with the option of taking choruses on their own if they desire. The work ends on a repeated groove with an abrupt final note that is set up by the drums.

Round Trip is a demanding selection especially for the vibraphonist. If you are looking for a combo jazz selection for your next concert this work could be for you. I would recommend taking the option of a bass player over the timpani part, but however performed *Round Trip* will be successful.

-Mark Ford

Snare Drum Literature

MESSAGES FROM OUTER SPACE IV-V

Joachim Sponsel
Zimmerman-Frankfurt

This solo for snare drum is challenging because of the tempo and the use of uncommon rhythmic groupings prevalent throughout the work. The composer employs notations for playing near the center, the edge, on the rim and even playing with the foot on the floor. Technical demands include single strokes, rebounds, flams, rolls and some independence between the hands. There are numerous meter and tempo changes due to simple and compound note groupings. This six-minute solo has very clear print, and is an excellent addition to the advanced solo literature for snare drum.

-George Frock

Timpani Literature

CONCERTO FOR TIMPANI AND CHAMBER ORCHESTRA

Richard Kvistad
\$15.00
Kvistad Publications
1241 Academy Avenue
Belmont, CA 94002

Rick Kvistad has recently introduced his latest contribution to percussion literature, *Concerto for Timpani and Chamber Orchestra*. Written in the traditional three movements of a classical concerto, Kvistad uses five timpani throughout this well crafted composition. The Concerto comes with a solo timpani part and piano reduction with orchestral parts available on a rental basis.

The concerto opens uncharacteristically with a timpani cadenza. Quietly and rhythmically the solo crescendos to a fortissimo statement that introduces the piano. From the beginning this movement, Dance, never gives the audience a rest. Kvistad moves from section to section and meter to meter effortlessly, but at a pace that risks loss of familiarity with the listener. However, the overall effect of this Dance is a driving rhythmic selection that frequently sidesteps expectations. The second movement, Song, is a slow adagio that keeps the interplay between soloist and accompaniment active. With opening sections divided by fermatas, this movement increases in complexity and volume before unwinding. The final movement, Gamelan, begins with another timpani cadenza, this time in 7/8. Gamelan is the high point of the concerto with a wider breadth and sustaining musical line that completes the work with a crashing final note.

Rick Kvistad's *Concerto for Timpani* is for the advanced performer. The moderate length of the movements and the difficulty level make this work a viable alternative to program on recitals or concerto contests.

- Mark Ford

Books

THE ELECTRONIC DRUMMER

Norman Weinberg
\$9.95
Modern Drummer Publications,
Inc.

870 Pompton Avenue
Cedar Grove, NJ 07009

Until recently, the performing percussionist has been somewhat excluded from the world of electronics. This, of course, is no longer the case, especially for the drummer who is involved in commercial music. So where does the drummer who is interested but unknowledgeable in this field look to find basic information? An excellent place to start would be this publication.

The book is divided into seven chapters which are entitled The Basics of Sound, Drum Machines, Electronic Drums, Midi, Computers, Sound Reinforcement and Electronic Setups. The first chapter is an introduction and overview of many of the topics that are covered in the rest of the book. The information in the other chapters is usually fairly self-contained so that one could read as interest dictates, and not necessarily in numerical order. The six electronic systems presented at the end range from a very basic setup to an elaborate system that could handle almost any situation.

One of the most pleasant features of this book is its readability. Often, material written about computers and electronics is so poorly written and/or so technically complicated that it is very difficult to comprehend the information that is being discussed. Such is not the case with *Electronic Drummer*. This is a perfect example of how this subject matter can be presented in sufficient depth and still be easily understood by the novice.

There are many drummers who are apprehensive about venturing into this new area. This book is not intimidating, regardless of the amount of prior experience one has with electronics. For those who are eager (or even just curious) to learn about the electronic drum world, this publication is a must.

- Lynn Glasscock

Recordings

NEY ROSAURO-MARIMBA BRASILEIRA

Ney Rosauro
Ney Rosauro
Caisa Postal 5063 (UFSM)
9711 Santa Maria RS
Brasil

This is an excellent recording of works for marimba by Brazilian composer/percussionist Ney Rosauro. Side A is devoted to his composition, *Concerto para Marimba & Orchestra*, here presented with piano reduction. The second side includes a set of Rosauro *Preludes*, and two pieces by H. Villa Lobos.

The recording quality is very good, and the playing is excellent as well as exciting. Mr. Rosauro's use of Brazilian rhythms and popular roots makes for a very enjoyable listening experience. Since most of these works are published this recording is also an excellent source for student reference. Most highly recommended.

- George Frock

Difficulty Rating Scale:

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



James Lambert, Editor
Selected Reviews

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available in early August.*

NEWS: Chapter News and Membership News *edited by John Baldwin*

CALIFORNIA - Chapter News

The September 1989 clinic hosted by the Southern California Chapter of PAS featured **Tom Brechtlein**. His clinic topic was "drum set styles." The December clinic featured **Ralph Humphrey** discussing "drum set styles" and "odd time." In February of 1990 **Michael Fisher** and **Steve Forman** brought their electronic equipment that they use in recording studios and demonstrated actual recording situations and techniques that they have encountered and used.

CALIFORNIA - Professional Percussionists

"The Greatest Drum Show in History" - that's what the October Buddy Rich Memorial Scholarship Concert was called. Over 1,500 enthusiastic fans witnessed a truly spectacular show featuring six of the greatest drummers in the world today performing and soloing with a reunited 15-piece Buddy Rich Band. The concert was organized by **Cathy Rich**, Buddy's daughter and her company, Scabeba Enterprises, and was sponsored by the Avedis Zildjian Company. Hosted by **Cathy Rich** and comedian **Jeff Altman**, the show featured large screen video projections of some vintage footage of Buddy in action. Each of the star drummers - **Louie Bellson**, **Gregg Bissonette**, **Dennis Chambers**, **Vinnie Colaiuta**, **Steve Gadd** and **Dave Weckl** — performed in spectacular fashion with the Big Band. The highlights of the concert were the sensational drum trios that climaxed the end of each half of the show - **Bellson**, **Bissonette** and **Chambers** at the end of the first and **Colaiuta**, **Gadd** and **Weckl** at the end of the second. The Buddy Rich Memorial Scholarship Concert is

now available from Zildjian on video tape produced by D.C.I. Music Video.

IDAHO - Chapter News

The Boise State University Percussion Ensemble, under the direction of **Dr. John Baldwin**, performed this spring at the 1990 Idaho Music Educators Association convention in Rexburg. Included in their program were *Slater's Suite for Keyboard Percussion* and the "Bug Dance" from **David Kechley's Dancing**. At this convention and on the accompanying concert tour of high schools, **Dr. Baldwin** also performed as soloist in **Schmidt's Range of Light**, a percussion concerto with narrator, speaking chorus and symphonic winds. Other ensemble performances this spring included a concert in April and an appearance on the BSU "President's Concert."

ILLINOIS - Chapter News

The Illinois Chapter's Day of Percussion and Uncontest was held at Triton College in River Grove in February. Feature clinicians and performers included **Patsy Dash** and **Jim Ross** of the Chicago Symphony Orchestra; **Paul Wertico**, drummer with the Pat Metheny Group; **Ward Durrett**, drum line specialist; **Ed Harrison**, ethnic percussionist; and the Northern Illinois University Marimba Band.

INDIANA - Professional Percussionists

The Ludwig/Musser Division of The Selmer Company is proud to announce the addition of **Ward Durrett** to its marketing staff. **Ward** will serve as Assistant Percussion Marketing Manager and will be involved

in product development, education and dealer marketing services, specifically in the marching percussion and school product areas. **Ward** is widely known for his contributions in the field of marching percussion. In the last 17 years, he has developed numerous high school percussion programs including the current Bands of America National Champion Marian Catholic High School in Chicago Heights, Illinois. He has also been the driving force behind the development and growth of the PAS Marching Percussion Forum and Competitions since 1982. A graduate of Millikin University and the U.S. Navy School of Music, **Ward** is Chairman of the PAS Marching Percussion Committee, past President of the Illinois Chapter of PAS, and is an active member of the Bands of America, Drum Corps Midwest and Drum Corps International Judges Guilds.

MASSACHUSETTS - Professional Percussionists

In October of 1989, marimbist **Nancy Zeltsman** and violinist **Sharan Leventhal (Marimolin)**, performed a recital at New York City's Merkin Concert Hall sponsored by Solo Recitalist Grants awarded to both women by the National Endowment for the Arts. In December of 1989 the duo premiered *Suite: The Two Sisters* by **Ian Finkel**. A New Works Grant from the Massachusetts Council on the Arts and Humanities has commissioned works for marimba and violin by **Gunther Schuller**, **Pauline Oliveros**, **Thomas Oboe Lee**, **Simon Bainbridge** and **Alejandro Viñao** which **Marimolin** premiered in April of 1990 in Boston. In addition, the duo has announced its Third Annual Composition Contest with a deadline of July 2, 1990. For complete details, write **Marimolin**, 68 Kittredge Street, Boston, MA, 02131 (617/327-6803).

MASSACHUSETTS - Chapter News

The 1900 Massachusetts Day of Percussion was organized by **Luanne Warner**, instructor of percussion at Berklee College and chapter Vice-President and **Jerry Leake**, chapter President. The event was held in April at the Berklee College of Music in Boston. Included among the performing artists and clinicians were **Ed Saindon**, **Neil Grover**, **Ed Uribe** and **Jerry Leake**.

MARYLAND/DELAWARE - Chapter News

The Maryland/Delaware Chapter of PAS held their 1990 Day of Percussion on February 11th on the campus of Towson State University with **Dale Rauschenberg** as host. Over 100 participants attended the day which began with **George Carroll** giving a clinic on our rudimental heritage, including a demonstration by his wife and drum corps. Other clinics included a jazz vibe clinic by **Jon Metzger**, a clinic on orchestral percussion by **Alan Abel** of the Philadelphia Orchestra, and a drum set clinic by **Gary Chaffee**. There were thirty minute periods between clinics for participants to visit exhibits set up by **Steve Weiss Music**, **JC's Drum Shop** and **George Carroll's Cousin Sally Ann** organization. The day concluded with **Jon Metzger** and **Gary Chaffee** presenting a jazz concert along with Towson State faculty members **Drew Gress** on bass and **Greg Hatza** on piano. Part of the Day of Percussion was co-sponsored by **Selmer/Ludwig**, with additional support from the **Avedis Zildjian Company** and **RimSHOT America**.

NEW JERSEY - Chapter News

On October 8, 1989, the New Jersey PAS Chapter and the Trenton State College Music Department co-sponsored the Chapter's annual Day of Percussion. Clinicians included **Joe Morello** on drum set performance, **William F. Ludwig, Jr.**, presenting

his audio/visual History of Percussion, a jazz vibe and marimba performance/clinic by **Ed Hartman**, and a clinic on marching percussion by **John Pepe** and the Manville High School Drum Line. Performances were given by the Tenafly Percussion Ensemble under the direction of **Dr. Walter Schneider** and the Trenton State College Percussion Ensemble under the direction of **Tony DeNicola**. The event was very successful and attended by over 150 people. Door prizes and support were given by **Calato**, **Drum Workshop**, **Ludwig Drum Company**, **Modern Drummer Magazine**, **Sabian**, **Yamaha Drum Company** and **Zildjian**.

NEW YORK - Chapter News

Kristen Shiner gave a marimba clinic at the NYSSMA Convention this past November at the Concord Hotel in Kiamasha Lake, New York. The clinic, entitled "The Junior and Senior High Mallet Keyboard Players: Techniques and Development," was attended by more than 80 band and orchestra directors as well as students. Ms. Shiner performed on a Yamaha 4 1/3-octave Acoustalon marimba. Ms. Shiner also hosted a Day of Percussion for the New York State Chapter of PAS at Nazareth College in Rochester in April. Clinicians and performers included **David Mancini**, **Dean Witten**, **Bill Cahn**, the Eastman Percussion Ensemble and the Nazareth College Percussion Ensemble.

The Mannes College of Music presented a master class by **Richard Holmes** and **John Kasica** of the St. Louis Symphony Orchestra, during their recent visit to New York. Mannes students were invited by Mr. Holmes and Mr. Kasica to attend the St. Louis Symphony's dress rehearsal of Bartok's *Concerto for Two Pianos, Percussion and Orchestra* at Carnegie Hall.

The 1990 SCMEA Day of Percussion took place in early 1990 at Deer Park High School and featured many clin-

ics and performances: **Mike Mizma** (concert percussion), **Roland Kohloff** (timpani), **Tony Verderosa** (electronic percussion), **Dave Samuels** (vibe), **Thom Hannum** (drum line), **Zach Danziger** (drum set), **Leigh Howard Stevens** (marimba) and several combined performances by "honor" ensembles. **John Immerso** and **Brian Clancy** were co-chairs for this event.

OHIO - Chapter News

In January, **James Culley** directed the Cincinnati College-Conservatory of Music Percussion Ensemble in a concert of recent chamber works for percussion including *Intentions* by **Novotney**, *Living Room Music* by **Cage**, *Dining Room Music* by **Kettle**, and *Silent Signals* by **Duckworth**.

SOUTH CAROLINA - Chapter News

The South Carolina Day of Percussion was hosted by **Jim Hall** and the University of South Carolina percussion department in December. Outstanding performances were presented by the Limestone College Percussion Ensemble directed by **Fred Bugbee** and the USC Percussion Ensemble. A clinic on "Bass Drum, Cymbals and Accessories" was presented by **Jim Hall** and several of his students. The main attraction of the day was a drum set clinic presented by **Gregg Bissonette** of the David Lee Roth band. This clinic, sponsored by **Jerry Sims Music** of Columbia and **Pearl International**, displayed **Gregg's** fine technique at the drum set as well as his ability to communicate and share his wealth of ideas with the audience.

TEXAS - Professional Percussionists

Sherry D. Roller, a freelance percussionist and percussion instructor for the Judson Independent School District in San Antonio, taught at the National Music Camp in Interlochen, Michigan. She then traveled with her husband **Jan** (a trumpet player) to the Lake Mohonk Mountain House re-

sort in New Palz, New York, to perform two recitals. The programs included a trumpet and marimba duet written for the Rollers by Ed Solomon entitled *Circus Duo*. In November of 1989 Sherry and Jan were featured performers with the Illinois Valley Symphony Orchestra in LaSalle, Illinois, in celebration of that orchestra's 40th anniversary. Sherry performed Hovhaness' *Fantasy on Japanese Woodprints*.

UTAH - Chapter News

The University of Utah Percussion Ensemble recently performed at the

Mid-West International Band and Orchestra Clinic in Chicago. The ensemble, under the direction of Douglas J. Wolf, is one of the first university percussion groups selected to perform at this prestigious musical event. Their program included: *Overture for Percussion Ensemble* by John Beck, *The Bells* by William Byrd, arranged by John Rausch, *Paschal Dances* by David Gillingham, *Clintonian Sketch* by Jared Spears and *Diabolic Variations* by Raymond Helble.

VIRGINIA/D.C. - Chapter News

Last July James Madison University

and Pearl International presented a marching percussion workshop for students and directors. Featured clinicians were Marty Hurly and Bill Rice. The workshop was a part of the JMU Summer Band Camp Program.

The Annual Percussion Performance Forum was re-instituted in March and was held on the campus of George Mason University in Fairfax. Both individual and ensemble performances were evaluated by Randall Eyles, principal percussionist with the United States Air Force Band and Secretary for the National PAS Board of Directors

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TO:**

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Boise State University
Music Department
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Boise, ID 83725**

Please also remember to
consult guidelines for
contributors on page 96
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Percussive Arts Society

Announces Revised Publication Schedules!

Percussive Notes

*Beginning with the Summer 1990 issue of Percussive Notes
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
Volume 29, no. 5: June 1991
Volume 29, no. 6: August 1991

Percussion News*

*Beginning with the July issue of Percussion News
the schedule will be as follows:*

July 1990
September 1990
November 1990
January 1991
March 1991
May 1991
July 1991
September 1991

** Percussion News is published during the months when Percussive Notes is not.*

PASIC '91 - Anaheim *Dave Black, Host*

As PASIC '90 draws near, it's not too early to be thinking about the Percussive Arts Society International Convention at the Disneyland Hotel in Anaheim, California on November 20-23, 1991. The 1991 Planning Committee and I are working very hard to ensure one of the finest conventions ever. Following are some of the ideas that we are currently pursuing.

1. Due to the number of requests from people who may want to combine a vacation with the PASIC Convention, Disney has agreed to extend our special hotel rates to include the two days prior to, as well as the two days following our convention.

2. We have been able to confirm the availability of Disneyland Park discount tickets for PASIC attendees.

3. We are looking forward to the possibility of hosting one of the eve-

ning concerts within the park.

4. We are working together with Disneyland officials for the possibility of having some of the Disney characters and perhaps a Disneyland Band involved at our convention and banquet.

5. We are presently fine-tuning the details of an International Drumset Contest which will climax at the 1991 convention when one national winner will be selected from the finalists of regional events.

Be sure to watch future issues of *Percussive Notes* for more information as details are finalized for the 1991 PASIC International Convention. For further information and/or suggestions, contact Dave Black, PASIC '91 Host, c/o Alfred Publishing Company, P.O. Box 10003, Van Nuys, CA

NOTICE TO ALL PROSPECTIVE GUEST PERFORMERS/CLINICIANS/ SPONSORS 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*.

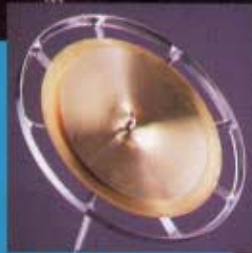
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6. It is the author's responsibility to secure permission to quote from music or text under copyright, prior to submission of the typescript.

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

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