

Volume 29, No. 1

An official publication
of the Percussive Arts Society

October 1990

Percussive Notes



**Featuring:
Multi-Cultural
Drumset
Rhythms**



Go Platinum.

They're the mirror image of the originals:

The classic sound of original A. Zildjian cymbals, but with a dazzling mirror-platinum finish that provides stunning visual and stage lighting effects.

Drummers like Steve Sweet of *Warrant*, Pat Torpey of *Mr. Big* and *John Parr* fame, and Troy Luccketta of *Tesla*, all drive their bands to platinum records with Platinum Cymbals.

They're also the only serious choice for Simon Phillips, Kenny Aronoff, and Jason Bonham—whose recording credits, as well as cymbal set-ups, glitter with Platinum.

A unique nine-step high-voltage electroplating technique permanently bonds the alloy to the finish, so it will never wear off.

All A. Zildjian cymbals are available in Platinum. And Platinums are available only from Zildjian. See the line at your drum shop.

And see for yourself why more of the world's great drummers play Zildjians than all other cymbals combined.

Zildjian
The Only Serious Choice

PERCUSSIVE NOTES

An official publication of the Percussive Arts Society
Volume 29, Number 1 / October, 1990

Executive Editor
James Lambert/Cameron University

Advertising Manager
Steve Beck/Urbana, IL

Associate Editor For Features
Rich Holly/Northern Illinois University

Focus on Education
Mark Ford/East Carolina University

Percussion on the March
Jay Wanamaker/Grand Rapids, MI

Education Clinic
Garwood Whaley/Alexandria, VA

Focus on Performance
Michael Rosen/Oberlin Conservatory of Music

Percussion Repair
Brian Stotz/Rochester, NY

World Percussion
Norbert Goldberg/Brooklyn, NY

Instrument Innovations
Jon Scoville/Santa Cruz, CA

Marimba Clinic
Gordon Stout/Ithaca College

Symphonic Percussion
Richard Weiner/Cleveland Orchestra

Terms Used in Percussion
Michael Rosen/Oberlin Conservatory of Music

Timpani Clinic
Michael Bayard/Sacramento Symphony Orchestra

Focus on Drumset/Studio Percussion
Bob Breithaupt/Capital University

Vibe Workshop
Ted Piltzecker/New York, NY

Electronic Percussion
Norman Weinberg/Corpus Christi, TX

Focus on Research
Richard Gipson/University of Oklahoma

Selected Reviews
James Lambert/Lawton, OK

PAS News
John Baldwin, editor

Chapter News/Garwood Whaley

Committee News/Robert Schietroma
University of North Texas

News from Universities and Individuals
John Baldwin/Boise State University

Programs/Wilber England
Indiana University

PASIC 90-Nov. 7-10, 1990
Dean Witten, Host/Philadelphia, PA

PASIC 91-Nov. 20-23, 1991
Dave Black, Host/Anaheim, CA

Graphic Design
Shawn Brown

- 3 **President's Message** - *John Beck*
3 **Executive Editor's Message** - *James Lambert*

FEATURE: MULTI-CULTURAL DRUM SET RHYTHMS

- 4 **Introduction** - *Rich Holly*
5 **Independence Through Latin Rhythms** - *Norbert Goldberg*
6 **Mambo for the Drum Set - Practical Applications** - *Chuck Silverman*
9 **Samba Applications to Drum Set** - *Dan Sabanovich*
15 **Drum Set Adaptations of North Indian Tabla** - *Jerry Leake*
21 **Max Roach: Sonny Rollins' St. Thomas** - *Mark Farnsworth*

FOCUS ON EDUCATION

- 25 **How to Practice Timpani** - *Don Dregalla*
28 **Percussion Ensemble - Call for Tapes Replaces Percussion Ensemble Contest** - *Douglas J Wolf*
29 **1989 PAS Ensemble Competition Winners** - *Tony Cox*
31 **Forum/Forum Response**
33 **Percussion Education in Norway** - *Andrew P. Simco*
39 **Single and Double Beat Combinations** - *Fred Sanford*

FOCUS ON PERFORMANCE

- 43 **The Agile Pedestrian: Melodic Freedom for the Timpani as Illustrated in Byron McCulloh's "Symphony Concertante for Timpanist and Orchestra"** - *Martin Kluger*
51 **A Buyer's/Seller's guide to Antique Percussion Instruments** - *Brian Stotz*
54 **1991 PAS Contests**
59 **Practice Techniques for Efficiency and Skill in Learning Mallet Keyboard Instruments** - *Kristen Shiner*
67 **The Timbales** - *Norbert Goldberg*
71 **Percussion in Our Orchestras** - *Hope Stoddard*

FOCUS ON DRUMSET/STUDIO PERCUSSION

- 77 **Problems in Recording the Vibraphone** - *Jerry Tachoir*
79 **Electronic Percussion: The Artist or the Medium?** - *Norman Weinberg*

FOCUS ON RESEARCH

- 81 **The Indigenous Use of Rasps and Ratchets and its Influence Upon Western Art Music** - *Norman Weinberg*

- 85 **SELECTED REVIEWS** - *edited by James Lambert*
90 **NEWS** - Chapter News and Membership News - *edited by John Baldwin*
93 **PROGRAMS OF PAS MEMBERSHIP**
100 **SUSTAINING MEMBERS**
102 **DIRECTORY OF ADVERTISERS**
104 **PASIC '91** - Anaheim (November 20-23, 1991), *Dave Black, Host*

PERCUSSIVE ARTS SOCIETY

Officers

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

BOARD OF DIRECTORS

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

Executive Editor of *Percussive Notes*

James Lambert

PAS Administrative Manager

Steve Beck

Historian: Kathleen Kastner

Ex Officio Advisory Committee of Past Presidents

Donald Canedy, La Habra, CA	Gordon Peters, Chicago, IL
Saul Feldstein, Miami, FL	James Petercsak, Potsdam, NY
Gary Olmstead, Indiana, PA	Thomas Siwe, Urbana-Champaign, IL
	Larry Vanlandingham, Waco, TX

Sustaining Members Advisory Council

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

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

HALL OF FAME

Henry Adler	Billy Gladstone	Clair Musser
Frank Arsenault	Morris Goldenberg	John Noonan
Remo Belli	Saul Goodman	Charles Owen
Louis Bellson	George Hamilton Green	Harry Partch
James Blades	Lionel Hampton	Paul Price
Carroll Bratman	Haskell Harr	Buddy Rich
Harry Breuer	Lou Harrison	Max Roach
Gary Burton	Fred D. Hinger	James Salmon
John Cage	Richard Hochrainer	William Street
Bobby Christian	Roy Knapp	Edgard Varese
Michael Colgrass	Gene Krupa	William "Chick" Webb
Cloyd Duff	Maurice Lishon	Charley Wilcoxon
Alfred Friese	William F. Ludwig, Sr.	Avedis Zildjian



The Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Illinois. Its purpose is educational, promoting through its activities a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its 6 annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent (\$32) of dues are designated for subscription to *Percussive Notes*.

Percussive Notes (ISSN 0553-6502) is published 6 times a year: February, April, June, August, October, and December by the Percussive Arts Society, 123 West Main Street, Box 697, Urbana, Illinois 61801-0697. Second Class postage paid at Urbana, IL and at additional mailing offices. Annual subscription rate: Professional & Library—\$40, Student—\$20.

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

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

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

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

COPYRIGHT © 1990 by the Percussive Arts Society. Reproduction of any or part of this publication without permission from the Editor is **prohibited by law**.

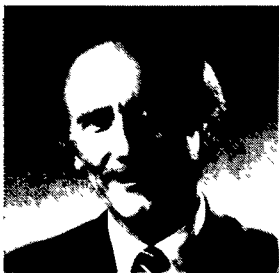


PRESIDENT'S MESSAGE

Shortly after reading this message another great event in the life of the Percussive Arts Society will take place — PASIC '90. Dean Witten and his PASIC '90 planning committee have organized a percussion spectacular that will long be remembered by those in attendance. It is my hope that all of you can find the means to attend PASIC '90 in Philadelphia, Pennsylvania at the Adam's Mark Hotel. For those who cannot attend this year, perhaps you can attend in Anaheim, California, November 20-23, 1991.

As my tenure as PAS President nears to its end, I can look back on St. Louis, San Antonio, and Nashville as being memorable conventions. I predict that Philadelphia will be just as memorable. Why will it be memorable? Because I am aware of the intense work that host Dean Witten and his PASIC '90 planning committee have done in preparing for this convention. Each host and for that matter each city brings to the convention their unique style. Philadelphia and drums seem to be a natural combination. You can be sure that drums were present at the signing of the Declaration of Independence in 1776. Dean Witten is aware of the immense variety of percussion styles present in the world today. He and his committee have molded these styles into a convention filled with education, entertainment and exhibits of the latest in percussion equipment and literature. This convention is the Percussive Arts Society's declaration of the best percussion talent in the world.

See you in Philadelphia. ■



John Beck

EXECUTIVE EDITOR'S MESSAGE

This issue begins the twenty-ninth journal volume that Percussive Arts Society has published. *Percussive Notes* has grown with PAS and has continued to meet the needs and express the ideas that the membership desired. Additionally, *Percussive Notes* continues to develop as the percussion industry develops—sharing with the membership of Percussive Arts Society the newest equipment, repertoire and pedagogical concepts as they occur.

Each issue of *Percussive Notes* is a cooperative venture of well-planned features, focuses, news, reviews of new repertoire, and percussion advertising. I want to again thank our authors, editors, critics, and advertisers for your continued efforts to make *Percussive Notes* excellent. I also want to thank PAS Administrative Manager Steve Beck for his “behind-the-scenes” activities which cultivate PAS' high profile among the percussion industry, the music education consortium, and you, the PAS membership. I also appreciate the leadership of PAS outgoing President John Beck. Without President Beck's courage and vision, Percussive Arts Society would not be the exemplary organization it is today. We all look forward to the tenure of the next PAS President Robert Schietroma.

In conclusion, I thank you, our membership of Percussive Arts Society. Your continued support of PAS and its myriad of activities makes PAS special. I look forward to meeting many of you in person at PASIC '90 in Philadelphia, and I also welcome your written inquiries regarding how *Percussive Notes* can continue to serve your needs. ■



James Lambert

FEATURE: MULTI-CULTURAL DRUM SET RHYTHMS

Introduction Rich Holly

I REMEMBER THE FIRST TIME I GOT turned-on to the possibilities of playing drumset rhythms that did not originate in North America. It was my first hearing of the now legendary Stan Getz recording on the Verve label with Antonio Carlos Jobim and Joao Gilberto from 1964. The drummer on that session was Milton Banana, and what he was doing was so simple - yet so perfect, so sweet. At this point I tried to accumulate some Dizzy Gillespie, Stan Kenton and Duke Ellington recordings that used Latin rhythms. It wasn't until some time later that I realized I could get recordings of *the real thing!*

Of course, transferring what might best be described as a percussion ensemble to the four limbs available to you on the drumset is not always an easy task. Which parts must be brought out? Which can be simplified? Which can be ignored? While there may not be any hard and fast rules to answer these questions, there are certain "beats" that have become acceptable over the years as more drumset artists apply these rhythms to their instruments.

The articles you are about to read were all written by noted authorities who have spent much time studying both the original version of each particular musical style as well as the adaptation of the original form to drumset. Most fortunate for us, perhaps, is that they are all fine teachers and writers and are able to convey their message in an educational and artistic manner.

The first article in this month's **Feature** is a broad-based look at how the study of such material can aid in your quest for 2-, 3- and 4-way independence at the drumset. Norbert Goldberg's approach is easy to follow (I hesitate to use the word "simple" - independence training is not usually simple, indeed!), and if you have not yet applied these rhythms to drumset, this would be a great way to start achieving realistic-sounding beats using 2-way independence. Norbert even includes a brief look at how Latin rhythms may be adapted for use on other more "mainstream" styles.

The next three articles are by authors who have very impressive books available which expound further on the topics you are about to read. If you're not familiar with their books, I urge you to look into them.

Chuck Silverman's article on Mambo explains a bit of its history, but mostly the *why* in adapting mambo rhythms to one drum set player. Chuck makes quite clear the role of *clave*, *cascara*, cowbells, etc., and provides us with some great grooves to have fun with.

Dan Sabanovich's *Brazilian Percussion Manual* is the current "bible" on this topic. For readers who have

yet to purchase a copy of this book, Dan's article gives you a taste of what is possible in samba performance at the drum set.

I'd like to mention at this time that for those of you not in or near a large city and who cannot locate Afro-Cuban or Brazilian recordings, there are two stores at which I've had much success obtaining them. The next time you (or someone you know) visit Chicago, Rose Records on Wabash is three floors of recordings, with extensive offerings of all ethnic music. Or when travelling to New York, in the Times Square subway station (sounds funky, huh? - It is!) is a fantastic little record shop that handles only world music recordings. I'm sure other major cities have similar shops, but at least this will give you a start on locating the recordings you want.

The fourth article in this **Feature** is one of the most fascinating I have ever had the pleasure of reading. Jerry Leake has translated the vocal syllables/playing strokes of North Indian Tabla to drumset, and the result is truly amazing. As Jerry says, you probably won't get hired doing this for an Indian music concert, but your playing will take on added dimensions by utilizing this method.

To conclude this issue's **Feature** we're presenting a transcription of Max Roach's solo from Sonny Rollins' *St Thomas*. This was one of the first - and certainly one of the most notable - drum solos in the Latin-Jazz style. I hope you have fun with all the great information in this **Feature**. ■



Rich Holly

FEATURE

Multi-cultural Drum Set Rhythms

Independence Through Latin Rhythms

Norbert Goldberg

INDEPENDENCE AND COORDINATION ARE two essential elements of percussion technique. The ability to play different rhythms simultaneously begins with the physical dynamics of coordination. Independence implies a mental awareness of the process, leading to other aspects such as style and finesse.

Contemporary drumming often involves maintaining a repeated pattern, or "ride," against varying rhythms played between the other limbs. Each type of music has its own particular rides. The jazz ride played on the cymbal is an integral part of the music as is the steady eighth or sixteenth note combinations found in rock rhythms. Latin music has its own rides, particularly in the cowbell patterns or the timbale's *cascara* rhythms. By using these as a framework for coordination exercises, we can heighten our overall independence and improve the technical aspects of performance.

One typical ride is the *cascara* pattern played on the shells of the timbales. When playing *cascara* with one hand on the high timbal shell, the other hand generally plays on two and four, alternating between muffled and open tones respectively on the low timbal. Sometimes, the clave can be played as a rim-click or on a wood-block or jam-block. Many other possibilities become available through development of coordination, ideally resulting in a totally independent voice that can provide accents and cross-rhythms without interfering with the primary rhythm. Consider the variations as seen in Example 1.

Example 1—Cascara, 3-2 Clave

CASCARA RHYTHM - R.H.
L.H. VARIATIONS
(CLAVE)

The one-measure rhythms should be repeated or combined to form two-measure patterns consistent with the clave-based *cascara*. They can also be played against each other for additional exercises. For a different perspective, try reversing the hands or singing one part while playing the other. The end result should lead to

total freedom to improvise one part over the sustained pattern.

Using the same procedure, we can now use the Afro-Cuban 6-8 bell pattern as a starting point. Practice Example 2 slowly, avoiding flams, and start by working one measure at a time.

Example 2—6-8 Bell Pattern

BELL PATTERN - R.H.
L.H. VARIATIONS

The drumset application of many of these patterns is a natural progression and can lead to very interesting results. Two suggestions can be found in Example 3. Please note all patterns can be reversed with left hand playing right hand rhythms and vice-versa.

Example 3—Cascara Rock and Afro-Shuffle

CASCARA RHYTHM - R.H.
L.H. VARIATIONS
CYMBAL BELL } R.H.
SNARE DRUM }
CLOSED HI-HAT - L.H.
BASS DRUM

AFRO-SHUFFLE RHYTHM - R.H.
L.H. VARIATIONS
CYMBAL BELL OR COWBELL - R.H.
CLOSED HI-HAT } L.H.
SNARE DRUM }
BASS DRUM

Although primarily for percussionists, the exercises provided in this article can be suitable to any musician wishing to enhance his/her manual independence. With some practice, one can overcome some of the physical barriers that can interfere with the natural flow of musical ideas. ■

FEATURE

Multi-cultural Drum Set Rhythms

Mambo for the Drum Set - Practical Applications

Chuck Silverman

MAMBO IS A SONG FORM WITH STRONG Afro-Cuban roots. Cuban bassist Isreal Lopez (Cachao) and guitarist Arsenio Rodriguez (Tres) are generally regarded as two major influences in bringing mambo to the public. Cachao's *Descarga* (jam session) albums are considered classic recordings and are a must for the serious student of Latin music.

In the United States, New York in the 1940's was the fertile ground where mambo would take root. Machito (Frank Grillo) and his Afro-Cubans was the big band whose influence was a major force in that era. Mario Bauza, Machito's musical director, blended exciting Cuban rhythms with big band style section writing, and the mambo craze was in full swing.

Mambo achieved great popularity in the ensuing decades. It has also undergone many changes and variations in style. A listing of all the major artists incorporating the Afro-Cuban influence in their music would surely take up a good part of this article. Some of the most influential artists are Eddie Palmieri, Ray Barretto, Tito Puente, Isreal Lopez, Celia Cruz, Manny Oquendo, Machito and Arsenio Rodriguez.

Eddie Palmieri was a major influence on many musicians, this author included. Studying his music in addition to top funk and fusion drumming styles can help you find new rhythmic avenues and will set you on your own path of innovation. Presented here are some methods used at the Grove School of Music to teach what is considered to be an acceptable way to play mambo.

The first concept a player must grasp is that of *clave*. Clave is a two-bar phrase that serves as a time frame for the rhythm section, ensemble, soloist and anyone else involved in playing mambo. Most, if not all patterns are based on the *clave* direction of the particular piece of music being performed. The music will sometimes dictate the *clave* direction. Certain phrases will naturally fit in one or the other direction. At other times the composer will dictate *clave* direction. The two directions are seen in Example 1.

A common pattern found in the verse section of mambo is the *cascara* pattern played by the timbalero (timbale player). *Cascara* means "shell" in English and the pattern, in this instance, is traditionally played on the shell of the timbales. It corresponds directly to *clave* and since there are two *clave* directions, the *cascara* pattern and its variations will reflect either. The *cascara* pattern applied to the drum set is seen in Example 2. One hand plays the *cascara* pattern, the other plays the corresponding *clave* - in this example, 2-3 (reverse) *clave*. The bass drum plays a pattern based on the common

Example 1

3 - 2
"FORWARD"
CLAVE

2 - 3
"REVERSE"
CLAVE

Example 2

WITH CONGERO R.H. PLAYS CASCARA AND
L.H. PLAYS CLAVE (Rim). B.D. PLAYS TUMBAO

↓ ↓ ↓ ↓ in H.H.

H.H. or W.B.
Rim
B.D.

Example 3

R L R L R L R L R L R L R L R L

H.H.
B.D.

mambo bass pattern called *tumbao*. As notated, the *cascara* pattern is played on hi-hat or woodblock, emulating the sound of the shell of the timbal. This is sometimes characterized as the "paila" sound.

One drum set application might have you playing the *cascara* pattern on the ride cymbal. However, please note this is not common as a verse application. If you choose to use the ride cymbal, this leaves your hi-hat free. In this case it is recommended to play hi-hat closed with your foot on each half-note.

Another pattern used frequently for verse sections is to simulate the sound of the maracas using the hi-hat's open and closed sounds. There are many interesting variations on this theme. By the nature of where the open hi-hat falls, the buoyancy of the groove is emphasized. The concept of maintaining this slightly "on top" feel is necessary in the correct execution of these rhythms. Played hand-to-hand with the corresponding bass drum pattern, we have the pattern seen in Example 3.

In Example 4, one hand plays the hi-hat (notice the

The timbalero usually changes his/her pattern and playing surface at the inception of the chorus of a mambo-style song. He/she will change from the cascara to a mambo cowbell, sometimes referred to as the timbale or salsa bell. This is often mounted between the two timbales with the mouth of the bell facing the outside of the high drum.

The first chorus section pattern presented is a common mambo bell pattern paired with clave. This pattern is written in 2-3 clave. (Author's note to emphasize independence, I have not designated which hand plays which pattern. *Practice both ways*.) The bass drum plays the common tumbao pattern (see Examples 5 and 6)

Notice the use of dynamics within the mambo bell pattern. This is not an absolute. Some players use this style while others do not. Find what is comfortable for you.

There is another cowbell used during the chorus section, played by the bongocero (bongo player). While there are guidelines for using the bongo bell, suffice it to say that in a mambo the most common place to find the bongo bell being played is during the chorus ("coro" in Spanish) when both the vocal chorus and lead singer (sonero) are singing.

The part of the bongo bell is most important. While other percussion instruments play parts which help the groove achieve its characteristic feel, the bongo bell alone plays the downbeats (incidentally, playing the hi-hat on the half-notes follows from the placement of the open tones of the bongo bell). There is a typical bongo bell pattern which follows clave. Example 7 does not use the full pattern, but rather just the downbeats. It is accompanied by an atypical mambo bell pattern. This combination works well and, when played with the correct

feel, sounds like two distinct players. Again the bass drum tumbao and your choice of hi-hat patterns are added to complete a very full-sounding typical application.

Here is a relatively easy method to practice both verse and chorus ideas of mambo-style songs. Called the "Transition Exercise," it incorporates concepts which are very important if one is to develop a feel for the flow necessary to play this music. Referring to Example 8, you'll see it begins with a simple intro fill most often played on timbales. Next follows a 32-measure verse

Example 4

^ f = H.H. Closed with foot

Example 5

ALSO TRY THESE B.D. PATTERNS:
H.H. PATTERNS:

Example 6

MAMBO w/CONGERO

section. Use one of the verse patterns discussed earlier. The next transition (from verse to chorus) involves use of the *abanico*, a standard timbale fill (shown before the actual exercise are the drumset applications of both the intro fill and *abanico*). The *abanico* generally leads to the chorus section and the timbalero's use of the mambo bell. The chorus section does indeed follow and, like the verse, it's also 32 measures in length. Measure 32 includes the intro fill and we repeat back to the verse section.

The transition exercise may appear simple but its appearance is deceptive. There are five parts to the exercise - each must be executed correctly to fulfill the purpose of the exercise. Slow and careful practice will lead to the goal of making smooth transitions between verse and chorus patterns which are performed in a relaxed manner.

Digressing from the specificity of our discussion, let's generalize the lesson to a wider topic - a method of studying the drum set using Afro-Caribbean rhythms. Studying these rhythms is quite useful as an integrated approach to achieving control of the drumset. Typical rhythms and contemporary applications are an interesting way to get students involved in practicing and learning. We can refer to this as the "Work and Art" method. Learning the typical patterns will help the student in the job market while the creative approach used in applying the patterns can be used in an artistic way to expand the student's musical vocabulary.

A second facet of this integrated approach is the study of independence. It is necessary for the student to develop three and four limb independence to perform the patterns found in this study method. This concept is very useful as an incentive for students who display little interest in learning the typical patterns. Much of the time they will realize that the benefit of heightened indepen-

dence and control of their instrument outweighs their attitude. None of the patterns contained in this article specify which hand should play a given surface. Independence will be maximized by using either hand.

A third facet of this method is that of strengthening the "weak" hand. The mambo cowbell patterns we've discussed can be used as an example of this idea. By using either hand to play the bell pattern, each hand will be equally exercised. This is an excellent way to involve

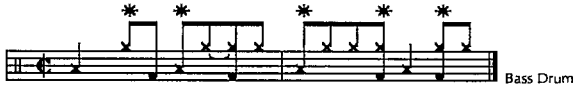
those students who are disinterested in typical applications of Afro-Caribbean rhythms.

Educators are particularly encouraged to investigate this integrated method of studying Afro-Caribbean rhythms. Each facet works with the others to produce an exciting technique to improve your students' performance ■

Chuck Silverman is the author of *The Drumset With Afro-Caribbean Rhythms, Parts 1, 2 and 3* (cassette tape available for Part 1) He has performed with many top Latin artists and is busy performing in and around Los Angeles. Chuck currently teaches at the Grove School of Music (Van Nuys, CA), where he teaches the Latin drum styles program, with his books as the curriculum. He also maintains a busy private teach-

ing schedule. Chuck appears in *Drums and Drumming* magazine with his own column on Latin applications for the drumset, and also serves as a product reviewer and feature writer. Chuck's books are available directly from him at: Chuck Silverman, PO Box 791, San Gabriel, CA 91778-0791

Example 7




Example 8


TRANSITIONS

INTRO FILL

Timbales

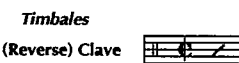


Drum Set

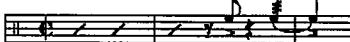


ABANICO


Timbales



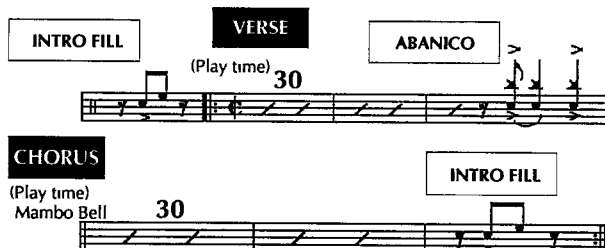
2 - 3 (Reverse) Clave



Drum Set



EXERCISE



FEATURE

Multi-cultural Drum Set Rhythms

PLAYING MUSIC IN ANY STYLE ON THE drumset and being able to “groove” requires a basic understanding and foundation rooted in the music itself. Merely playing rhythms from a book is not enough to develop the essential “feel” or “groove” characteristic to any style (especially Brazilian). It is important to be aware of authentic sounds, nuances, rhythms, color, dynamics, form, accents and proper phrasing and interpretation in any style.

The foundation and rhythmic source from which many Brazilian drumset patterns have evolved are the Escolas de Samba (samba schools) found primarily in Rio de Janeiro, the birthplace and home of modern urban samba. The Escolas de Samba are recreational clubs which rehearse year around for Carnival in Brazil. The term “school” refers to individual neighborhoods (social clubs) which put together samba groups consisting of singers, dancers and a huge percussion section. The driving force of each “school” is the “bateria” (the “battery” of percussion instruments, the group who plays them). Although some may include many more, the average “bateria” consists of roughly 100 to 300 performers playing surdo, tamborim, repinique, caixa, agogo, cuica, ganza, pandeiro, chocalho, reco-reco and others. It is highly recommended to all that they familiarize themselves with these instruments, techniques and rhythms as a primer to drumset study.

[Note: Readers who are interested in the playing techniques and rhythms for the above conventional Brazilian percussion instruments are encouraged to check out the author's *Brazilian Percussion Manual: Rhythms and Techniques with Applications for the Drumset*, published in 1988 by Alfred Publishing Co.]

The more “musical” information you acquire, the better understanding you'll have to draw upon. For example, let's say you've really developed a good feel and understanding of samba rhythms. The next step might be to discover how they work within a standard rhythm section format; piano, guitar and bass. This is where it's very important to find out what the typical bass lines are like. Next, check out the kinds of comping patterns the guitar and piano use. This kind of “musical” information will help develop a more relaxed, natural and confident style of drumming. And for samba drumming in particular, playing with a loose, relaxed and flowing feeling is essential.

The samba, as well as all folk and popular musical forms from Brazil, has been a non-literary tradition handed down aurally. Learning the rhythms, sounds, etc., by ear is a fundamental African tradition that's been

Samba Applications to Drum Set

Dan Sabanovich

the basis for learning since the samba rhythms of Brazil were brought to Salvador (Bahia) by African slaves from Angola some three-hundred years ago.

When one learns a new language, it's done primarily by listening and imitating. This basic premise is also the key to unlocking the essential “feel” or “groove” of all Brazilian music. For our purposes, the notated page acts only as a guide. The real challenge comes in developing a “musical” vocabulary which can be expressed from “within.” In other words, if you don't have the rhythms, sounds, etc., inside of you (“hear them”), they won't come out of you! Remember the old axiom, “If you can't sing it, you can't play it.”

A valuable aid in achieving a “musical” vocabulary of escola de samba rhythms can be realized by listening and imitating the “Fantastica Bateria” and “Batucada” albums listed in the discography. For optimum results, one may further their “vocabulary” by listening to Brazilian drumset masters such as: Dom Um Romao, Portinho, Roberto Silva, Airto Moreira, Milton Banana, Paulinho, Paulo Braga, Chico Batera, Claudio Slon, Nene, Mamaro, Joao Palma, Marcio Bahia and Ivan Conti (see discography).

The samba and bossa-nova are the two Brazilian musical forms best known to the western world. In Brazil, the samba is a “functional” kind of music in which everyone participates. Samba is not just a rhythm,



Dan Sabanovich

a form, it's a way of life in Brazil. Samba is played by many different kinds of groups from small to very large, vocal to instrumental, percussion only, orchestras, combos, etc., the list can go on and on. And, although the

samba has been through many styles and stages since its inception in the early part of the century, it is the intent of this article to share with you a basic approach for applying some of the fundamental rhythms used by the "bateria" to the drumset.

Before getting into some of the notated patterns for samba, let's go over a few important stylistic characteristics. First of all, the proper meter of samba is 2/4, not cut-time, or 4/4. Its driving pulse is sub-divided using sixteenth-notes. The emphasis on the downbeat (or "one") is a vital characteristic present in almost all of contemporary music (pop, rock, fusion, rap, etc. . .). However, for samba, the downbeat (or "one") is almost insignificant. The second-beat has the emphasis. In playing samba strive for a relaxed flowing feeling; don't force it, and don't overplay! Many of the rhythms played by the escola's de samba bateria are sixteenth-note pulse time-line patterns such as illustrated in example 1

Although there are numerous rhythmic and tonal variations which can be played on all Brazilian percussion instruments, two constants are present in all of the patterns illustrated in example 1. They are: a.) a continuous sixteenth-note flow or "feeling" b.) the dotted-eighth, sixteenth-note accented pattern prevails. These two essential rhythmic characteristics help provide the foundation of samba drumming.

The one constant in all Brazilian drumming is the ostinato patterns played by the feet, especially the bass drum. The samba bass drum patterns derive from the Surdo (a large cylindrical bass drum) and serve the same function. They both provide the steady "heartbeat" of samba. In example 2, you'll find the surdo pattern from which the bass drum pattern evolved. The "+" indicates to muffle the drum, while the "o" indicates an open-tone. Notice that the open-tone and accent occurs on beat two. As mentioned earlier, this is a vital element in samba phrasing. *A word of caution here before we continue* American drummers (in particular) are often criticized for either overplaying the bass drum rhythm, or playing it too rigid. Don't underestimate this simple looking pattern. It can take months to really get that "groove" to become second nature. This is where practicing the surdo patterns and getting them in your ear (developing a "feel") will help significantly. Try practicing the surdo pattern from example 2 on your floor-tom first to get a general feel for the rhythm; the open and closed tones, and the accented second beat. When applying it to the bass drum, work for an easy, relaxed and natural flow to the rhythm. Example 3 illustrates how the surdo pattern (from example 2) is applied to the bass drum. Although the second beat has the emphasis, many Brazilian drummers will play the second and third notes of the pattern with equal volume as shown in example 4

The hi-hat cymbals are used primarily for playing time line patterns, many of which are consistent sixteenth-note flow patterns similar to those played on the

Example 1 - Typical Bateria Patterns

T = Thumb	+ = Closed/ Muffled tone
F = Fingertips	O = Open tone
H = Heel of hand	D = Downstroke
X = Turn and strike rim	U = Upstroke
	> = Accent

Pandeiro (similar to a tambourine)



Tamborim (small single-head drum)



Caixa (snare-drum)



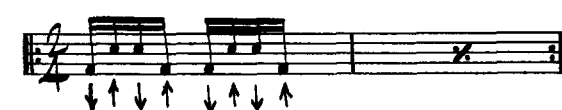
Ganza (metal shaker)



Reco-Reco (metal scraper)



Cuica (friction drum)



pandeiro, reco-reco and ganza. Assuming the drummer is right-handed, these time line patterns are played on the hi-hat with the right-hand. However, when the dynamics of a tune require the drummer to "open-up" the sound, he'll usually move the right hand up to the ride cymbal. The hi-hat now functions as a cushion to the

Example 2
Surdo pattern



Example 3
Bass drum pattern



Example 4
Bass drum variation



> = Slight accent

Example 5
Bass drum and hi-hat feet combinations



throbbing bass drum pattern and is played with the foot, as shown in example 5. It may help to practice example 5 by sub-dividing the sixteenth-notes and continue out loud. Repeat until the pattern can be played with a loose and relaxed feeling. With the basic foundation of the feet provided, let's now move on to some patterns for the hands.

The snare drum rhythms are derived from the rhythms of the tamborim, ago-go and cuica. These patterns are usually played with the butt end of the drum stick across the rim. Please note that all snare drum rim indications should be played by laying the drum stick across the drum and striking the rim, similar to the sound that claves make. Example 6 illustrates several patterns typical of those played on the rim of the snare drum. Brazilian drummers create many variations of patterns by using combinations of rim, head, rim-shot and tom-tom sounds. One example is to slide the stick off the rim of the small tom-tom to the rim of the snare drum in one stroking motion. Experiment with your own variations. Example 7 illustrates some left hand variations. Please note that these examples are not generally used behind vocals, or intricate melodies. They tend to be a bit heavy sounding and best lend themselves to percussion features or "batucada" (all percussion instruments playing rhythms of samba) interludes or sections.

In Memory Of
A Special Friend, Our "Aunt Pearl"

**PEARL BAILEY
BELLSON**

*The True Ambassador
of Love to the World*

Judy, Michael, Jacob, and Benjamin Balter

The right hand cymbal patterns are derived from the steady sixteenth-note patterns provided by such Brazilian percussion instruments as the ganza, chocalho and reco-reco. These patterns consist primarily of steady sixteenth-notes and are often played on the closed hi-hat or ride cymbal as illustrated in example 8.

Some of the more commonly used ride cymbal patterns have evolved from the rhythms of the tamborim, such as those illustrated in example 9. The left hand

neously (in unison) Keep the right hand on the cymbal and the left hand on the snare drum as illustrated in example 10. Practice playing the snare drum patterns on the rim first, and later play on the open snare drum (center of head with stick).

There are many different types of samba ranging from very fast to very slow tempos. The basic differences focus more on style rather than the rhythms used. The patterns illustrated in this article represent a basic

Example 6
Snare drum patterns

Example 7
Left hand variations
Key:

a.

b.

c.

Example 8
Right hand cymbal patterns

(snare drum) pattern also illustrated in example 9 is a "classic" cuica pattern used in a style of samba called *partido alto*. Brazilian pianists and guitar players play that same rhythm very often as a standard comping pattern or turnaround. Note that the downbeat is not played in any of those examples. As mentioned earlier in this article, the downbeat is almost insignificant.

There are numerous cymbal variations, all of which depend on tempo and the snare drum pattern used. One technique commonly used is to play any of the snare drum patterns from example 6 with both hands simulta-

foundation from which to build upon. The variations possible are endless. Once again, the important factor is that all the drumset patterns used can be traced back to the rhythms and instruments employed in the Brazilian bateria. They are the roots of samba drumming.

The style and tempo of the samba played will dictate which patterns are most appropriate. This framework requires an understanding and knowledge of the musical style. Take your time, research and study the music, practice regularly and the rewards will be numerous. Good Luck! Hopefully you are now enlightened

and inspired to continue discovering the beauty and magic of samba drumming ■

Multiple percussion instrumentalist, composer and arranger, **Daniel Sabanovich** has enjoyed an extremely active career as a performer and educator. Dan is known primarily as a specialist in Jazz, Afro-Brazilian and Afro-Cuban music.

He received his B.A. and M.A. degrees from San Jose

State University where he has been on the faculty since 1979. Dan's educational pursuits also included attending the Berklee College of Music in Boston where he focused on composing, arranging, and percussion. In 1977, he attended the Beija-Flor Escola de Samba in Rio de Janeiro.

Dan has been a drum clinician for both Slingerland and Ludwig drum companies. His professional experience includes performances with Justo Almaro, David Baker, Charlie Byrd, George Cables, Pete Escovedo, Clare Fischer, Joe Henderson, Bobby Hutcherson and Woody Shaw. He is currently featured with the Randy Masters Latin-Jazz Sextet, Cortet, and his own "Jazz Summit Trio." In 1980 at the PASIC in San Jose, CA, his clinic on "Samba School Rhythms, Instruments and Applications" was the first of its kind. Dan is especially proud of the unique Afro-Brazilian Percussion Ensemble he began in 1979 at San Jose State University (the first in any University system). Dan's love for the music of Brazil has engaged him in an intensive study and research of its rhythms, instruments, techniques, and history of popular Brazilian musical forms. His *Brazilian Percussion Manual* is a result of much of his research which began in 1977.

Example 9
Ride cymbal patterns

(Partido alto samba rhythm)

Example 10
Unison snare drum and cymbal patterns

HOT New Product

THE ORIGINAL
DRUM SCREEN

ISOLATION
THE ORIGINAL DRUM SCREEN

Rave Reviews

From

Dennis Chambers

Larrie Londin

William Calhoun

Ed Shaughnessy

Seen On

*Late Night With David Letterman
*The Tonight Show
*Arsenio Hall Show

1 - 8 0 0 - 9 9 2 - 2 4 3 4

SELECTED DISCOGRAPHY

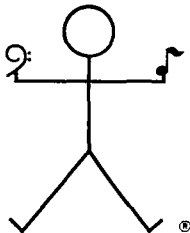
André, Mestre "*Batucada*" Copacabana COLP-12143
 "A Fantástica Bateria" Vol 2 Top-Tape, TT-062
 _____ Vol. 3 Top-Tape, TT-099
 _____ Vol. 5 Top-Tape, TT-507.6031
 _____ Vol. 6 Top-Tape, TT-507 6040
 Castro, de Ney "*Brasilia An 2000*" Le Chant Du
 Monde LDX-S-4299
 Ongens "*Batucada Brasileira*" Sinter 2493 012
 Paulinho, e sua Bateria "*Batucada Escola de Samba
 da Cidade*" Fontana 6488176
 Perrone, Luciano "*Batucada Fantastica Os Ritmista
 Brasileiros*" Riviera XCED 521006
 Portinho, e sua Orquestra "*Samba O melhor do Brasil*"
 Beverly BLP-9000
 Mocidade Independente, Padre Miguel "*Bateria Nota
 10,*" Vol. 2 Top-Tape, TT-022
 _____ Vol 3 Top-Tape, TT-037
 "G R Mocidade Independente De Padre Miguel"
 Copacabana COLP-11975

Dom Um Romao. "*Dom Um Romao*" Muse 5013
 "*Spirit of the Times*" Muse 5049
 "*Hotmosphere*" Pablo 2310-777
 With Dom Salvador - "*My Family*" Muse 5085
 Roberto Silva. With Milton Nascimento "*Milton*" A & M
 SP-4611
 Plus other Nascimento LPs
 Claudio Slon. With Sergio Mendes Presents "*Lobo*"
 A & M SP-3035
 Sergio Mendes and Brazil '77 "*Primal Roots*" A & M
 SP-4353
 Paulinho da Costa "*Agora*" Pablo 2310-785

Other groups of special note are:
 "*Tamba Trio*" on Fontana records.
 "OPA" and "Azymuth" on Milestone label.

SELECTED DISCOGRAPHY FOR DRUM SET STYLISTS

Airto Moreira "*Natural Feelings*" Buddah BDS-21-SK
 "*Seeds on the Ground*" Buddah BDS 5058
 "*Free*" CTI 6020
 "*Fingers*" CTI 6028
 "*Promises of the Sun*"
 Arista AL 4116
 "*Identity*" Arista AL 4068
 Airto with Jim Hall "*Where
 would I be?*" Milestone
 MSP 9037
 Milton Banana Joao Donato
 "*Sambou Sambou*"
 Liberty Pacific Jazz 90
 Chico Batera Sergio Mendes
 and Brasil '65 "*In Person
 at the El Matador*"
 Atlantic 8112
 Joao Palma Herb Alpert
 Presents "*Sergio Mendes
 and Brasil '66*" A & M
 116
 Sergio Mendes and Brasil
 '66 "*Equinox*" A & M 122
 Paulinho "*Bola Sete and His
 New Brazilian Trio*"
 Fantasy 8375
 Portinho Tania Maria "*Come
 With Me*" Concord Jazz
 CJP-200
 Paquito D'Rivera "*Explo-
 sion*" Columbia FC 40156
 Claudio Roditi "*Red on
 Red*" GS 2001



PLAY IT SAFE

WITH THE MUSICIANS

BODY WARM-UP PROGRAM

by Glenn Steele


Developed in Conjunction with a Physical Therapist

Can be done in less than 10 minutes and in limited space

Helps to focus the mind on playing

Send \$23.95 (U.S.) Check or Money Order
 (plus Postage and Handling - \$3.00 U.S. -
 International, please call or write)

To: **ARLEY SERVICES**
 2329 Marshall Road
 Lansdowne, PA 19050
 Phone (215) 622-6977



VHS only
28 MIN - COLOR

ORDER FORM

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

Amount Enclosed:	Warm-Up Video	\$23.95
	Postage & Handling	3.00
	Tax (Pa. Res. 6%)	_____
	TOTAL:	_____

FEATURE

Multi-cultural Drum Set Rhythms

Drum Set Adaptations of North Indian Tabla

Jerry Leake

THE PERFORMANCE OF NORTH INDIAN tabla is both a fascination and mystery to percussionists and concert-goers, and is fast becoming a subject of much curiosity. The aesthetics of both tabla technique and application contain many deep and wondrous concepts that can benefit players of many instruments and proficiency levels.

This article introduces one such concept, the analysis and adaptation of traditional tabla rhythms to drum set. These adaptations, although presented in a specific rhythmic breakdown, are completely open to player interpretation for further development. It is not the article's goal to make a western drummer sound like a tabla player and it is even less possible for the reverse to occur. This discussion introduces concepts of North Indian tabla which may or may not influence further drumset performance, but which can add a great deal to the rhythmic foundation of the player.

One of the more baffling and beautiful aspects of tabla is the use of syllables (called *bols*) for rhythms and techniques. This can seem quite confusing to a player who is used to traditional drumset notation. The clearest way to understand a tabla composition is to hear the whole phrase (or sentence), and not just specific attacks which, by themselves, seem very ambiguous. Therefore, the drumset player should try to speak each composition before playing it on set. This is not crucial for playing the examples, but is helpful for understanding and hearing the correlation of sounds between tabla and drumset. In order to properly bring to life the character of a tabla composition, included is a rhythmic legend which adapts sounds and techniques of tabla to similar sounds on drumset. Admittedly, many compositions and concepts composed for tabla are not at all adaptable to drumset. Only specific compositional forms (and there are many) are analyzed for drumset interpretation. Also, establishing a specific sound for each stroke is not the overall objective, as this will hamper the player's sense of improvisation. The objective is to accurately classify tabla sounds while introducing flexibility for further interpretation and variation by the player.

CLASSIFICATION OF TABLA TONES

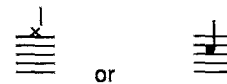
There are over 30 syllables and techniques used to perform tabla. Some are sustaining tones while others are non-sustaining. This study will examine frequently used tabla strokes, beginning with individual strokes on right hand tabla. (The high drum is called "tabla," the low drum is called "bayan").

Below is a list of tabla strokes, with very basic classifications of sound quality. Following each stroke are possible interpretations to drumset. Examples are given for corresponding rhythms notated for drumset. This classification will be used to adapt the drumset examples that follow.

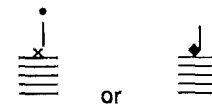
Individual Open Tones

Right Hand Tabla (high drum)

ta and/or **na**: single stroke on right hand tabla, metallic in sound quality; single stroke on cymbal or on snare drum. **Example 1**



tin and/or **tun**: single stroke, which produces the open "ring" of the tabla; single stroke on open hi hat or cymbal. **Example 2**



Left Hand Bayan (low drum)

ge, gi or **ga**: single stroke played on bayan. Very bassy in tone; single stroke on bass drum or tom-tom. **Example 3**

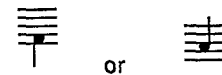
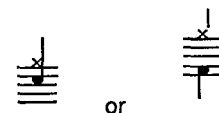


Tabla and Bayan Using Open Tones

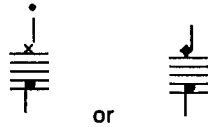
dha: most common stroke on tabla, receives emphasis, dha = ta + ge; cymbal or hi hat with snare or bass drum. **Example 4**

dha = ta + ge



dbin: combines open “ring” of the tabla with low bass of bayan, dhin = tin + ge; open hi hat or bell of cymbal with bass drum. **Example 5**

dbin = tin + ge

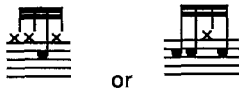


Drums Combined, Non-sustaining Tones

te te: paired strokes on right hand tabla using a “walking” action; paired strokes on drum set, eighth note ride or hi hat pattern. **Example 6**



tira kita or kita taka two strokes played in succession using both tabla and bayan, two pairs of strokes on drum set using hi hat and snare or cymbal and snare **Example 7**



Drums Combined, Sustaining Tones

gira naga four tones evenly executed using sixteenth or fast eighth notes gi and ga = open tones on low bayan, ra na on high tabla comprises. closed tone for ra on tabla, open metallic tone for na on tabla, four tones evenly executed, using bass drum for gi and ga on the first and last attacks of the stroke Snare or rim shot for ra, open hi hat or bell of cymbal for na **Example 8**



Any of the above categorization of tones can be altered according to taste and ability. With an understanding of this rhythmic classification, the following drumset examples should become easier Technically, all tabla strokes are fairly basic. It is when strokes are combined, through syncopation and variation, that the rhythmic figures become complicated

EXERCISES ON DRUMSET

Below are two short examples that translate tabla phrases to drumset. Practice slowly and refer to the previous classification of tones to explore additional

variations, and to understand how the example on drumset was derived **Examples 9 and 10**



dhina dhata gina dhina dhata gina dhata gina



NOTE All drumset examples can be played two ways - as written or substituted for another metallophone (e.g., h.h becomes cym./cym. becomes h.h). Open high hat sounds can also be played as bell of cymbal sounds and vice-versa

Five rhythmic cycles of classical North Indian music are introduced below These cycles are the basis for the drum set adaptations that follow. To effectively adapt tabla to drumset, each cycle is broken down to its smallest sub-division. For example, tin tal is a 16-beat rhythmic cycle that comprises four groups (or bars) of four beats each Tabla compositions within this rhythmic cycle will be notated in 4/4 time.

This same approach is used for adapting 10-beat jhaptal to one or two bars of 5/4 Similarly, drumset adaptations of 6-beat dadra tal are notated as two bars of 3/4

Rhythmic Cycles

Tintal 16-beat cycle divided into 4 groups of 4 beats each (4+4+4+4=16 beats or 4/4 time),

Jhaptal 10-beat rhythmic cycle divided into 4 groups (2+3+2+3=10 beats or 5/4 time),

Keharawa 8-beat rhythmic cycle divided into 2 groups of 4 beats each (4+4= 8 beats or 4/4 time),

Rupak Tal 7-beat rhythmic cycle divided into 3 groups (3+2+2=7 beats or 7/4 time),

Dadra Tal 6-beat cycle divided into 2 groups of 3 beats each (3+3=6 beats or 3/4 time)

A very important point to remember is that within classical Indian music there are no “bar-lines” that are so prominent in western music - there are rhythmic cycles that start and end simultaneously

Tin Tal

Tin tal is the most popular tal (or cycle) for the performance of classical Indian music. Tin tal comprises 16-beats divided into 4 groups/bars (called vibhags) of 4 beats each.

The four lines of tin tal cycle each have important characteristics that must be mentioned The first, second and fourth lines of the cycle shown below are very similar as they use open tones from the bayan (**dha** and **dhin**) with the third line using closed tones from the

bayan (**ta** and **tin**). This concept will be interpreted using the bass drum of the drumset, as this is the sound that best represents the low bass tabla. This technique allows the tabla player, and drumset player, to introduce rhythmic development throughout the cycle/rhythm.

(Observation: The four lines of tin tal develop similarly to an AABA song format with the third line functioning as the "bridge").

Traditional 16-beat Tin tal cycle:

- (A) +*dba* *dbin* *dbin* *dba*
- (B) *dba* *dbin* *dbin* *dba*
- (C) *o**dba* *tin* *tin* *ta*
- (D) *ta* *dbin* *dbin* *dba*

+ = *sam* (pronounced sum) The first beat of the rhythmic cycle that is always emphasized by a clap of the hand. This is where the cycle both begins and ends.

o = *Kbali* is that portion of the rhythm that is not emphasized by open bass tones of the bayan (low drum). *Kbali* means "open" or "space" and is indicated by a wave of the hand in an outward motion.

Below (Example 11) is one possible adaptation of the tin tal cycle to drumset. Depending on the tempo of the tabla composition, the notation to drumset will be interpreted accordingly. For example, a drumset example may make more musical sense transcribed using 16th notes as opposed to 8th notes.

Variations follow: (Examples 12 and 13)

dha ge ge na ti ge dha ti
dha ge ge na ti ge dha ti
dha ge ke na ti ke ta ti
ta ge ge na ti ge dha ti

dha - ga dhi - ge dha -
dha - ga dhi - ge dha -
dha - ka ti - ke ta -
ta - ga dhi - ge dha -

LAGGI (from 8-beat Keharawa Tal)

Keharawa is an 8-beat rhythmic cycle that is transcribed to either 1- or 2-bar rhythms on drumset. Laggi is a term used to describe the variations played on tabla (called "Laggi System"). The Laggi System allows the player to create variations on an existing rhythm by merely starting the given rhythm from the 2nd, 3rd or 4th beat, establishing a pattern with a completely different character (rhythmic displacement). This concept should require no change in playing technique, as the original rhythm is left completely intact - only the starting point is altered. Most drumset players have experimented with this concept and are aware of its potential for deriving variations on any rhythm or phrase. (Examples 14 and 15).

dha ge na ti na ka dhi na

gi na dha dhi ga dhi na ti
gi na dha ti ka ti na ti

* Start the example above (15) from the 2nd, 3rd and 4th beats for additional variation. Also, play using both straight and swing 8th notes.

(Examples 16 and 17)

- - - dhi ga na dha ti
dhi gi na dhi gi na dha ti

dha - - dhe te te gi na
dha te te dhe te te ki na

KAIDA VARIATIONS

Among the many compositional forms of tabla, the performance of kaida is most widely used because of the tremendous variety of rhythm and variation. A kaida consists of a main theme with variations derived by extrapolating and developing specific portions of the original theme.

The most universal form of kaida development is one that introduces a main theme and proceeds to develop variations while returning to the main theme. This article will introduce the main theme of four kaidas with

no additional variations. However, several examples from the book "Drumset Adaptions of North Indian Tabla" present kaidas with extended variations.

(See **Examples 18, 19, 20** and **21** for four kaidas)

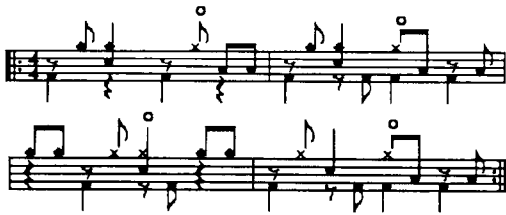
dha tra kuta dha gi na dha ge
dhi na - dha ge na dha ge
dhi na gi na dha tra kuta dha
ge na dha ge dhi na gi na



dha ge te te dha ge tra kuta
dhi na gi na dha ge te te
dha ge na dha tra kuta dhe te
dha ge tra kuta dhi na gi na



gi na dha - gi na te te
gi na dha ge dhi na gi na
te te gi na dha ge te te
gi na dha ge dhi na gi na



te te gi ra na ga dha -
- - gi ra na ga te te
gi ra na ga dha - te te
gi ra na ga dhi - na -



(See **Examples 22, 23** and **24** for three relas)

Rela (group of 5)



Rela (group of 6)



Rela (group of 7)



TIHAI

A tihai is a specific rhythmic phrase that is played three times, with the final stroke of the tihai landing on the first beat (sam) of the next rhythmic cycle. The idea of repeating a phrase three times to reach beat-one is not new to western music, as there are many recorded examples of this technique. However, during Classical Indian music, the application of tihai is very strict with each of the three phrases repeated exactly (both rhythmically and melodically)

Playing a tihai on drumset (or any other instrument) is less practical during repeated sections that require consistent rhythms. This is due to the semi-broken nature of the tihai figure. The flow of any melodic or harmonic structure would be altered by incorporating tihai out of context. Tihai would be more correctly applied as a rhythmic fill at the end of a phrase, or between sections of form. In this context, the tihai would be relatively short, not exceeding 8 beats (2 bars in 4/4)

As a tool for solo improvisation, tihai application has no apparent boundaries. Again, it is the understanding of the concept that we are striving for, not any specific rhythmic application.

Below are the rhythms of three tihai (although there are literally hundreds). With these, and other tihai rhythms, the player can construct variations that follow the same basic rhythmic structure of the tihai using different "melodic" patterns from the instruments of the drumset.

The first tihai below works within 1 bar, the second works within 2 bars and the third within 4 bars. Variations on these rhythms can be achieved by leaving out specific attacks of the phrase.

Following these three basic rhythms, I have transcribed the first tihai to drumset (two examples on toms, one on full drumset). Experiment with your own variations on these examples, compose your own tihai, and listen for this concept that is present in many styles of music.

(**Examples 25, 26, 27** and **28**)

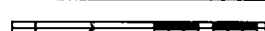
2-bar Tihai



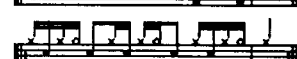
1-bar Tihai



4-bar Tihai



Tihai on drum set



Examples In 3/4 Dadra tal

dha ge dhin na gi na
dha ge ti na ki na

dha ge te te dha ge na ge ti na ki na
ta ke te te dha ge na ge dhi na gi na

dhe te ge ge na ga dhi na dha ra gi na
te te ke ke na ka dhi na dha ra gi na

dha -- ge ge na ga dhi -- na -- dhin --
dha -- ke ke na ka ti -- na -- dhin

dha ra gi na dha ti dha ge tin na ki na
ta ra ki na dha ti dha ge dhi na gi na

Examples In 5/4 Jhaptal

dha - dhe te dha ge na dha ge na
dhe te dha ge na dhe te dha ge na

dha -ra dha -ti - na -dha -ra dha - te te

Understanding how a tabla composition is adapted to drumset is the first half of a two-part process; the second half being how to use such adaptations once they can be played. Drumset adaptations of North Indian tabla are useful not only because they increase one's rhythmic repertoire, but also because they broaden the scope of the player's imagination for deriving variations using any inspiration or culture. ■

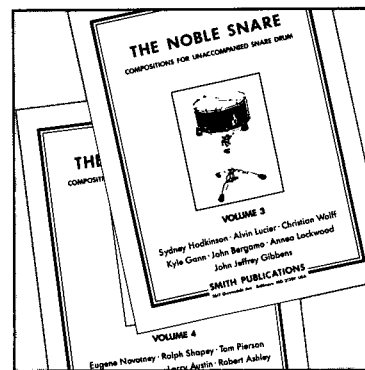
Jerry Leake is a graduate of the Berklee College of Music where he studied vibraphone with Gary Burton, and African percussion with Pablo Landrum. He also studied North Indian tabla with Todd Nardin (disciple of Zakir Hussain). Jerry is the author of five percussion texts: the three volume Series A.I.M. Percussion Text, Clave and Drum Set Adaptations of North Indian Tabla. He is founder and owner of Rhombus Publishing, Box 814, Boston, MA 02123. Jerry is a freelance percussionist/instructor and currently performs with three music ensembles in the Boston area. He is also President of the Massachusetts Chapter of the Percussive Arts Society.

In The Beginning...

Cappella

P.O. BOX 247 • HIGHTSTOWN, NEW JERSEY 08520
609-448-1153 • FAX: 608-443-1464
"You Can't Beat Us With A Stick"

Serious music for a serious drum.



The Noble Snare, Vol. 3 & 4

A collection of seventeen compositions in two volumes for unaccompanied snare drum, composed in honor of the Noble & Cooley snare drum. Compositions by leading composers such as Ralph Shapey, Tom Pierson, John Bergamo, Sydney Hodkinson, Christian Wolff.

Publisher's price: \$15/vol., \$25/two vol. set
Available from SMITH PUBLICATIONS,
2617 Gwynndale Ave., Baltimore, MD 21207

*The
Cleveland
Institute
of Music*

DAVID CERONE
President



Richard Weiner

"A superlative faculty is the measure of excellence in arts education."

David Cerone,
President
The Cleveland Institute of Music

Richard Weiner, principal percussionist with The Cleveland Orchestra, and Paul Yancich, principal timpanist with the Cleveland Orchestra, have always favored one-to-one music education. They recognize The Cleveland Institute of Music's commitment to excellence, and that is why they are playing a significant role in shaping the careers of gifted young musicians.

As members of The Institute faculty, they are sensitive to the needs of students and know the problems and pitfalls of performing and how to address them. As prominent members of one of the world's great orchestras, they understand the motivations of talented young people who aspire to prestigious performance careers.

They share with students experience gleaned from within their own lives — as does the entire team of artist/teachers at The Cleveland Institute of Music.

The conservatory faculty of the wind, brass, and percussion departments at The Cleveland Institute of Music include: Martha Aarons and Jeffrey Khaner, flute; John Mack, oboe; Franklin Cohen and Theodore Johnson, clarinet; David McGill and George Goslee, bassoon; James Darling, Michael Sachs, and David Zauder, trumpet; Eli Epstein and Richard Solis, horn; James DeSano, trombone; Thomas Klaber, bass trombone; Ronald Bishop, tuba; Richard Weiner and Paul Yancich, percussion and timpani.



Paul Yancich

Bachelor of Music
Diploma

Master of Music
Artist Diploma

Doctor of Musical Arts
Professional Studies

11021 East Boulevard • Cleveland, Ohio 44106 • 216/791-5000
For further information, contact: William Fay, Director of Admission.

FEATURE

Multi-cultural Drum Set Rhythms

Max Roach: Sonny Rollins' "St. Thomas"

Mark Farnsworth

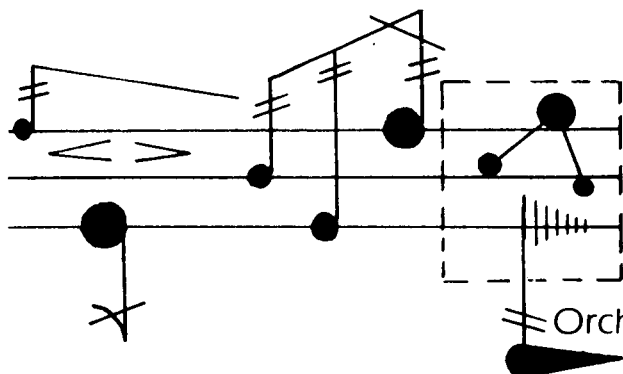


SONNY ROLLINS' **ST. THOMAS** (FROM *Saxophone Colossus*, Prestige OJCCD-2912/0-7079), a classic jazz standard in the calypso style, features Max Roach in one of the first recorded examples of a Latin-influenced drum solo (see following pages). Roach's solo begins in the Latin style, using techniques such as rim-shots, clave (stick on the rim) and single-stroke rolls between the snare drum without snares and the clave sound. Later in the solo, Roach moves into a swing style and incorporates the bass drum as a solo voice rather than the ostinato function it served in the beginning of the solo. **St. Thomas** was recorded on June 22, 1956 and featured, in addition to Max Roach, Sonny Rollins on tenor sax, Tommy Flanagan on piano, and Doug Watkins on bass. ■

Mark Farnsworth is a student at Capital University in Columbus, Ohio where he studies with Bob Breithaupt and is a percussion major in the Jazz Studies program. Mark has also studied with Ed Soph, John Von Ohlen, Guy Remonko and Jim Rupp.

Editor's Note: Beginning with this issue of Percussive Notes, transcriptions will be appearing on a regular basis. Transcriptions are encouraged and should be submitted to Percussive Notes, complying with the guidelines for submission of articles. Please send all pertinent information, including artist, title, date, and number of recording to Bob Breithaupt, Capital University, Columbus, Ohio.

PERCUSSION STUDIES



ESTHER BOYER COLLEGE OF MUSIC

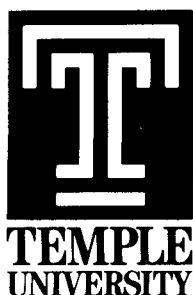
Comprehensive Training in:

Orchestral • Contemporary • Jazz/Commercial Music

Degrees Offered: • Bachelor of Music

• Master of Music

• Doctor of Musical Arts



For information, contact:
Esther Boyer College of Music
Box P
Temple University
Philadelphia, PA 19122
215-787-8301, x601

Faculty: Alan Abel, Glenn Steele, Carl Mottola
Financial Aid and Graduate Assistantships available to qualified candidates.

MAX ROACH ON:

ST. THOMAS

BY SONNY ROLLINS - TRANSCRIPTION BY MARK FARNSWORTH

SWARE OFF:

ROLL BETWEEN SNARE & CLAVE

SWARE ON:

RIDE CYMBAL	X
HIGH TOM - TOM	●
SNARE DRUM	● X RIM SHOT
LOW TOM - TOM	●
HI-HAT	⊗ OPEN W/ FOOT
BASS DRUM	●

● SNARE & CLAVE | | CLAVE

SWING:

This page of musical notation is for a swing piece. It consists of 12 staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and several triplet markings (indicated by a '3' above the notes). A 'c.s.' marking is present above the second staff. The music is written in a standard staff format with a treble clef and a key signature of one flat (B-flat). The piece concludes with a double bar line at the end of the twelfth staff.

Percussion at MSM

Faculty

Justin DiCioccio, jazz percussion

Performances: Chuck Mangione Quintet, Sammy Nestico Band;
Conductor, McDonald's Jazz Ensemble

Claire Heldrich, percussion ensemble

Director, New Music Consort; Recordings on Vox, Nonesuch, CRI, New World, Opus 1

Christopher Lamb, department chair

Principal, New York Philharmonic

Duncan Patton, percussion

Timpanist, Metropolitan Opera Orchestra

James Preiss, percussion

Performances: Opera Orchestra of New York, Steve Reich & Friends,
Parnassus, 20th Century Ensemble, Brooklyn Philharmonic, Rochester Philharmonic

John Riley, jazz percussion

Performances: Woody Herman, Stan Getz, Milt Jackson, Dizzy Gillespie, Red Rodney,
Bob Mintzer, John Abercrombie, John Scofield

Dave Samuels, jazz vibraphone

Performances: Spyra Gyro, Gerry Mulligan, Pat Metheny, John Scofield
Carla Bley, Anthony Davis, Frank Zappa

Peter C. Simon, President ■ Richard E. Adams, Dean

For more information contact:

James Gandre

Director of Admissions 212-749-3025


MANHATTAN
SCHOOL OF MUSIC

120 Claremont Avenue New York, New York 10027-4698

FOCUS ON EDUCATION

How to Practice Timpani

Don Dregalla



PERSON COULD SUCCESSFULLY ARGUE that timpani are the backbone of the percussion section. History leads one to the conclusion that timpani have played a very important role in the development of orchestral instrumentation. Great composers such as Beethoven, Berlioz, Stravinsky and Bartok used the kettledrums in innovative ways and furthered this orchestral evolution. Also, many composers of band literature have used the timpani to lend color and vibrancy to their works. Recent composers like Persichetti and Husa have made great strides in continuing this percussion evolution. Yet despite all of this history, timpani remains somewhat of a mystery to most music educators and conductors and is often bewildering to young percussionists. Conductors hope that young drummers can simply just "do it." It is not that easy. Since the timpani is a tuned instrument, it presents some unique challenges to the young player.

Notes to the Band/Orchestra Director

All timpani must be properly maintained, playing on drums that are in poor condition is an insult to any player. One should check the condition of the heads regularly. Any small scrapes, holes and other marks left unattended will become major problems. The heads must be replaced if necessary, for they DO NOT have an infinite lifespan. All of the mechanical parts (lugs, pedals etc.) must be examined. Occasionally problems can occur because many different people are using the drums and they fail to maintain them properly. The drums should be covered with full length drop covers of good thickness. This will prevent an enormous amount of abuse. Finally, remember to not use the timpani as furniture. As funny as this sounds, kettledrums are quite often used as tables and other things, i.e. they are big and just about the correct height.

Timpani must be made available for students to use. Students do not usually have the drums at home, due to the extreme cost and size of the set, therefore they will need to use the school equipment. Occasionally rototoms and even drum set toms could be practiced upon at home, but in reality nothing is better than the real thing. Students will need to schedule practice time during the academic day. One must keep a schedule posted to enable percussion students to find "free periods" in which to practice. The kettledrums should be kept in the music room. They should not be locked away, unavailable for student use. Providing a key to the room and a sign-up schedule may be the way to solve this security issue and yet provide students accessibility to the drums.

Finally, the "shlep" factor should be eliminated. The drums need to be ready to play at all times. Percussionists should not have to waste their time moving drums from one room to the other. Since their normal school practice period is too short already, one should use every minute in making music and not moving equipment.

Proper music, materials and equipment must be provided for each student. A percussionist, especially if he has no private teacher, may not know which materials are appropriate. Obviously, extra copies of the band/orchestra music should be available. Students should have their own copy and an extra set should be left in the music room. Books of technical studies and ear training exercises should also be available. A few fine quality solo pieces should also be provided.

It is also very important to have a good collection of quality sticks for student use, although they should be encouraged to have their own sticks as well. One must have more than one pair. Often, schools purchase a single pair of "multi-purpose" sticks in an attempt to save money. Different music requires a variety of sounds and different types of sticks are necessary. One should choose quality-name-brand sticks, which can cost more,



As funny as this sounds, kettledrums are quite often used as tables and other things, i.e., they are big and just about the correct height.



but are well worth the price. There are several good manufacturers from which to choose.

One must take the time to show students how to tune timpani. To most of them, timpani is an alien instrument. Most young percussionists have experienced the non-pitched snare drum or the rock drum set, thus pitch is a new and sometimes frightening concept. One might have to show the student how to read music, especially the bass clef. One should demonstrate the tuning fork and pitch pipe as well as the proper method to manipulate the pedals. If the student has never experienced multiple drums before, that too might be a problem. Do not assume that the student understands timpani, just because he is a good snare drummer. Developing a student timpanist requires patience, direction and practical support.

difficult and perhaps beyond many high school players, but many are within the grasp of good high school timpanists.

DANIEL JONES
Sonata

This is a rather unusual piece that requires great musicianship.

ALEXANDER TCHERPINEN
Sonatina For Timpani

This is another good musical work well within the grasp of high school players. There is also a piano part, which will introduce the student to playing the kettle-drums with another player. It really is a 'must do' at least once.

The final section, part five, of this practice outline is perhaps the most important; ear training. For most young players this could be a completely foreign concept. Each student must practice with a tuning fork or pitch pipe for it is very important to try and recognize where concert 'A' or 'Bb' are. They must work on interval recognition, especially perfect 4ths and 5ths. The students must discover the range of the drums and know where the notes lie on each drum. When tuning, the player should scoop up the correct pitch. It is much easier to hear the pitch

when approached from below. One should play out while tuning in practice, but learn to tune quietly in rehearsals and performance. One hint; after the percussionist hears the pitch, have them sing it back. This will help the process and do wonders at checking tone. Once the pitch is sung, then tune the drums.

Fitting all five parts of this routine into a 30-40 minute period requires extreme concentration and organization. This is something that many young players do not have, but must develop. Much cooperation is needed between students and school directors regarding scheduling, drum availability and support. Through a careful and organized practice routine, young players can achieve real progress on timpani, and have the ability to become fine performers. ■

Don Dregalla is a graduate of the New England Conservatory of Music. He is currently head of instrumental music at Milton Academy (MA) where he also conducts the orchestra and wind ensemble. Don is a member of the PAS Education Committee.

See us at
PASAC '90
Booth #78

GP PERCUSSION

TIMPANI MANUFACTURERS

SOLO MODEL PEDAL TIMPANI

- GP > Clear Focused Pitch Center
- GP > Hand Hammered Pure Copper Bowls
- GP > Rich Resonant Sound
- GP > Powerful Smooth Pedal

STUDIO MODEL CRANK-CHAIN TIMPANI

- GP > Hand Operated Tuning
- GP > Solo Model Sound

HISTORICAL TIMPANI

- GP > Authentic Reproductions

FITS-ALL TIMPANI TUNING GAUGES™

- GP > Quiet Accurate and Convenient

4015 N. LOUDEN RD. BO. BOX 1954
BLOOMINGTON INDIANA 47402-1954 USA

1-800-366-8097 or 812-876-7059

FOCUS ON EDUCATION

Percussion Ensemble-Call For Tapes Replaces Percussion Ensemble Contest

Douglas J. Wolf

FOR THE PAST SIX YEARS HIGH SCHOOL and college/university percussion ensembles have been selected to perform at PASIC by "winning" the Percussion Ensemble Contest.

In reality the contest had little to do with winning and a lot to do with who would be invited to play at PASIC. Those who entered the contest were motivated by the opportunity to perform at PASIC, while a large percentage of PAS members who disliked contests declined to even submit tapes for consideration.

Poor enrollment plagued the Percussion Ensemble Contest since its inception. Sixteen groups entered the first contest in 1985. In the years to follow, enrollment declined sharply, leaving only a few contestants each year. Eventually it became evident to all concerned that a change in the contest was imminent.

When the Percussion Ensemble Committee met at PASIC '89 in Nashville, full attention was given to re-aligning the philosophical direction of the Percussion Ensemble Contest. Considerable discussion took place with regard to moving away from a "winner/loser" event and emphasizing instead the selection of a predetermined number of outstanding ensembles to perform at PASIC. As a point of reference, the Percussion Ensemble Committee consulted the guidelines used by MENC for selecting musical groups to perform at the MENC National Conference. In doing so, the members of the Percussion Ensemble Committee chose to utilize a similar format for selecting percussion ensembles to play at PASIC.

The committee moved to retitle the Percussion Ensemble Contest and voted to call it the "Percussion Ensemble-Call for Tapes." It was determined that the existing guidelines could continue to be used as an effective means to process applications and tapes. The committee also expressed strong support for the practice of numbering each tape in order to insure anonymity. Finally, the committee agreed that in the future, judges would simply be asked to recommend the most qualified ensembles to perform at PASIC rather than selecting a designated winner.

By slightly shifting the focus of the Percussion Ensemble Contest, the "Percussion Ensemble-Call for Tapes" offers PAS a new philosophical direction and creative outlet for percussion ensemble activities. The statement of purpose for the "Call For Tapes" reads as follows:

The purpose of the "PAS Percussion Ensemble-Call for Tapes" is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the annual convention.

It is the hope of the Percussion Ensemble Committee that the new philosophical direction will encourage greater participation and enable PAS to feature a wide range of high school and college/university ensembles in showcase concerts at PASIC. I encourage you to consider performing at PASIC in the future and to submit your ensemble materials to the "Percussion Ensemble-Call for Tapes." By increasing the number of applicants, we will ultimately be able to increase the number of percussion ensemble slots at PASIC. Furthermore, I can assure you that there is no greater reward than performing for your percussion colleagues at PASIC. This is a "musical" experience which far surpasses merely winning a contest ■ [For more information, see page 57.]

Douglas J. Wolf is head of the Percussion Program at the University of Utah. He is past President of the Utah Chapter of the Percussive Arts Society and currently serves as Chairman of the Percussion Ensemble Committee for PAS. Additional members of the Percussion Ensemble Committee include Richard Gipson, Bob Hobner, Phil Faini and Chris Shultis.

American Drum

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

Write for a free catalog.



of Virginia

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

FOCUS ON EDUCATION

1989 PAS Competition Winners

Tony Cox

EACH YEAR THE PERCUSSIVE ARTS Society holds auditions to select two percussion ensembles to perform at its annual convention. The auditions are divided into the classifications of high school and college level ensembles. To participate in the competition, ensembles send audition tapes to a PAS selection committee, which, in turn, selects winners and runners-up at both the high school and college levels. For PASIC '89, held in Nashville, Tennessee, the two groups selected to perform were the McAllen High School Percussion Ensemble, McAllen, Texas and the Shepherd School of Music Ensemble of Rice University, Houston, Texas, directed by Richard Brown.

The first group to perform at the convention was the college ensemble. For some of the ensemble members, it was their second year to play at a PASIC. In 1988, a few of the ensemble members played for the pre-convention concert in San Antonio, Texas. For PASIC 89, the Shepherd School ensemble performed a concert which included traditional compositions and a taste of jazz.

As part of the concert, the Continuum Percussion Quartet performed *Fourscore* (1985) by Irwin Bazelon and *Third Construction* (1943) by John Cage. The Continuum Quartet is made up of students from the Shepherd School Ensemble and rehearses as an independent ensemble. As stated in the concert program, the purpose of the quartet "is to present works for percussion that are intimate and engaging in ways that are only possible with a small ensemble."

The Shepherd School percussion program is made up of eleven members ranging from freshman to graduate students. Each year the school accepts two freshmen and one graduate student into the percussion studio. Primarily, the studio is designed to prepare students for performance-oriented careers in the field of percussion. Some of the specific areas of study at the Shepherd School include jazz improvisation, Latin percussion and playing in the recording studio.

The percussion program at McAllen High

School consists of about thirty students. To select the students that would perform at PASIC 89, director Scott Reddoch chose the top ten percussionists from the first concert band. Since the ensemble doesn't have a regular meeting time during school, the group was forced to rehearse after school. Preparation for the concert began in September and continued until the convention. Besides the percussion ensemble, the percussion students at McAllen can also participate in a marimba ensemble and a steel drum band. Of the three groups, only the steel band meets as a regular class during school.

For the group from McAllen, this was their third year to audition for the ensemble competition. The level of students in the McAllen group ranged from ninth to twelfth grade. Unlike the Shepherd School ensemble, this was the first trip to PASIC for the high school group. The members of the group were very excited about the convention and admitted to being just a little nervous about performing for so many percussionists. In the end, however, the students from McAllen gave an outstanding performance.

At the conclusion of both concerts, the students and directors were very happy with their groups' performances and with the attendance at both concerts. Both directors wished to thank their school for the financial support to attend the convention. Also, the directors were very grateful to all the manufacturers that donated instruments for use during both concerts. The PAS Percussion Ensemble Contest concerts puts the potential of percussion ensembles in perspective for PASIC attendees. For further information on how your group can partici-



McAllen High School Percussion Ensemble
McAllen, Texas

pate, contact your state PAS chapter president or the PAS main office in Urbana, Illinois. ■

Tony Cox is currently a Graduate Teaching Assistant at East Carolina University, Greenville, North Carolina, where he studies percussion with Harold Jones and Mark Ford. Mr. Cox holds a B.A. in Music Industry from Middle Tennessee State University, Murfreesboro, Tennessee.



Shepherd School of Music Ensemble of Rice University
Houston, Texas

UDU® CLAYTONE™
New precision-molded clay drums at accessible prices

UDU DRUM
ROUTE 67, BOX 126, FREEHOLD, NY 12431
(518) 634-2559

FUN MUSIC

Gainsborough \$20.00
Quintet with Jazz overtones.

Portico \$28.00
Melodic ensemble for 10 players

"Round trip" \$12.00
Jazz/Rock trio for Vibe, Timp & Set

Tom Gauger
23 Auburn St.
Brookline, MA 02146

marimba one

Excellence in concert marimbas, tailored to the needs of the individual.
We also offer professional bar retuning, bar replacement, and rebuilding services on all bar percussion instruments.

P.O. BOX 786 • ARCATA, CA 95521
RON SAMUELS (707) 839-5725

John Bergamo
on CMP records

ON THE EDGE
"Solo percussion tour de force"

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

BRACHA
"profoundly beautiful recording"

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

Steve Weiss
now has over

500
selections
of music
and
method books.

Write or call for
a free list.

Steve Weiss Music
1352 Wagner Avenue
P.O. Box 20885
Philadelphia, PA 19141
215/329-1637 or 324-4355

FOCUS ON EDUCATION

Forum

SO WHAT'S YOUR OPINION? NOW YOU have the opportunity to share your ideas on topics covered in *Percussive Notes*. With each issue *PN* will offer a question on a specific topic and readers will then be asked to respond with their opinions, either positive or negative. Your thoughts are important and this sharing of ideas will help the percussive arts to grow

Here is this issue's question. It concerns the PAS Percussion Ensemble - Call For Tapes. (see Doug Wolf's and Tony Cox's articles.)

Why do you think there has been such poor participation in the PAS Percussion Ensemble contest over the years? What is your reaction to the change from "contest" to "call for tapes" initiated by the PAS Percussion Ensemble Committee?

OK, let's hear it. Put pen to paper and take a stand! We need to hear from you! Send your response to

Mark Ford
Focus on Education Forum
School of Music
East Carolina University
Greenville, NC 27858

Forum Response

What role (if any) should steel drum instruction and performance play in a percussion major's undergraduate education?

Dear sirs:

I am writing responding to the "Focus on Education" which appeared in the April 1990 issue of *Percussive Notes*. The question for that issue concerned steel drum performance in the college curriculum

First, let me state that I am in favor of required steel drum instruction and performance for percussion majors, but as a former percussionist turned businessman, I find it hard to believe that PAS could support such a notion. There are plenty of traditional percussion instruments to keep the student percussionist busy (some should be busier than others!)

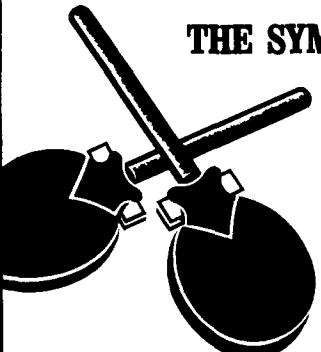
However, it is evident by your articles that the steel drum is quite popular. It is amazing that there are so many bands with so few builders. I am interested in putting together a company to manufacture steel drums.

Let's face it, right now a raw 55 gallon barrel can be bought for around \$25 and turned into a beautiful instrument for as much as \$1000!! (Now that's a glorified garbage can!) A well run business could possibly reduce that high mark-up as much as 25%. Think of the savings that schools could benefit from by bypassing the single craftsman. The American industry has proven that it can manufacture better goods than any competitor (the possible exception being the compact automobile). With the demand for steel drums increasing with such profitable percentages possible, we will be sure to see the mass manufacturing of steel drums soon.

Sincerely,
Mr. Rusty Hammer
President, Big Barrels Incorporated
Panhandle, FL

Editor's Note: OK, this is a bogus letter (no joke!) *Percussive Notes* did not receive one letter (zero) in response to our initiation of the "Focus on Education"

Forum back in April. So I ask the question that has plagued editors for years, "Is there anyone out there?" Your opinion is important! Check out the forum in this issue and let us know what you think. ■



THE SYMPHONIC CASTANET

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

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

The Philadelphia Connection



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



Michael Rosen, Professor, Oberlin Conservatory of Music, Former Principal Percussionist, Milwaukee Symphony Orchestra.



Richard Weiner, Principal Percussionist, The Cleveland Orchestra, Professor, Cleveland Institute of Music.

Because of its tradition and heritage, Philadelphia is a special place for percussionists. These three artists grew up in the Philadelphia tradition, and continue a legacy of excellence:

- they are all first chair men and teach at first-tier music schools
- all three will be featured at PASIC 1990
- their schools all own KORI percussion instruments
- they have selected KORI instruments for their personal use.

Their standards are the highest, they demand the best instruments for their students, and they want the best for themselves. Only KORI artist-tested instruments will meet these requirements.

The Philadelphia heritage of great sounds is a true Philadelphia Story, that continues with the sound of KORI rosewood marimbas and xylophones.



YOU KNOW US BY THE COMPANY WE KEEP
Quality Rosewood Xylophones & Marimbas

Consultation and Service by an Artist Professional

1414 South Main Street • Royal Oak, MI 48067

(313) 546-4135 • Cable Address "CUSTOMUSIC" • FAX No. 313-546-8296

Toll Free (800) 521-6380

FOCUS ON EDUCATION



NORWAY—"THE LAND OF THE MIDNIGHT sun!" A land of crystal clear streams and fjords, pine trees and mountains! This is the picture that comes to mind when one thinks of this beautiful Scandanavian land. It is however, also a land where an interest in percussion is rapidly growing, where competition for jobs is getting stiffer, and most importantly, where the level of playing and instruction is rising at a fairly fast pace. It is this unknown "picture" of Norway which concerns us here. I will attempt to describe it, albeit in a general way, with the result that the reader will at least gain a feeling of what has been and is going on here regarding percussive education.

In order to do so, we need to take a very quick look back in time to 1964 or thereabouts to see what percussive life was like then. Up until this period, percussion teaching was mainly in the hands of musicians connected with the local orchestras in Oslo, the Oslo Philharmonic (then known as the Philharmonic Society Orchestra, that name lasted until 1979) and the Norwegian Opera, and in Bergen by those associated with the Bergen "Harmonien" (since 1987 known as the Bergen Philharmonic). With the arrival of Per Erik Thorsen as principal percussionist in the Oslo Philharmonic, and of Paul Hægeland in Bergen, things changed over the years. Each was instrumental in developing a program in their respective cities which gradually turned out students of sufficient caliber to carry on the work that they started into the 1970s, 1980s and now the 1990s.

In Oslo, Per Erik Thorsen, solo percussionist with the Philharmonic from 1964 through 1987, and currently a member of the section, is considered by many to be the "founding father of modern percussion teaching" due to his work not only with the Philharmonic and his many recordings of contemporary Norwegian literature, but also to his years on the faculty of The Norwegian State Music Academy (known here as Norges Musikhogskole), and later The East Norway Music Conservatory (Ostlandets Musikkonservatorium). Many of his former students are carrying on the work he began, and have succeeded him on the faculties of both institutions. His systematic and thorough approach to teaching brought organization to the system and was instrumental in raising standards of both teaching and playing. In Bergen, Paul Hægeland did somewhat the same with his work at the Orchestra and the Bergen Music Conservatory (Vestlandets Musikkonservatorium). In Stavanger, Trondheim, and in regions further north, percussive education has developed at a much slower pace, due mainly to the population distribution, which is centered in the main cities of Oslo, Bergen and Trondheim. Indeed,

Percussion Education in Norway

Andrew P. Simco

in Trondheim and the north, it is still somewhat in an embryonic form. Christian M. Berg, is the newly appointed solo percussionist with the Oslo Philharmonic. He cites the lack of a sufficient student enrollment at the local conservatory as a major barrier to growth in this area. During his time in the Trondheim Symphony, there were at most two or three percussion students at the music conservatory there.

The best way to enable the reader to understand what percussive life, especially in an educational sense, is like in Norway today would be to follow a "typical" student's course of instruction from youth to college and career opportunity. As we come to each stage, the author will describe the type of instruction available along with any method books used.

The "typical" percussion student starts out associated with a school band called in Norway "skolekorps" or "Janitskorps." Just about every elementary school (called barneskole) has one, and the band is run by the parents who make up the Board of Directors. They hire the band director and any instrumental instructors needed, which in our case includes a percussion instruc-



The student begins as an "aspirant," literally an aspiring musician, one who is given instruction, but not allowed to perform with the band until his skills mature sufficiently to enable him to manage at least the simplest requirements.



tor. At this stage, the instructor is either a very good student from the conservatory or a young professional just getting started. The student begins as an "aspirant," literally an aspiring musician, one who is given instruction, but not allowed to perform with the band until his skills mature sufficiently to enable him to manage at least the simplest requirements. Instruction at this stage is at its most basic, the student being given a pair of sticks and a printed tutor (text), plus some "Daily Practice Exercises" usually written by the instructor. The student

usually works out of these for several weeks or months, or until he is sufficiently trained to progress to full membership in the ensemble itself. Age of the players ranges from 8 years to 15 years, with the older players generally playing the more complicated instruments. The student learns basic techniques on bass drum, cymbals with a little glockenspiel thrown in. Thus equipped, the student participates in the events of the band, concerts and parades looking forward to the "Big Day" for the korps, the 17th of May, "Syttende Mai," Norway's Constitution Day, in which all of the local skolekorps march in the famous "Children's Parade" Every city and town has their own celebration on that day.

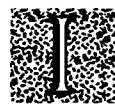
In addition to the weekly practice sessions, the korps provides semi-annual seminars for the members. These are usually held on weekends, and are usually an overnight affair, with instruction on both Saturday and Sunday. They involve the whole band, which breaks up into groups according to instruments. The percussion is taken as a section. Instructors for these seminars are either advanced students from the music conservatory or professionals. The author has personally conducted several of these seminars, and can explain from experience the "goings-on." What is involved here are demonstrations of technique, (everything is done in group instruction), ensemble playing, and going through the music the band plays regularly. The seminars are designed so that the student will "stretch" him or herself. Here is an example. Saturday morning, 9:30-12:00, group technical instruction covering specifics on snare drum, bass drum, cymbals, traps and keyboard instruments. Saturday afternoon, 1:30-4:30, more of the same, plus ensemble training, using the Tom Brown series. This teaches them to listen not only to what they do, but to each other. Sunday morning, 9:30-12:00, group instruction with emphasis on music the section has been playing in, or will play.

Depending on the student's interest, age and capability, method books vary. The most often used book for the skolekorps percussion student is the "Practical Instruction in Snare Drum," by the noted Norwegian composer and percussion pedagogue, Kjell Samkopf. The book comes in two volumes, and it is quite simple and direct. The nearest equivalent the Americans have would be the well used Rubank Elementary Series. As mentioned earlier, emphasis on percussion instruction during the skolekorps years is on snare drum with bass drum and cymbals coming next in priority. Mallets are next and timpani is last to be taught and mastered. Most korps in the outlying areas include at least glockenspiel, with the larger cities including xylophone, marimba and chimes. However, in the outlying areas, tunable rototoms are used as timpani substitutes due to the lack of funds and also of adequate instruction. The larger cities have gradually rectified this situation since most of the korps now own their own timpani. However, for the most part

timpani remains the most difficult of the percussion instruments for the student to master.

Before we move on to the high school level, a note of explanation is needed concerning the types of schooling. In America, one has the elementary school (from grades 1-6), junior high school (grades 7-9) and high school (grades 10-12). In Norway, the system is somewhat similar, although starting age for pupils is 7 years. Elementary school, called here "Barneskole," goes from grades 1-6; the equivalent of junior high, called "ungdomskole," covers grades 7-9 and high school, which is called "Gymnas," or "Videregående skole," covers grades 10-12.

We now look at percussion life at the high school level. When the student reaches the age of 15 or thereabouts, he is finished with skolekorps and ungdomkorps in general. Although if interested, they can progress to the amateur adult bands, called "voksnekorps." If the student is sufficiently skilled and exhibits musical talent, he or she might not go to the regular high school, or "gymnas", but might apply to and attend "videregående skole." This offers most of the regular high school curriculum with the special addition of an expanded curriculum in the student's field of interest, in our case, music. The school has a "musikklinje," a music curriculum containing instrumental instruction, theoretical subjects, ear training, music history and ensemble. This curriculum is designed to help students learn more about music in addition to developing their instrumental skills. It also helps them determine their future course of education.



IN OSLO, THERE ARE TWO SUCH SCHOOLS with music as an emphasis, Manglerud Videregående Skole, where the author is responsible for the instruction of percussion; and Foss Videregående Skole, where Anders Rønningen, timpanist of the Norwegian Opera Orchestra, is in charge of the program. Since the videregående skole covers the high school curriculum, the music curriculum is also a three year affair. This brings the student to his or her 18th year and college. Percussion instruction at this level is more intensive than at the elementary level. My own experience as an instructor at Manglerud Videregående skole can provide a pattern for the type of instruction offered. The first year student receives a more thorough grounding in the rudiments of percussion with emphasis on snare drum and mallets. The emphasis in lessons is for the students to organize themselves properly through practice procedures involving rudiments, sight reading and preparation of pieces for performance.

Many of the first year students have had irregular instruction at best (mainly involving seminars and occasional visits from the instructor who didn't necessarily teach every week). I tend to go over the basics of each instrument rather thoroughly "from the ground up"

so to speak. To aid the student, the Podemski method on snare drum provides excellent assistance, as do the Goldenberg books on snare drum and mallets. I also encourage the students to use the 'Stick Control' series on snare drum. This book by G. L. Stone has proved invaluable in the development of the roll and other rudiments.

The first year students are not subjected to any juries so they are free to concentrate on developing their technical and musical skills. In both the second and third year the student is expected to play semi-annually before a jury of music teachers on snare drum, mallets and timpani. We continue to develop tone and technique, but the emphasis changes to performance. Together the student and teacher choose pieces that will best serve the student's needs, and the student is then put through his or her paces. They have the opportunity to "try out" each piece during student concerts. This builds their confidence and prepares them well for the jury. Officially, the school offers ensemble training, a wind and percussion ensemble one semester, and a jazz ensemble the next. While there is no specifically planned percussion ensemble, I try to have several percussion ensemble sessions a year in addition to the regular teaching.

My colleague over at Foss Videregående skole has his own method of teaching, but the goals and the basic methods are the same. At this stage, the student has reached the end of his 3 year course of studies, and now must choose the course of his higher education. This education may be interrupted by a one-year stint in the military forces, (compulsory for all males of 18 and over), in which case the student, if sufficiently diligent, may enter one of the many military bands scattered throughout Norway. After his one year in the military is over he returns to the college scene, subject of course to college entrance exams and auditions.

The serious student should by this point have had a chance to seek out as many performing opportunities as possible through the adult "janitskorps," and through the Norwegian Amateur Symphony Orchestra League which offers summer and winter seminars and concerts. Also available is the Norwegian youth Symphony which meets every summer up in the peaceful village of Elverum. Entrance is by application and a small stipend is offered to the successful applicant to help with tuition and room and board. The Youth Symphony rehearses and trains for a series of three or four concerts performing demanding literature such as Mahler's "Fifth Symphony," Stravinsky's "Le Sacre du Printemps," Holst's "The Planet," Nielsen's "Fourth Symphony" and other such literature. The students are given several days of intensive instruction at the beginning of their season (usually the month of August). After the week or so of intensive instruction, which includes just about all of the literature to be covered during the season, the students then go into rehearsal and concerts. This program, insti-

tuted in 1973 by Harry Kvæbek, Leif Jørgensen and Karsten Andersen has been a rich source of material for the orchestras in Norway today. Rolf Cato Raade, formerly timpanist of the Trondheim Symphony and newly appointed to the same position with the Swedish Radio Symphony, is a graduate of Elverum, as is Tom Vissgren, timpanist of the Bergen Philharmonic, Rune Martinsen, solo percussionist of the Norwegian Opera and Bjørn Løken, now on the faculty at East Norway's Music Conservatory, to name a few.



WHILE THE YOUTH SYMPHONY IS OPEN to students of high school age, it is usually high school seniors and college students who take part. As mentioned before, the Norwegian Amateur Symphony Orchestra League, with its semi-annual seminars and concert series, is the more usual route for students to develop their potential. Before moving on to the college level, one last word concerning videregående skole. Not all students who are talented and have a desire to try their hands at a music curriculum are able to get in. So what often happens is that the student may enroll in a normal gymnas (high school), and also take private instruction through the nearest videregående skole as a sort of aspirant. He or she pays extra for a weekly lesson in order to keep up his or her percussive abilities, and at the end of three years may apply to the school for a position in a special Fourth Class. This class is strictly devoted to instrumental music, theoretical and eartraining. It is a course designed for those students who have the desire to prepare for a college music program and are sufficiently prepared for the one year course. The course is literally a "cram session" with auditions at conservatories and entrance exams the main goal. Entrance to the course is by audition and entrance exam.

Let us now assume that the student has successfully completed his or her high school studies, and has passed the entrance requirements for a music school. The main schools of opportunity include the Norwegian State Music Academy, East Norway Music Conservatory in Oslo, and the West Norway Music Conservatory in Bergen. There is also the Rogaland Music Conservatory in Stavanger, and the Trondelag Conservatory in Trondheim. But due to enrollment and population, most of the work is done in Oslo, Bergen, with some progress in Stavanger.

The music courses available to the student are very similar to those in America. For example, at the Academy in Oslo there is a four year course, with the graduating student being known as a "kandidat," which is similar to a Bachelor's program. A fifth or sixth year successfully completed gives the student a "Diplom," the equivalent of a Master's degree.

The percussion staff of the Norwegian State Music Academy is presently made up of three individuals, Kjell Samkopf, noted percussionist, composer and pedagogue,

Trygve Wefring, assistant timpanist with the Oslo Philharmonic and for many years percussionist with Norway's "New Music" Program; and Rune Martinsen, from the Norwegian Opera. Kjell Samkopf has the primary responsibility for keyboard mallet instruction and administration. Trygve Wefring teaches timpani and percussion ensemble and Rune Martinsen concentrates on orchestral percussion and snare drum. The students receive one hour a week on each main area of percussion which means up to three hours weekly.

Regarding timpani instruction, the incoming student has to show some facility with tuning, as well as basic technique. From that basis, the goal of the students both at the Academy and Conservatory is to improve both tuning and technique and to instill in them a concept of a sound that will enable them to play well, both orchestrally and in a solo capacity. The Goodman "Modern Method of Timpani Playing," and Fred Hinger's "Timpani Technique for the Virtuoso Timpanist" are the most often used books. Works such as the "Sonata," by Daniel Jones and Elliot Carter's "Eight Pieces," to name a few, offer the student scope for developing solo skills. The orchestral repertory is covered and often relates to what the Oslo Philharmonic is playing in a particular week, especially if it is a work such as "LeSacre," or any of the Mahler Symphonies, etc.

Mallet instruction is quite thorough. Students must master the intricacies of the marimba, xylophone, vibraphone, glockenspiel and chimes. Emphasis is placed on technique, musicality, sight-reading and tone. The Leigh Howard Stevens "Notebooks" Volumes 1 and 2 provide an excellent guide here along with sight-reading material and exercises chosen by the various instructors. Rob Waring, noted vibraphonist and free-lance musician from New York, is also on the faculty of the East Norway Conservatory, and has written many fine exercises and instructional aids for vibraphone. So there is no lack of proper instruction in this area. George Hamilton Green's "Fifty Studies" for Xylophone is also used.

Concerning snare drum, the Goldenberg "Modern Method" provides a good basis, especially with its section on orchestral percussion. Sight-reading for junes and exams comes out of this book. The Delecluse series of "12 Etudes" is also a rich and rewarding source of sight-reading material as well as his "Initium."

Each of the schools field a fine percussion ensemble. The Academy's program is under the direction of Trygve Wefring. The Conservatory is under the direction of Rob Waring and there is one at the Rogaland Conservatory, under the direction of Ivar Atle Fjordheim, timpanist of the Stavanger Symphony. Each ensemble gives concerts

throughout the school year. The Oslo ensembles appear on the series of concerts held at the famed Edward Munch Museum, as well as at various schools. In addition, they have been very active in appearing at the yearly symposium of the Norwegian Percussion Club.

The students are subject to a jury exam semi-annually from the second year on and are expected to give a recital, especially if they participate in the "Diplom" program. They can choose the program and some choose to perform a solo work with the orchestra.

From then on it is every man for himself in the increasingly competitive job market in Scandinavia. There are opportunities to play free-lance in the theaters,

as extras with the Oslo Philharmonic, Bergen Philharmonic, Stavanger Symphony, Trondheim Symphony and the Norwegian Opera Orchestra when needed. Also teaching with the various korps is an option.

Due to the efforts of the faculties of the above mentioned schools and conservatories, the standard of playing and teaching is immeasurably higher than it was even 15 years ago. The results can be seen in the increasing

number of fine musicians turned out by the schools in demanding positions: Christian Berg, Oslo Philharmonic since 1989, previously Trondheim Symphony, 1984-89; Tom Vissgren, timpanist, Bergen Philharmonic since 1983; Hans Kristian Kjos-Sørensen, acting principal, Bergen Philharmonic, (from January 1990). These are just a few of the students who have profited from the example of Per Erik Thorsen and his successors who have done much to ensure the future of percussion in Norway.

Percussion is indeed alive and well in Norway! ■

Andrew P. Simco received his B.Mus. and M.Mus. in percussion from the Manhattan School of Music where he was a pupil of Fred D Hinger and James Preiss. After graduation in 1975, he worked freelance in New York until 1977, when he was appointed timpanist of the Albany Symphony and Lecturer in percussion at Dartmouth College. In 1980, he was appointed Adjunct Instructor of Percussion at the University of Evansville, and timpanist with both the Evansville Philharmonic and Owensboro Symphony Orchestras, positions he held until 1983, when he was appointed solo timpanist of the Oslo Philharmonic, a position he still holds. Since his appointment in Oslo, he has served as percussion coach with the Norwegian Youth Symphony, substitute lecturer in percussion at the Norwegian State Music Academy, and since 1984 has been lecturer in percussion at Manglerud Videregående Skole.

❧
*...the standard of
 playing and teaching
 is immeasurably higher
 than it was
 even 15 years ago.*
 ❧

10 great reasons to get serious about your music career.



PETER DONALD
Percussion Co. Director



STEVE HOUGHTON
Program Co. Director



EMIL RICHARDS
Faculty



JOHN FERRARO
Faculty



LUIS CONTE
Faculty



VAN CLINE
Faculty



BRIAN KILGORE
Faculty



DAVID CRIGGER
Faculty



CHUCK SILVERMAN
Faculty



JEFF WALLACK
Faculty

What's the surest way to get ready for your big break? Studying with masters like these—in person—in the world's busiest entertainment center.

The acclaimed Grove School of Music in Los Angeles is proud to offer drummers and percussionists the most exciting one-year study opportunity in the world. Never before has there been such an intimate chance to learn from top pros who have collectively spent more than 200 years making a living playing drums and percussion.

The Grove Percussion Program has been precision-crafted to pack a lifetime of learning into as little as one intensive year.

In addition to our ongoing Master Class Series which provides close contact with some of the most prominent names in music today, Grove's instructors are world class all-stars themselves. Program Co-Directors Peter Donald and Steve Houghton, along with the faculty shown above, have designed a program that will teach you the performing and recording techniques that the music industry demands of its finest drummers and percussionists. Whatever your ability, the Grove School tailors the level of study—and playing situations—to meet your individual needs.

So now you can learn from the best, all under one roof. If you want to make a living doing what you love, send us the coupon below. We'll send you more information about the Grove School's Percussion Program and exciting new facilities. Or call us toll-free at (800) 234-7683. Get serious, and find out what a difference a year makes.

Grove
SCHOOL OF MUSIC

Building careers in music.

Grove
SCHOOL OF MUSIC

MAIL COUPON TO Grove School of Music, 14539 Sylvan Street, Van Nuys, California 91411 (800) 23-GROVE

PLEASE PRINT

NAME _____

STREET _____

CITY _____

STATE _____

ZIP _____

PHONE (_____) _____

- I'd like to know more about the Grove Percussion program
 I'd like to know more about the programs checked below:

- | | |
|---|--|
| <input type="checkbox"/> Bass | <input type="checkbox"/> Guitar |
| <input type="checkbox"/> Acoustic Composing and Arranging | <input type="checkbox"/> Keyboard |
| <input type="checkbox"/> Electronic Composing and Arranging | <input type="checkbox"/> Professional Instrumental |
| <input type="checkbox"/> Film/TV Composing | <input type="checkbox"/> Recording Engineering |
| <input type="checkbox"/> General Musicianship | <input type="checkbox"/> Songwriting |
| | <input type="checkbox"/> Vocal |

Join with
EMIL RICHARDS
ED MANN
GLEN VELEZ
JOHN BERGAMO
MIKE FISHER

and other top pros who turn to Interworld Music Associates for soulful Bali gongs, Bronze Drums, specialty cymbals, and innovative videos, recordings and instructional materials. Make the IMA connection for unique sounds and exciting percussion products.

Interworld Music helping to bring together our world's music and musicians — uniting traditions with the contemporary.

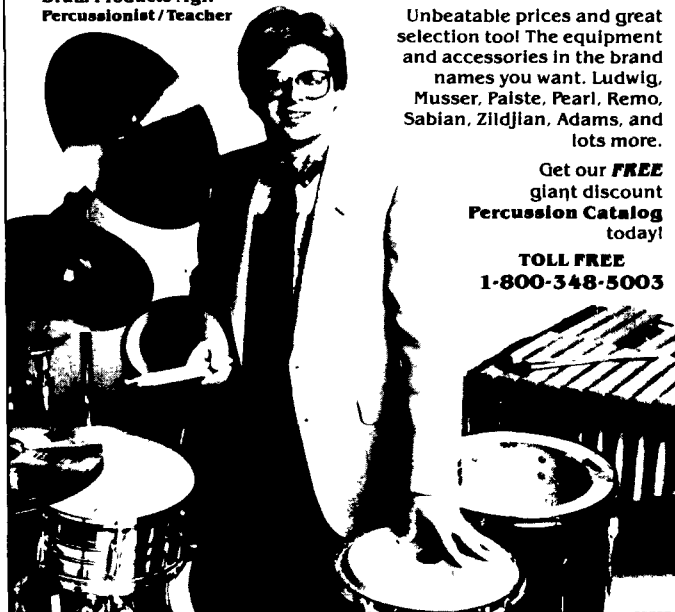
Visit us at **PASIC '90**
Booths 42-46

For information contact:

Interworld Music Associates
 67 Main • Brattleboro, VT 05301
 (802) 257-5519

PERCUSSION? If you didn't buy from me . . . you probably paid too much

Bobby Wantuch
 Drum Products Mgr.
 Percussionist / Teacher



Unbeatable prices and great selection too! The equipment and accessories in the brand names you want. Ludwig, Musser, Paiste, Pearl, Remo, Sabian, Zildjian, Adams, and lots more.

Get our **FREE** giant discount **Percussion Catalog** today!

TOLL FREE
1-800-348-5003

the WOODWIND & the BRASSWIND

19880 State Line Rd.
 South Bend, IN 46637

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

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

John Beck
 Professor of Percussion,
 Eastman School of Music

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

Bill Cahn
 NEXUS Percussion group,
 Rochester Philharmonic

"Keep up the excellent work!"

Gary Olmstead
 Former President, PAS

What could we add to that?

WE WORK ON EVERY INSTRUMENT AS IF
 IT WERE OUR OWN

Repaircussions

Brian Stotz, Owner

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

It's The Teacher's Aid.

Presenting RealFeel™... the pads that make practicing and teaching fun! Made in the U.S.A. with pure gum rubber and/or neoprene playing surfaces, they are available in 6" and 12" sizes.



The 12" gum rubber model shown here (RF-12G) is ideally suited for teaching. When placed on a snare stand it allows the student and teacher to play on the same surface with very little noise, thus enhancing teacher-student interaction.

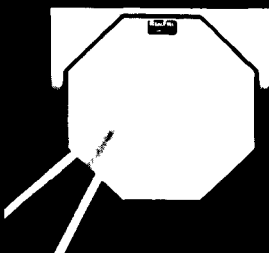
RealFeel Practice Pads... check 'em out at your favorite music store. And remember: If you want it real had, choose the serious pad.

HO Percussion Products, P.O. Box 430065, St. Louis MO 63143, (314) 647-9009.



From top left:
 JOE BRANCATO GARY CHAFFEE
 JIM CHAPIN JOHNNY LEE LANE
 CASEY SCHEUERRELL ED SOPH

RealFeel™



LEARN DRUMS THE WAY STEVE SMITH DID. AT BERKLEE.



"The three years I spent at Berklee had a major influence on my

life. Boston is a cultural center where all the major jazz artists have performed and the best part was Berklee's great learning environment. This was a happening time with a lot of creative students around: Neil Stubenhaus, Jeff Berlin, Casey Scheurell, Tiger Okoshi, Jamie Glaser, and many more. We would play together or just hang together for inspiration. We still keep in touch and collaborate to this day. The training I got and the musicians I met at Berklee helped me get my start in the professional world."

—Steve Smith

Well known as percussionist with the rock band Journey, versatile Steve Smith has also played or toured with Allan Holdsworth, Airto, Ahmad Jamal, and Randy Brecker. Steve is presently recording with his popular jazz group Vital Information.

Berklee has helped produce thousands of professionals who now enjoy successful careers in all aspects of today's music business. For a current catalog, contact the Berklee Admissions Office. Call toll-free 1-800-421-0084, ext 5508 (9 a.m. to 5 p.m. EST). In Massachusetts call 617-266-1400. Or write: BERKLEE, Admissions Office, Dept. 5508, 1140 Boylston Street, Boston, MA 02215.

Berklee

COLLEGE OF MUSIC
Where careers in music begin.

FALL CREEK MARIMBAS can put you In Shape and In Tune!

- Retuning
- Replating
- Repairing
- Refinishing
- Replacement

- Xylophones
- Marimbas
- Vibraphones
- Celestas
- Glockenspiels

Tuner for the great orchestras and universities of North America

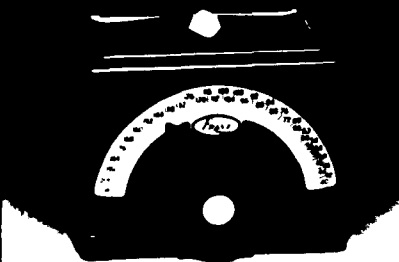
Quick service at reasonable rates

Bill Youhass,
owner

FALL CREEK
MARIMBAS

1445 Upper Hill Road
Middlesex, NY 14507
(716) 554-4011

THE GREAT AMERICAN TIME MACHINE.



Several characteristics set the FRANZ ELECTRIC apart from other metronomes. First is its bright, clearly audible, unfaillingly even, accurate beat. Second is its utter reliability; the FRANZ Electric comes with a five-year warranty, lasts for years, and can be repaired at our factory. Third, working off house AC current, the FRANZ Electric never requires rewinding or battery replacement.

Easy to understand, simple to use, the FRANZ Electric metronome is available at all better music shops.

FRANZ
MANUFACTURING

Building quality metronomes
for over a half century.

SHURE

DRUM KIT MICROPHONES

The Standard of Versatility and Performance

SNARE: **BETA 57**



KICK: **SM91**



HI-HAT: **SM94**



OVERHEAD: **SM81**



TOMS: **SM98**



OVERALL: **SM57**



There are many reasons why Shure microphones are the first choice for percussion sound reinforcement and recording, but it all comes down to performance. You can always rely on Shure microphones to give your drum sound the extra drive you need to get to the top. The Beta 57 will deliver your snare drum tone with maximum punch and impact while isolating the "bleed" from adjacent drums and cymbals, and its steel grille will survive the worst abuses of the road. The SM81's ruler-flat frequency response will capture every nuance of your cymbals and the natural ambience of your entire kit, with a reliability and durability

found in few condensers. The SM98 is a natural for toms—small, unobtrusive and easy to set up. Its polar pattern can be modified to supercardioid with the optional A98SPM. The SM91 will provide power, definition, crispness and isolation in the kick drum position, and it's easily positioned without the use of a stand. The SM94 will help the natural sparkle and personality of your hi-hat and individual cymbals cut through the mix. And the world standard SM57 may be used in any position, as it has been in defining live and studio drum sounds for over 20 years. For more information on Shure drum kit microphones, call 1-800-25 SHURE.

SHURE®

THE SOUND OF THE PROFESSIONALS®... WORLDWIDE

"...I'm sure
you will enjoy
the association."



Ed Thigpen,
PAS Board of Directors

"The Percussive Arts Society is a wonderful organization. I especially look forward to attending the annual PAS International Convention that brings all the drummers / percussionists together - no ego trips - just multi-percussionists getting together for enlightening exchanges of ideas. It's also a great atmosphere for meeting old friends and making new ones. Join us, I'm sure you will enjoy the association."

-Ed Thigpen

For information about
PAS or PASIC please
write or call:

PAS
123 West Main St.
Urbana, IL 61801
(217) 367-4098



B. M.
M. M.
D. M. A.

EDUCATION TO THE HIGHEST DEGREE.
The Peabody
Conservatory of Music
of The Johns Hopkins University

Scholarships available to qualified applicants.

FACULTY

Jonathan Haas, Director, Timpani and Percussion Department
Fred Begun, Faculty Emeritus

For information and applications, please contact
DAVIDLANE, Director of Admissions

The Peabody Conservatory of Music
OF THE JOHNS HOPKINS UNIVERSITY
One East Mount Vernon Place / Baltimore, Maryland 21202
800/368-2521 Toll Free 301/659-8110 in Maryland

FOCUS ON PERFORMANCE

The Agile Pedestrian: Melodic Freedom for the Timpani as Illustrated in Byron McCulloh's "Symphony Concertante for Timpanist and Orchestra"

Martin Kluger



TIMPANIST MAY CHOOSE FROM A PALETTE of expressive choices within the expressive capabilities of his instrument, but these choices are also limited by one's musical concept and the compositional material. The range of expression includes timbral color, dynamic intensity, forcefulness of rhythm and control of pitch. But composers often fail to consider the extent of melodic flexibility of our instruments. Teachers advocate careful tuning of one pitch at a time, a useful and difficult skill if one is counting and surrounded by other sounds. However, by overlooking the option of producing a melody, young players and composers are channelled into a conceptual mode that is unnecessarily restrictive.

When one thinks of how orchestral timpani writing has evolved, e.g., from Handel to Beethoven to Mahler to Bartok, a tendency towards ever more flexible control of pitch becomes apparent. New performance techniques tend to follow improvements in technology. As early as 1912 a breakthrough occurred when Gerhard Cramer, timpanist at the Court Theater in Munich, claimed invention of the drum that "in an instant, (could) be tuned to any desired note" (Benvenga, 1979). Since then, other mechanical improvements have truly given the timpani a melodic voice. Although the timpani serve well their usual assignment, that of providing a harmonic/rhythmic foundation on the tonic and dominant of the key, some composers have explored additional melodic possibilities.

Byron McCulloh, composer of the *Symphony Concertante for Timpanist and Orchestra*, has succeeded in granting an exceptional degree of melodic freedom to the soloist. Furthermore, his effort created a substantial 24 minute opus that significantly augments the solo repertory for timpani. For the performer, it presents the challenge of honing one's pedalling technique to make it playable. McCulloh's treatment of the timpanist's ability to change pitch without pre-tuning is auspicious. In order to follow the contour of the melodic line, the feet must move the pedals with an agility comparable to a string player's left hand. In this context,

"tuning" is archaic usage as it implies something that precedes, rather than occurs during, the act of execution. Just as with instruments of the other orchestral families, the timpanist finds the pitch as the contour of the melody reveals itself. Composers who take the time to study this work will gain an appreciation of the melodic capabilities of the timpani, and have this newly acquired information at their disposal." This is one piece that should find its way into a few orchestration texts.

The work is a symphony concertante, which is appropriate considering the musical history of the instrument. The four movements are entitled *Introduction and Allegro*, *Elegy* (E.B.R. via Mozart), *Vivo Insectile* and *Proclamation and Finale*. A large 20th century-sized orchestra is matched against the soloist's arsenal of five pedal timpani, four roto-toms and eight tom-toms. The percussion section has not been slighted, it takes four

performers to cover xylophone, glockenspiel, vibraphone, marimba, chimes, two suspended cymbals, crash cymbals, four antique cymbals, three elephant bells, tambourine, sleigh bells, triangle, two piccolo wood blocks, four temple blocks, gong and bass drum. Most prominent are the colorful brush strokes



*Perched upon the requisite stool
situated at the fore of the orchestra,
the soloist establishes his presence
by rolling upon octave Cs
interrupted by sforzando accents - it's
a glorious effect.*



upon the broad second movement canvas, and the arduous élan during the insectlike *Vivo*, both delivered by the section performers.

For the solo timpanist, it is in the rigors of the first movement that his mettle is most tested. It has been performed alone without the other movements and has the most relevance to the topic at hand. A few excerpts will convey the movement's character.

Perched upon the requisite stool situated at the fore of the orchestra, the soloist establishes his presence by rolling upon octave C's interrupted by sforzando accents - it's a glorious effect (Figure 1). The context of this first encounter between tympanic tone and human ear is one of vertiginous swells of dense orchestral texture. Overall, it functions as a sort of motto, reappearing in varied form in the codas to the first and last movements (Figure 2).

Immediately following the octaves is one of the more ambitious licks (Figure 3). It is still fast at quarter note equals 60. Developing the necessary agility and accuracy provides a resource with which to confront challenges later on. The upward and downward motion of the major third is accomplished on a single timpano each time; pre-tuning is out of the question. Dividing the gesture at the mid-point yields a melodic motion that mirrors itself. This motif of chromatic inversion is common throughout (e.g., cadenza in Figure 7; also see Figure 4).

The primary thematic passage of the *Allegro moderato* exposition is illustrated in Figure 4. Here the melodic liberty is of grand spirit! Many of the rapid stepwise pitch changes are best executed on a single drum. Aside from facilitating the technical execution, pitch alterations played on one timpano produce a seamless timbre that tends to extend the continuity of phrase. This has an impact from an expressive standpoint: just as the low string on the violin has a unique character, so does each timpano.

Instrumentalists can always tell if a composer "knows the instrument," meaning the writing is done in an intelligent manner. The sequence surrounding rehearsal number seven in Figure 4 illustrates the point. Adjacent pitches such as these lay well on the pedals as compared to wider intervals. A technical characteristic of the timpani is that a drum remains tuned to the last pitch played and therefore may be replayed without re-tuning, i.e., without requiring a foot upon the pedal. The composer seems aware of this as the initial five beats of Figure 4 are performed on drum II and return to the initial starting pitch, setting up a G for use in the third bar.

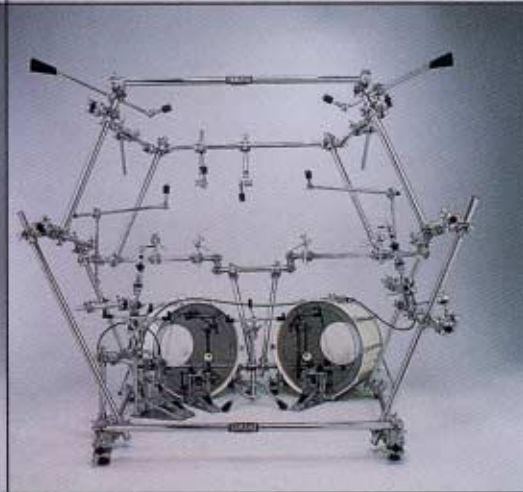
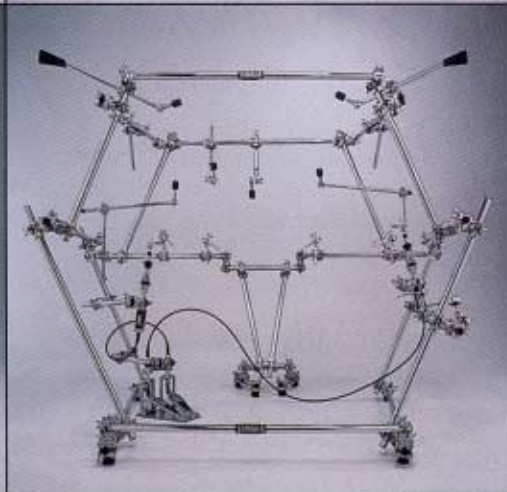
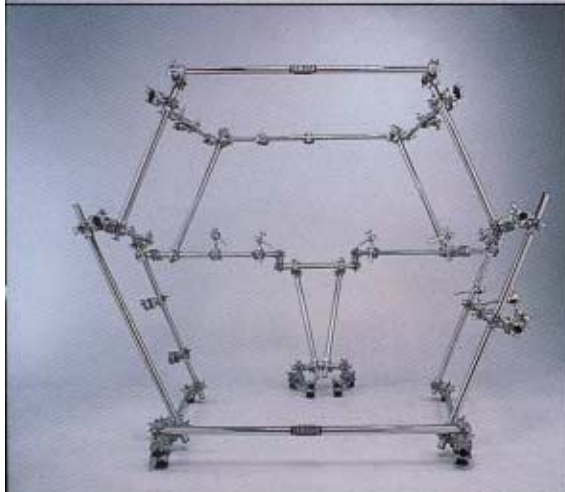
Timpani virtuosity also consists of control and agility as illustrated in Figure 5. In contrast, Figure 6 portrays the lyrical capacity of the drums. A healthy rubato, though

not explicitly demanded, would be characteristic here. Doubly ambidextrous use of the solo player's four limbs, lead-in motion by eyes and ears are required in the first movement cadenza (Figure 7). Before working

out the requisite choreography, hearing and memorizing it with the aid of a keyboard instrument is useful. Solfegging one line while playing the other, or solfegging both lines arpeggio in a harmonic manner, are approaches that help to internalize the counterpoint. For composers, this passage emphasizes the extent to which pitch manipulation is possible.

HEAVY METAL

The heaviest metal on stage
should be around your drums.
The Super Rack System
from Yamaha.



YAMAHA[®]
SYSTEM DRUMS

© 1990 YAMAHA CORPORATION OF AMERICA,
Synthesizer, Guitar and Drum Division,
6600 Orangethorpe Ave., Buena Park, CA 90620

Timpanists have their own explicit preference as to which drum sounds best on a given pitch, and this varies according to musical context. One consideration is that pitch clarity and articulation are improved when the drumhead is taut. Thus, tonal territory is often not defined, but rather inherent to the written material. A change of register will occasionally improve the musical product. For example, pitches below E on the deepest drum may benefit from an octave transposition upwards when orchestration permits. The tongue twister at the end of the fourth movement (figure 8) projects better when brought up an octave, and allows the solo line to be heard. It is an acoustical fact that higher frequencies will cut through more readily than slightly lower frequencies of equal amplitude. Even pitches a fourth apart, e.g., a high e on drum III against a B on drum II, require sensitivity to this phenomenon.

The highpoint of the second movement is a salute to Mozart. The climax quotes the *Tuba mirum* of that composer's *Requiem*. Entering on a cross-rhythm, the timpani create a tension that clashes the inevitability of death against the good natured optimism of that melody. The richness of the orchestration here rivals that of Stravinsky's *Rite of Spring* (Figure 9).

Communication between composer and performer is not usually possible. When available, the advantage should be taken. Although not indicated in the score, thin wood dowels on natural skinned congas and bongos effectively evoke insect activity and match the concurrent twanging of strings in the *Vivo Insectile* third movement. The ethnic instruments also work well where hand playing is required (see Figure 10). The score indicates eight concert tom-toms, however the composer suggests that whatever sounds most in character is the proper solution. A humorously effective compositional device used by Mr. McCulloh elsewhere in the same

movement is unison accompaniment of the soloist by the piccolo, a passage later repeated in canon with the contrabassoon (Figure 11)

The fourth movement, *Proclamation and Finale*, starts segue from the third with a pre-recorded tape of the timpanist that is accompanied by the live player (Figure 12). The cadenza of this movement presents the soloist with an opportunity to write his own music (the only indications are slow, accel., fast, furious, rall. and slow; about 40 seconds). Overall, it is a movement of contrasts portraying both the power and sensitivity of

Figure 5

Figure 6

Figure 7

Figure 8

which the kettledrums are capable.

The slant of this article is not meant to imply that automatic adjustment of the pitch is any substitute for fine tuning of intonation. One may conclude that timpanic tradition will evolve so that adjustment of head tension is more spontaneous. Elementary instruction on timpani should begin with scales, melodic exercises, double stops and the like, so that upcoming players and their peers

1989 Mr Kluger performs as principal timpanist and does research in the field of molecular neurobiology

Those interested in perusing the work discussed may contact Mr Arthur Cohn, Director of Serious Music at Carl Fischer, Inc, 62 Cooper Square, New York, NY 10003

Reference

Bevenga, Nancy *Timpani and the Timpanist's Art* 1979 Gothenburg University, Department of Musicology ISBN 91-42222-276-X

Editor's Note

Webster's Ninth New Collegiate Dictionary (Springfield, Mass Merriam-Webster Inc, 1984) defines the word *Pedestrian* (subsense 2A) as "going or performed on foot" - Michael Bayard Copyright ©1973 by Carl Fisher, Inc, New York International Copyright Secured All Rights Reserved Reprinted by permission

The image displays three sections of handwritten musical notation for timpani. The top section, measures 56-57, is marked 'Fingers' with a tempo of quarter note = 144 and includes a performance instruction: '(*) = hand flat on drum head'. The middle section, measure 43, is divided into 'Pia' and 'Solo Timpani' parts. The bottom section is labeled 'TAPE' and 'SOLO LINE' and features a key signature change to one flat (Bb) and a dynamic marking of fortissimo (ff).

Percussive Arts Society...

"...an organization of drummers for drummers."

Peter Erskine
PAS Board Member

"I am proud to say that I belong to the PAS - an organization of drummers for drummers. The PAS celebrates the drum and makes possible the sharing of so much knowledge in both the education and music industry worlds. I urge you to join and support the membership of this most valuable society."



PAS • 123 W. Main • Urbana, IL 61801 • (217) 367-4098

consider this style commonplace. Such an approach would be in the interest of both their musicianship and the expressive powers of the instrument.

It took a timpanist (Benjamin Britten) to write the *Nocturne for Tenor and Small Orchestra*. That piece contains passages in which the timpanist becomes an agile pedestrian. The *Concertante* was also written by a composer familiar with timpani by virtue of his friendship with Stanley Leonard, timpanist of the Pittsburgh

Symphony to whom the work is dedicated. The "take-home" message here is that melodies on all twelve chromatic pitches are accessible to timpanists. More composers and educators should avail themselves of this fact. ■

Marty Kluger performed the Symphony Concertante for Timpanist and Orchestra with the Springfield Symphony Orchestra, Springfield, Mass. on December 9,

Figure 9

The image displays a page of a musical score, labeled "Figure 9". At the top left, there is a circled number "30" and the tempo marking "♩ = 60" with "cresc" written below it. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left side of the score are: Perc., Fl. I & II, Ob. I & II, E.H., CL, B.C.L., Bsn. (with "Corno" written below), Horn I & II, Trpt. I & II, Trb. I & II, Tuba, Solo Timp., Cymbals, Glock., Vibra., Maracas, Celeste, Harp, Vn. I, Vn. II, Vla., Vic., and Cb. The music is written in a complex, rhythmic style with many notes and rests. There are some handwritten annotations in the score, such as "pp" and "cresc." in the Horn and Trumpet parts, and "to Piano" in the Celeste part.

Stick with Vic

and
Dave & Omar



Dave Weckl Signature Stick

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

Dave Weckl

VIC FIRTH®
USA

Omar Hakim

VIC FIRTH®

Omar Hakim Signature Stick

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



Send for free brochure and newsletter.

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

VIC
FIRTH®

Start Off On The Right Note

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

CB700

Quality instruments...
exceptional value

Music Corporation
507, Bloomfield, CT 06002 (203) 243-7985

KAMAN

Ask for His Autograph.

Since The Mahavishnu Orchestra, Billy Cobham has been recognized as the master among jazz/fusion drummers. Billy could choose anyone to make his drumsticks. He put his signature on Pro-Mark's 808 model. Billy Cobham is one of "The Magnificent Seven," Pro-Mark's Autograph Series. Sold in the best music stores worldwide.



Billy Cobham

BILLY COBHAM

Autograph Series | **PRO-MARK**

The World's Class Drumsticks

10707 Craighead, Houston, Texas 77025 • Hotline: 1-800-233-5250

Terry Bozzio could've asked anyone to make his drumsticks. He chose Pro-Mark.

Frank Zappa, Missing Persons, The Brecker Brothers, Jeff Beck, Tony Hymas and many others have relied on Terry's innovative drumming style. And Terry relies on the Pro-Mark 707. Available in USA hickory or Japanese oak, wood or nylon ball-shaped tip. Send \$8.00 for a sample pair or visit your favorite retail dealer.



pro-mark
The World's Class Drumsticks

10707 Craighead Drive • Houston, Texas 77025
713/666-2525

FOCUS ON PERFORMANCE

A Buyer's/Seller's Guide to Antique Percussion Instruments

Brian Stotz

WITH ALL THE TECHNICAL ADVANCES IN today's percussion instruments, what is it about antique instruments that can cause a condition akin to hysteria? Why would a seemingly mature percussionist practically salivate upon hearing of the availability of a Gladstone snare drum, a set of "Parsifal" bells, or an "Artists' Special" xylophone? I'm sure we have all heard the old saying, "They don't make them like they used to," and in many cases this is true with percussion instruments produced during the first half of the century. Back then, the business motto was "spare no expense to achieve quality," and this is evident in most if not all the instruments made during that era.

Most of us lucky enough to own one or more instruments from this "golden age" can probably relate a story similar to this: "I found a Deagan 870 xylophone for sale, this old lady had it in her attic for 50 years and it was in mint condition, but she sold it for \$100!!" Unfortunately, most antique instruments are usually not in mint condition, and when confronted with the possible purchase of a less-than-perfect instrument, how does one know what is salvageable and what is mere junk?

The following information may prove useful to you should you happen to come across a vintage instrument in need of restoration. Also, this could be helpful to those of you attempting to sell antique instruments and achieve your asking price.

Drums

Nowadays it is becoming difficult to find a good sounding wooden shell snare drum. Most of the major drum companies have gone entirely to a metal shell since it is much easier and less expensive to produce. And while the argument of a wood versus a metal shell will probably rage forever, most percussionists agree it is a good idea to have one of each in their collection.

Probably the most famous snare drum ever produced was the Gladstone. Anyone familiar with this instrument knows it was well ahead of its time in design and construction. Every part of the drum was first rate, and this is apparent in the price these drums can command: I've known of several that have sold for \$5,000!!

Ridiculous, you might say? That's open for debate, but as the old saying goes, the price is as high as the market will allow.

Another fantastic snare drum was the Slingerland Radio King. Here again, an instrument ahead of its time. The tremendous strength of their shells kept them in round for decades, all due to the efforts of its builders in creating something that they hoped would outlive them all.

When buying an antique drum, always check to see if the hardware is original and in working condition. Drums from the early part of the century usually had eyeless hoops with clawhooks through which the tension rods passed, and very unique and interesting snare strainers. The shells of wooden drums should be free of splits and cracks, but these can be reglued if not too severe. It may be a good idea to remove one of the heads to check the inside of the shell as well.

Metal sheets can be put back in round, but wooden shells, when out of round, are sometimes impossible to repair.

With regards to the lip on wooden shell drums, I've seen several articles in Modern Drummer Magazine suggesting that you can repair or reshape this lip by using a rat-tail file. NEVER DO THIS!! There is no possible way you can provide an even, level

bearing surface for the head by performing this by hand. Only a high-speed shaper or router with a chamfer bit can properly do this. Filing by hand can ruin the lip and probably the drum. And if too much material is removed from the lip in an effort to level it, it cannot be replaced!

Timpani

Unlike drums and keyboards, most timpani built years ago are inferior in sound and construction to those made today. However, there were exceptions. Leedy made some timpani with deep bowls and extremely sharp bearing edges, and these drums have a very good sound and resonance. Early Ludwig timpani also had good sound. But with the advent of the extended collar and larger bowl diameters, it is indeed rare to find a set of antique timpani in any of the concert halls of major orchestras. It seems the major advantage in owning a pair of these drums is portability. Most modern timpani

**...when confronted with
the possible purchase of
a less-than-perfect instrument,
how does one know
what is salvageable
and what is mere junk?**

are quite massive and will not easily break down to fit in a small car

When looking for a good buy on old timpani, be sure to check the bearing edge of the bowl. If it is not perfectly level, only major work will correct it. Otherwise, minor bowl dents, cracks and damaged or missing pedal parts can be restored.

Keyboard Instruments

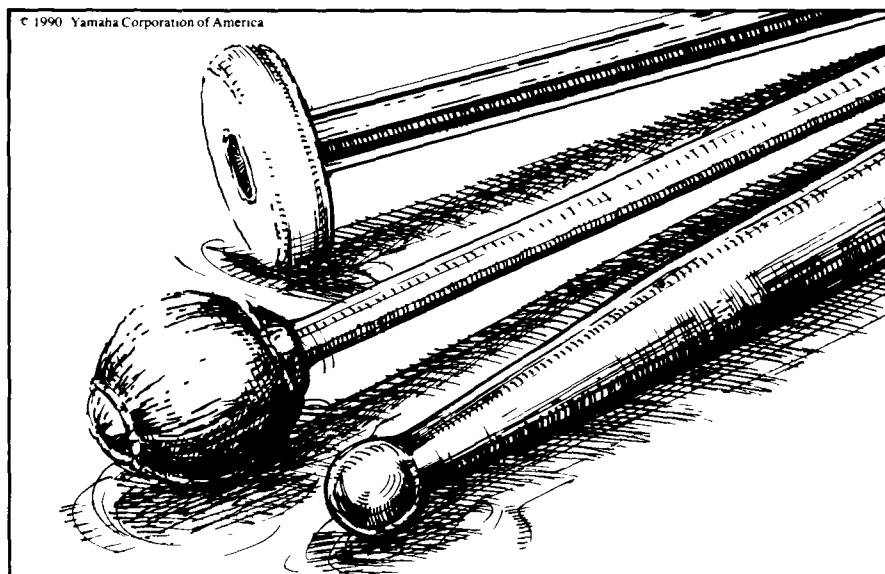
Many percussionists (myself included) believe that keyboard instruments reached their peak during the period from 1910-1940. This was the time when the two leading companies of the day, Deagan and Leedy, were in competition to produce the best instruments, regardless of the expense. Most of the xylophones and early marimbas of the time used only straight-grained, top quality rosewood that was seasoned for several years before use. Consequently, the bars have aged and stabilized for all these years, and today it is quite possible to use the hardest plastic mallets without denting them in the slightest (however, I don't recommend hard plastic mallets on anything but bells). Therefore, if the bars on these early instruments are intact, the instrument is generally worth its asking price, since repairs or restoration to the frame or resonators can be easily done with modern materials. Today, most of the best rosewood is in short supply; even then, to obtain it from certain parts of Central America requires assistance by helicopter gunships! And according to noted bar expert Bill Youhass of Fall Creek Marimbas, most new instruments not only have bars that dent easier but also require re-tuning within a year of manufacture.

Glockenspiels were far superior to those made today since the bars were high carbon steel which is too expensive to produce today. Anyone familiar with Deagan "Parsifals," "Round Tops" or Leedy wide-bar bells from the 1910's and 20's knows that there is nothing available today with a comparable sound. This is especially true of the "Parsifals" which had resonators. Early vibraphones from the late 20's and 30's also had the same high carbon steel bars, which are incredibly rich sounding as compared to today's standard aluminum. As with xylophones and marim-

bas, if the bars are undamaged, the instrument is worth it. Glockenspiel cases are easy and relatively inexpensive to replace, and all the components of a vibe frame can be made from scratch.

As the interest in antique instruments continues to rise, so too have the prices. But there are still bargains to be found, and to those of you still looking, keep your eye out for white-haired ladies with large attics!

For my next percussion repair and maintenance article, I intend to solicit some helpful hints from some of our leading professional timpanists on how they change and tune timpani heads. Perhaps some interesting controversies will occur! ■



Articulation

Yamaha's complete line of drum sticks and mallets are designed to enhance the percussionist's performance. For any style of music, Yamaha sticks and mallets deliver the crisp, clean articulation and sensitivity required. Demand Yamaha drum sticks and mallets at your local music store—and play the very best you can.™

YAMAHA®
ACCESSORIES

Yamaha Corporation of America • Band & Orchestral Division
3445 East Paris Avenue, SE • P.O. Box 899 • Grand Rapids, MI 49512-0899

SONNY EMORY AND SABIAN HH. HEAR THE DIFFERENCE.

There is something very special about SABIAN HH cymbals. Completely hand hammered from the purest bronze, each is unique. With a distinctive sound. A distinctive look. Darker, richer and warmer. Very expressive and very musical, in any style of music.

With SABIAN HH cymbals, leading drummers like Sonny Emory can focus on their performance. And deliver their very best. Because with Earth, Wind & Fire, Anita Baker, David Sanborn, and a multitude of others, Sonny's cymbal sound is always his own.

Even in an age of uniformity there are those who dare to be themselves...to be the best.

Sonny Emory and SABIAN HH,
HEAR THE DIFFERENCE.
And be yourself.

SABIAN
Cymbal Makers

**HEAR THE
DIFFERENCE.**

Europe

Ghistelles
6322 Route DeLevens
06670 Roquette Sur Var
France

Telephone: 33-93-08-93-17
Fax: 33-93-08-46-30

North America

Meductic, New Brunswick
Canada E0H 1L0
Telephone: (506) 272-2019
Fax: (506) 328-9697
Telex: 014-27541



Sonny's Set-up

- | | |
|----------------------------|--------------------------------------|
| A 13" HH Sizzle Hats | F 18" HH Medium Thin Crash |
| B 16" HH Thin Crash | G 10" AA Mini-Hats |
| C 18" HH Medium Thin Crash | H 18" HH Chinese |
| D 10" HH Splash | I 17" HH Thin Crash |
| E 20" HH Heavy Ride | (all cymbals are 'brilliant' finish) |

Photographed in L.A. by Chris Cuffaro for Sabian.

**1991 PERCUSSIVE ARTS SOCIETY
18th Annual Percussion Composition Contest**

sponsored by Ludwig Music Publishing Company and the Percussive Arts Society
For further information, contact PAS, 123 W. Main St., Urbana, IL 61801,
phone 217-367-4098.

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

**1991 COMPETITION
CATEGORY:** Unaccompanied Five Piece Drum Set Solo

AWARDS: The composer of the winning composition will receive \$500 plus publication by Ludwig Music Publishing Company. Every effort will be made to arrange a performance of the composition at PASIC '91 in Los Angeles. Second place will receive \$300, and third place will receive \$200.

JUDGES: Louie Bellson, Robert Breithaupt, Steve Gadd, Steve Houghton, and Ed Soph (pending April 1991 performance schedule)

ELIGIBILITY: Previously commissioned or published works may not be entered.

PROCEDURES:

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

APPLICATION FEE: \$15 per composition (non-refundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.

DEADLINE: **April 1, 1991.** All materials (application fee, application form, and manuscript) must be postmarked by April 1, 1991.



**1991 PERCUSSIVE ARTS SOCIETY
18th Annual Percussion Composition Contest
(form may be photocopied)**

COMPOSER'S NAME _____

ADDRESS _____

CITY _____ **STATE** _____ **ZIP** _____

TELEPHONE NUMBER (include area code) _____

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

1991 PAS MARCHING FORUM - GENERAL INFORMATION PASIC '91

WHEN: Thursday, November 21, 1991 - Individuals
Friday, November 22, 1991 - College Drum Line Division
Saturday, November 23, 1991 - High School Drum Line Division

WHERE: Disneyland Hotel, Anaheim, CA

SELECTION OF PARTICIPANTS: (no applications will be accepted before August 1, 1991)
Ensemble - The first ten entries in each division received on official application forms will be accepted, with the next two entries as alternates. Participants will be notified of acceptance by return mail. Performance positions will be determined by a random drawing on October 1, 1991.
Individuals - The first 24 entries received on official application forms will be accepted, with the next four entries as alternates. Participants will be notified of acceptance by return mail. Performance positions will be determined by a random drawing on November 1, 1991.

Opening date for applications: August 1, 1991
Deadline for applications: October 1, 1991

Final schedules will be available on November 1, 1991. For further information and official application forms, contact PAS, 123 W. Main St., Urbana, IL 61801, Ph (217)-367-4098

1990-1991 PAS INTERNATIONAL DRUMSET SOLO CONTEST

Sponsored by PAS and supported by industry and commercial membership, this event promises to be the biggest and most exciting drumset contest ever.

AGE: Two Divisions I Any age up to and including age 18
II Ages 19-23

ENTRY FEE: \$15 by check or money order, payable to PAS. All participants must be student or regular members of PAS.

AWARDS: All contestants will receive a Certificate of Participation. Five finalists will be invited to the PAS International Convention in Anaheim, CA where they will be judged by a panel of celebrity drummers and show business personalities. Arrangements are being made to feature the winner in a variety of settings granting them international exposure (featured spot at the IAJE Convention, co-feature with Louie Bellson in a concert situation, etc.) The five finalists will receive product prizes (drumset, scholarships, etc.)

FORMAT: Required solo commissioned by PAS specifically for the event. Solo will be mailed upon entry and registration for the contest. The solo will include a variety of elements which show the participant's skills including basic time concepts, free/open improvisation and varied styles. The participant will be required also to trade 4 bars of time followed by 4 bars of solo, up to 32 bars. All performances are by Video Cassette tape, RT 120 VHS. Maximum performance time limited to ten minutes. Tapes are to be mailed to PAS for distribution to selected screening committees. Deadline is May 1, 1991.

All participants will be limited to a standard 5-piece set. (snare drum, bass drum, 3 toms, and cymbals as desired). No electronics will be permitted. For additional information, contact Dave Black, PASIC '91 Host, c/o Alfred Publishing Co. PO Box 10003, Van Nuys, CA 91410-0003.

OFFICIAL ENTRY FORM

(form may be photocopied)

NAME _____ **AGE** _____

ADDRESS _____

CITY _____ **STATE** _____ **ZIP** _____

TELEPHONE NUMBER (include area code) _____

SCHOOL _____

TEACHER _____

MAIL TO: PAS, 123 W. Main St. Urbana, IL 61801. Phone 217-367-4098

**PERCUSSIVE ARTS SOCIETY
1991 VAL AND VENUS EDDY COMPOSITION CONTEST**

- PURPOSE:** To expand the mallet percussion repertoire and to encourage composers of percussion music.
- ELIGIBILITY:** 1991 limited to women composers; no age limit
- AWARDS:**
1. The composer of the winning composition will receive \$1000 plus the option of publication of the work by Meredith Music Publications.
 2. Additional works may be given Honorable Mention designation by the judges, and those works will also be submitted to Meredith Music Publications for consideration.
 3. The winning composition will be performed at a future Percussive Arts Society International Convention.
- JUDGES:** Marta Ptaszynska, internationally recognized composer; Gordon Peters, Principal Percussionist, Chicago Symphony Orchestra, Warren Benson, Professor of Composition, Eastman School of Music (decision of the judges will be final).
- PROCEDURE:**
1. Compositions must be written for xylophone and piano or for marimba and piano.
 2. Compositions should be 4-8 minutes in length.
 3. One copy of the manuscript should be submitted. Cassette tape recording may be included. Entry material will not be returned.
- DEADLINE:** All materials (one copy of manuscript, application form and optional cassette tape) must be received by Sept. 1, 1991.

Send to: Val and Venus Eddy Composition Contest, Percussive Arts Society, 123 West Main St., Urbana, IL 61801

For further information, contact: PAS, 123 W. Main St., Urbana, IL 61801 Ph. 217-367-4098



**PERCUSSIVE ARTS SOCIETY
1991 VAL AND VENUS EDDY COMPOSITION CONTEST**

(forms may be photocopied)

COMPOSER'S NAME _____

ADDRESS _____

TELEPHONE NUMBER (include area code) _____

TITLE OF COMPOSITION _____

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

SIGNATURE _____

1991 PERCUSSIVE ARTS SOCIETY PERCUSSION ENSEMBLE—CALL FOR TAPES

PURPOSE:

The purpose of the PAS PERCUSSION ENSEMBLE—CALL FOR TAPES is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the annual convention.

AWARDS:

Three percussion ensembles will be invited to perform at PASIC '91 in Anaheim. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

ELIGIBILITY:

Ensemble Directors are not allowed to participate as a player in the group. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school. This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.

PROCEDURES:

1. Send a non-edited tape (cassette only) to PAS (see address below). Tapes should be no longer than 30 minutes in length demonstrating literature that you feel is appropriate. The tape should include only works that have been performed by the ensemble during the 1990-1991 academic year. Include program copy for verification. No more than three selections should be on the tape. All compositions must be performed in their entirety. Tapes will not be returned. Scores may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned, if a pre-paid mailer is included.
2. The tapes and scores (optional) will be numbered to insure anonymity. The tapes will then be evaluated by a panel of judges.
3. Invited groups are expected to assume all financial commitments, room, board, travel, organizational responsibilities and to furnish their own equipment. One piano will be provided as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble.

APPLICATION FEE: \$25.00

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

DEADLINE: April 1, 1991

All materials (application fee, application form, cassette tape, program(s) for verification, optional pre-paid return mailer, and optional scores) must be postmarked by April 1, 1991.

FURTHER INFORMATION: Contact the Percussion Ensemble Committee c/o PAS, 123 West Main St., Urbana, IL 61801 / (217) 367-4098



APPLICATION FORM (form may be photocopied)

Category High School _____ College /University _____
Ensemble's Name _____ School Name _____
Ensemble Director's Name _____ Address _____
Ensemble Director's PAS Membership Code Number _____ City _____ State _____ Zip _____
Telephone Number (Include Area Code) _____

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

On a separate page list ensemble members and their PAS Membership Code Numbers. Please include \$25 application fee with application.

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

Signature of Ensemble Director _____

ADAMS

Thorn - Holland

"The Legacy of Europe - Now Landing in America"

Hannover Nord Deutsche Rundfunk Orchestra

Netherlands Music Band of the Royal Air Force

Taipei National Theater and Concert Hall
Rotterdam Philharmonic Orchestra

Belgian Radio and Television Orchestra
Orchestra of the Conservatoire de Paris

New Japan Philharmonic Orchestra

Hilversum Radio Philharmonic

London Philharmonic Orchestra

Munich Philharmonic Orchestra

Strassbourg Percussion Orchestra

Oslo Philharmonic Orchestra

London Royal Academy of Music

Bayreuth Festspielhaus Festspiele

Cologne Musikhochschule

Stockholm Philharmonic Orchestra

Zurich Opernhaus

Amsterdam Concertgebouw Orchestra

Arnhem Philharmonic Orchestra

Orchestra of the Conservatoire de Lyon

Bonn Beethoven Orchestra

Distributed by:

Hamburg Philharmonic Orchestra
Netherlands Music Band of the Royal Marine

Hamburg Nord Deutsch Rundfunk Orchestra

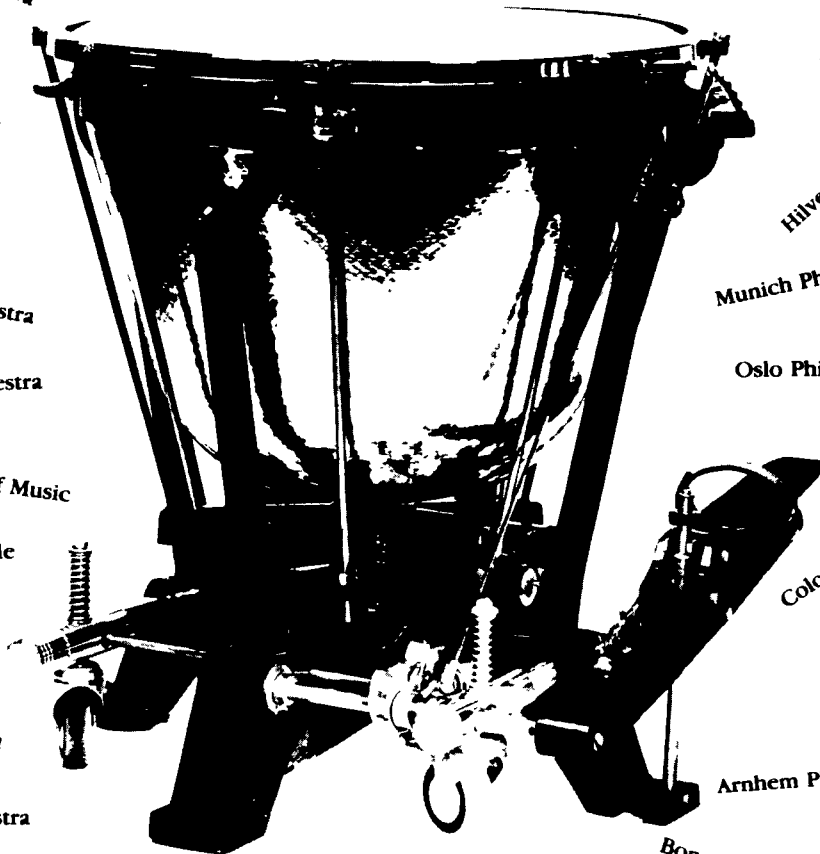
ADAMS, U.S.A.

13814 Lookout Road, San Antonio, TX 78233-4528

(800) 821-9448

Call for free Catalog

(512) 637-0414



FOCUS ON PERFORMANCE

Practice Techniques for Efficiency in Learning Mallet Keyboard Instruments

Kristen Shiner

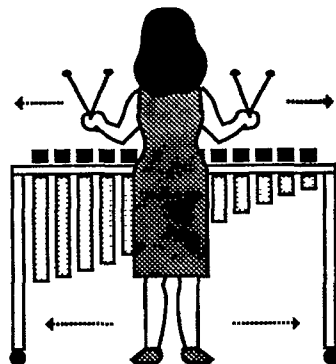
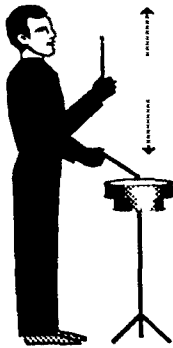
THE PURPOSE OF THIS ARTICLE IS TO provide the reader with practical information on how to practice mallet keyboard instruments and to differentiate these practice concepts from concepts involving other percussion instruments.

There are six basic skills to be mastered in order to play mallet instruments (vibraphone, bells, xylophone and marimba), and they are as follows:

1. proper grip and stroke action
2. speed and accuracy in technique (legato and non-legato)
3. sight-reading ability
4. muscle memory skills
5. smooth rolls (tied and untied)
6. ability to assign good sticking patterns to written music.

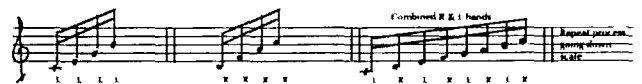
When a student plays the snare drum, he learns a vertical stroke and stands in a stationary position in front of the drum. A different physical approach is necessary when playing mallet instruments because the keyboard is spread out horizontally. This may not occur to the student and he may tend to play the instrument as he would a snare drum, using high vertical strokes, thus losing some technical accuracy. Standing in a stationary position to play a mallet instrument would also cause problems, as the student would be off balance when shifting registers.

The student should stand in the middle of the playing area so that his weight can be shifted to address the section of the instrument being played. In the case of larger instruments such as the marimba, the student should learn to walk back and forth by comfortably crossing the feet or sliding them from side to side, keeping in mind that he should always face the instrument directly, not at an angle



As for musical exercises, the concept of a vertical multiple bounce stroke on a snare drum can be translated to a horizontal "drop stroke" on a marimba. First, have the student drop his mallet on one note as a spring-board for a series of random notes across the keyboard (either up or down) in a sweeping motion. The hand should be kept low and relaxed, and there should be only one large motion containing smaller, connected motions, just like the single wrist stroke which produces a number of buzzes on the snare drum. After the stroke feels relaxed and smooth on random notes, specific pitches (i.e. open fifths or an arpeggio) may be practiced. The left and right hand patterns for a major scale may be practiced separately and then combined to produce a relaxed, legato sound (see figure 1). This fast legato technique is essential when playing a piece like *Flight of the Bumblebee* or a Bach violin transcription.

Figure 1 "Drop stroke" one motion = many notes
Ex.: preparation for major scale—
result = smooth & fast



REPEAT PROCESS GOING DOWN SCALE

Another must for mallet instrument study is a thorough understanding of music theory and the ability to execute scales and arpeggios fluidly. Music theory (scales, arpeggios and harmony) should be taught using the circle of keys. Have the student first practice scales individually. Then have him play through the circle of keys without stopping. Begin with C, then play through the flat keys and the sharp keys and vice versa. The ability to look ahead in harmonic sequence is an essential part of the mallet player's overall musicianship. Also, it is important to visualize arpeggios and scales as shapes and groups of notes **NO LESS THAN ONE OCTAVE AT A TIME** in order to master the vocabulary keyboard percussion.

Practice Time

Musicians spend a vast amount of time practicing, but don't always use this time efficiently. In order to maximize efficiency and develop concentration, prac-

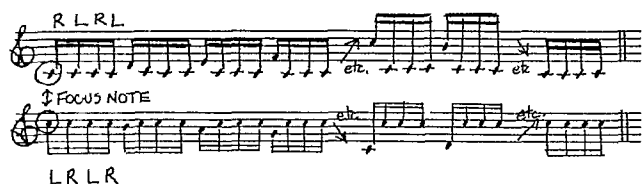
tice time for mallet instruments should be divided into the following areas: technique, kinesthetic exercises, repertoire, and sight-reading.

These four areas should be part of every practice session.

While working on technique (i.e. scales, arpeggios, double stops and rolls), the student should concentrate on correct hand position, stroke, even tempo (METRONOME!) and accuracy. It is important to remember that percussion students who start by learning snare drum will have a natural resistance to learning mallet instruments; the challenge of reading pitches and playing accurately can seem overwhelming. For this reason, the first few lessons should allow the student to get comfortable with the instrument by playing exercises and familiar tunes learned by rote, not by reading music. This is an excellent way for young mallet players to maintain enthusiasm for a sometimes technically frustrating instrument.

Perhaps the most important idiomatic element in playing percussion keyboard instruments is kinesthetic sense (or muscle-memory) because of the lack of tactile sense used as in piano playing. Although seldom addressed in method books, this skill is THE KEY to playing percussion keyboards well. Muscle-memory can be developed by practicing "focus" exercises, in which the player looks only at one central note or area and uses peripheral vision and muscle movement sense to play the correct notes (see figure 2). This skill should be practiced at least as much as scales and arpeggios, perhaps even more, as the student progresses. [For a more complete set of focus exercises, see "Idio-kinetic Exercises for the Marimba" by Gordon Stout (PN, July 1986)].

Figure 2--Focus exercise for muscle memory
Look only at "focus" note = practice slowly so muscles may "remember" distance



* Practice this type of exercise using other scale patterns such as chromatic and whole tone.

Kinesthetic sense as well can be developed by looking only at the music while playing. Using peripheral vision as a guide is the key to developing good sight-reading ability, which is essential. Keep in mind that muscles will only develop correctly if focus exercises are practiced very slowly and conscientiously, and we must continually remind our students of this. [George Hamilton Green's *Instruction Course for Xylophone* (Meridith) is

perhaps the best source of published practice guidelines, as it emphasizes slow, accurate practice. This book is highly recommended for development of two-mallet technique.]

Many students spend hours practicing a piece and yet still seem unprepared during lessons. The problem lies in the method of practicing. The student needs to master an effective learning sequence, as outlined here, for thorough and accurate learning of music.

At the first reading, work out STICKING and write in where necessary, with the intention of practicing as such from then on (see Appendix 1, Guidelines) COUNT! Don't guess at rhythms thus learning them incorrectly ISOLATE difficult passages and practice them until they are correct. Then practice the passage in the context of the piece until the entire section can be played without stopping. ALWAYS READ GROUPS OF NOTES, not individual pitches, noting the musical line and its shape. Make a mental note of stepwise motion and melodic leaps, eyeballing the pattern. It may help to draw phrase marks over note groups and occasionally have someone move a piece of paper over the line of music as it is played, forcing the eye to READ AHEAD. Analyze some of the harmony (arpeggios, chords, etc.) before playing to increase awareness of the larger structure.

When the learning sequence has been completed and the piece is thoroughly and accurately learned, it is advisable to MEMORIZE it for performance. This allows attention to be focused on technical accuracy and musicality rather than note-reading. An invaluable aid to memorizing music is to study it away from the instrument. Be able to visualize the music being played on the keyboard so that in a performance situation, the intellect can be relied upon when the body is hampered by nervousness.

A part of every practice session should be devoted to sight-reading. Keep a selection of music on hand solely for this purpose. Remember that good sight-reading skills develop from consistently reading without stopping. For a more complete guide, read "How to Sight-read Correctly" by Gordon Stout (PN, Winter 1989).

Practicing efficiently is difficult for beginner and professional alike, but it is a valuable skill, well-worth learning. And the greatest gift a teacher can give a student is patient encouragement.

Appendix

Guidelines for deciding on sticking patterns for two mallets:

1. In general, sticking alternates between hands
2. Use double sticking where necessary and musically appropriate:
 - a. Beginning by looking at phrases, not single beats, and decide which hand to begin with, using alternate sticking. The most appropriate sticking avoids awkward cross-overs.

- b. If sticking needs to be doubled to avoid a cross-over on a leap, use double sticking on a weak beat, not on a downbeat. This keeps musical punctuation strong (see examples). Use double sticking on smaller intervals, if possible.
- c. Usually, repeated phrases have the same sticking for continuity and ease in memorization (see example). An exception would be

when a new pattern follows a sequence, and the new pattern needs to start on the other hand to avoid crossovers in leaps in that new pattern. (see example)

- d. You may occasionally use double sticking on a downbeat if the rhythm is slow enough to retain force. (See examples)
- e. If possible, use double sticking on the same manual. ■

The image shows ten staves of musical notation, likely for a drum set or similar percussion instrument. Each staff contains a sequence of notes with rhythmic patterns indicated by sticking notations (R for right hand, L for left hand, RR for double right, LL for double left, RL for right-left, LR for left-right). Some notes are circled, and some have arrows pointing to them. The notation includes dynamic markings such as 'dim.' (diminuendo) and 'cresc.' (crescendo). A 'leap' annotation with a circled '1' is present on the seventh staff. The music is written in a single melodic line across the staves.

GET THE LOWEST AIR FARE TO PASIC!

**VEESON INTERNATIONAL TRAVEL AGENCY
& AMERICAN AIRLINES**

PRESENT

SPECIAL SAVINGS FOR PASIC '90

45% off COACH FARE

5% off ANY PUBLISHED FARE

Just dial Veeson's toll-free number below and identify yourself as a PAS member. If American Airlines does not service your area Veeson will offer discount rates on another airline.

PLUS

Each person purchasing an American ticket through this program will be entered in a drawing for one of two free American Airlines tickets to be announced at the convention.

DIAL: 1-800-456-1360

ALSO CALL FOR RENTAL CAR RATES!

Using this program will help PAS negotiate good discounts in the future.

PASIC '90 Silent Auction

The Percussive Arts Society will once again host a silent auction taking bids on percussion equipment and services generously donated by supporting companies. 100% of the proceeds of this auction will be used in the PAS Chapter Grants Fund helping to bring quality clinicians, programs, etc. to local chapter functions. Last year we were able to raise a total of \$2,025 in the silent auction program which was combined with additional funds allowing over \$5,000 in chapter grants to be awarded in 1990.

Below is a list of all donations made to date. If you plan to be in attendance at PASIC '90 please also plan to participate in the PASIC '90 Silent Auction!

Company	Thursday Donation	Friday Donation	Saturday Donation
American Drum of VA Cappella Drumsticks	Choice of Mallets \$50	Choice of Mallets \$50 Stick Bag, 12 pr. sticks and T-shirt \$143.95	Choice of Mallets \$50
CPP/Belwin, Inc.			4 Perc. Ens. by Phil Faini \$60
Beyer Dynamic			Snare Mic w/clip and bag \$140
Deschler Percussion	4 Bill Molenhof Mallets \$52	4 Warren Chiasson Mallets \$56	4 Rick Altman Mallets \$64
Vic Firth, Inc.	4pr sticks, 1pr timpani mallets, 1pr keyboard mallets, T-shirt, Fanny Pack \$101	4pr sticks, 1pr timpani mallets, 1pr Jazz "Rake" Brushes, Vic Firth Wrist Watch \$102	4pr sticks, 1pr timpani mallets, 1pr keyboard mallets, towel, sunglasses, T-shirt \$106
Fredrico Percussion		2 Wah-Wah Shakers & 1 Bass Samba Whistle \$50.44	
GP Percussion	1pr Fits-All Timpani Gauges \$235	1pr Fits-All Timpani Gauges \$235	1pr Fits-All Timpani Gauges \$235
KAT, Inc.		"Real Pad" \$159	"Real Pad" \$159
L.A. Caseworks	22" Cymbal Case \$76.50	Stick & Mallet Case, 10" Tambourine Case \$118.50	Mushroom Mallet Case, 10" Tambourine Case \$71.50
LP Music Group	Generation II Bongos \$234.95	Granite Blocks \$199.95	Bar Chimes \$72.95
Ludwig Industries	Set of 4 Good Vibes Mallets \$88	Speed King Pedal \$135	Stick Caddy \$61.50
Ludwig Music Pub. Co.	Gift Certificate \$50	Gift Certificate \$50	Gift Certificate \$50
Mapex Percussion Technology	Orion Series Snare Stand \$125	Orion Series Mapel Piccolo Snare Drum \$250	Double Bass Pedal \$325
Meredith Music Pub.			Music Selection \$50
Pro-Mark Corp.	Jumbo Stick & Mallet Bag \$54	Jumbo Stick & Mallet Bag \$54	Jumbo Stick & Mallet Bag \$54
PureCussion, Inc.	1ea. 12"/6 lug & 13"/6 lug Chrome RIMS \$140	1ea. 12"/6 lug & 13"/6 lug Chrome RIMS \$140	1ea. 12"/6 lug & 13"/6 lug Chrome RIMS \$140
Repaircussions/Stotz Cable Timpani	Set of 8 Triangle Beaters w/ "Beater Bag" & Tri Clip \$53	Set of 8 Triangle Beaters w/ "Beater Bag" & Tri Clip \$53	Set of 8 Triangle Beaters w/ "Beater Bag" & Tri Clip \$53
Ross Mallet Inst., Inc.			Steel Bar Orchestra Bells w/ Hardwood case \$685
Slingerland Percussion/ H.S.S. Inc.		Student Snare Kit \$299	

**Thanks to all of these companies for the donations made.
It is this type of support that has helped PAS to grow to be
the only World Organization for Percussion.**

INTRODUCING

LEGATO



**DRUM
SOUND
CARRIED
TO A
HIGHER
LEVEL**

Behold the new heights to which all snare drums must now aspire: Incomparable quality and features. Unprecedented power and vibrance. Virtually unlimited tensioning capability above and beyond even our High Strength K-Series Fafams. Yet, incredibly, pounds lighter!

Remo's patented Legato: A stunning break-through that will unleash the full power of your performance for the first time. It will raise your expectations about what a great drum can be.



Patented "tension-free" design isolates tensioning from shell. Detachable head assembly becomes compact practice drum!

REMO USA

REMO, INC. 12804 Raymer St., North Hollywood, CA 91605

U.S. PAT. NO. 4,619,179
AND OTHER PATENTS
WORLDWIDE.

PASIC '90 Exhibitor List

The following companies will be exhibiting at PASIC '90.
Exhibits will be open November 8-10 from 9:00 a.m. to 5:00 p.m.

Listed Alphabetically

Adams Percussion

San Antonio, TX

Alfred Publishing Co., Inc.

Van Nuys, CA

America" Drum Mfg. Co.

Denver, CO

American Drum of Virginia

Roanoke, VA

Avedis Zildjian Company

Norwell, MA

Mike Balter Mallets

Northbrook, IL

Berklee College of Music

Boston, MA

Beyer Dynamic

Hicksville, NY

J.D. Calato Mfg. Co./Regal Tip

Burbank, CA

Cappella Wood Ent.

Hightstown, NJ

Cleveland Drum Company

Cleveland Heights, OH

Columbus Percussion

Columbus, OH

CPP/Belwin, Inc.

Miami, FL

ddrum, Inc.

Trumbull, CT

Deschler Percussion

Rockville Centre, NY

Drum Workshop, Inc.

Newbury Park, CA

Drummers Collective

New York, NY

Drums & Drumming Magazine

Cupertino, CA

Encore Mallets

Coveta, OK

Evans Products, Inc.

Dodge city, KS

Falcon Design

Clearwater, FL

Fall Creek Marimbas

Middlesex, NY

Vic Firth, Inc.

Dedham, MA

Fredrico Percussion

Mechanicsburg, PA

Goldline Percussion Products

Spokane, WA

G.P. Percussion Timpani Mfg.

Bloomington, IN

The Grove School of Music

Van Nuys, CA

Grover Enterprises

Cambridge, MA

Humes 8 Berg Mfg. Co. Inc.

East Chicago, IN

Interworld Music Associates

Brattleboro, VT

J.B. Publications

Belleville, IL

J.A.C. Drums

Arlington, MA

J.C.'s Drum Shop

Baltimore, MD

Jupiter Band Instruments

Austin, TX

Kaman Music Corp.

Bloomfield, CT

KAT, Inc.

Chicopee, MA

Neil A. Kjos Music Co.

San Diego, CA

Kori Percussion-U.S.A.

Royal Oak, MI

L.A. Caseworks

Wheeling, WV

L.P. Music Group

Garfield, NJ

Ludwig Industries, Inc.

Elkhart, IN

Ludwig Music

Cleveland, OH

Manny's Music

New York, NY

Mapex Perc. Tech./MIDCO International

Effingham, IL

Marimba One

Arcata, CA

Marimba Productions

Asbury Park, NJ

Meredith Music Publications

Alexandria, VA

Modern Drummer Publications

Cedar Grove, NJ

Bobby Christian Music and Mallets

Oak Park, IL

Musicians Institute (MIT)

Hollywood, CA

New England Conservatory

Boston, MA

Noble 8 Cooley Co.

Granville, MA

Paiste America, Inc.

Brea, CA

Pa" Caribe Tours

El Paso, TX

Panyard Publications, Inc.

Akron, OH

Pearl International, Inc.

Nashville, TN

Theodore Presser Co.

Bryn Mawr, PA

Pro-Mark Corp.

Houston, TX

Purecussion, Inc.

Minneapolis, MN

Remo, Inc.

North Hollywood, CA

Repaircussions/Stotz Cable Timpani

Rochester, NY

Rhythm Tech Inc.

Mamaroneck, NY

Ross Mallet Instruments, Inc.

Chippewa Falls, WI

Sabian, Ltd.

Pickering, Ontario, Canada

Shure Brothers Incorporated

Evanston, IL

Silver Fox Percussion

Fort Meyers, FL

Slingerland/H.S.S. Inc.

Richmond, Va

Sonor

Westbury, NY

Stingray Percussion, Inc.

Riviera Beach, FL

The United States Air Force Band

Washington, DC

Trick Percussion Products

Schaumburg, IL

Udu Drum

Freehold, NY

Steve Weiss Music

Philadelphia, PA

Yamaha Corporation of America

Grand Rapids, MI



Michael Rosen, Professor of Percussion. Formerly principal percussionist with the Milwaukee Symphony Solo recitalist and clinician in U.S. and Europe.

AT OBERLIN PERCUSSIONISTS PERFORM

These days developing percussionists need all the performing experience they can get. The trouble is that most music schools give the best performing opportunities to their graduate students.

Because Oberlin is a conservatory for undergraduates, percussionists really do perform. Often. And in a variety of ensembles such as the widely acclaimed Oberlin Percussion Group, the Oberlin Orchestra, Oberlin Chamber Orchestra, the Javanese Gamelan, Wind Ensemble, Contemporary Music Ensemble and Jazz Ensembles.

To find out why Oberlin is the place to put into practice what you practice write or call us.

Michael Manderan
Director of Admissions
Oberlin Conservatory of Music
Oberlin, OH 44074
216/775-8415

ORIGINAL MUSIC FOR ALL LEVELS

Snare Drum Ensembles Tympani Solos
Percussion Ensembles Big Band Series
Brass Melodic Series Concert Band Series

All composed and arranged by

BOBBY CHRISTIAN



The Dean of Percussion & Hall of Famer
Make your next clinic or concert a real event with
BOBBY CHRISTIAN!

Send for free catalogue:

BOBBY CHRISTIAN MUSIC & MALLETS
P. O. Box 2098 • Oak Park, IL 60302
Tel: 708/848-3250 • Fax: 708/386-8068

RHOMBUS PUBLISHING

*Five contemporary percussion texts
which form a complete library for
reference and performance.*



Series A.I.M Percussion Text, \$18.00 ea. vol.

Vol. I: AFRO-AMERICAN-ASPECTS, 132 pages

- 65 pages of African, Cuban, and Brazilian conga rhythms in ensemble; dozens of adaptations to drum set; traditional accompanying instruments; Reggae and Salsa music.
- 65 page analyses of western idioms for drum set.

Vol. II: INDIAN INFLUENCE, 137 pages

- Concepts and approaches for performing North Indian tabla drums. Includes 40 photographs of techniques; 80 pages of performance repertoire; and much more.

Vol. III: MALLETS, METERS & MULT. PERC., 136 pages

- 200 illustrations & excerpts from contemporary music; history & performance of orchestral mallet instruments.
- Analyses of metric concepts including odd meters, changing meters, metric modulation, phasing, polyrhythms, polymeters.
- Multiple percussion designs from traditional and contemporary literature; with ideas for designing a custom set up.

Clave, \$8.00, 40 pages

- African clave/bell patterns; Cuban clave with melody and bass; dozens of variations on Cuban clave for developing independence and soloing style on conga and drum set.
- Hearing clave as a philosophy within all styles of music.

Drum Set Adaptations of Tabla, \$10.00, 75 pages

- 110 transcriptions of tabla rhythms in 3/4, 4/4, 5/4 and 7/4; written clearly and carefully for the drum set player

Payment by check or money order; include \$2.00 shipping.

RHOMBUS PUB., BOX 184 ASTOR STATION, BOSTON, MA 02123

FOCUS ON PERFORMANCE

The Timbales Norbert Goldberg

The crossover of Latin rhythms is ever present in today's music. From rap to reggae, Latin percussion is being used in a wide variety of settings. It is important that today's percussionist be acquainted with as many types of music and instruments as possible; not only for artistic gratification but for practical reasons as well. The timbales, which are the only Latin drums played with sticks, serves as an ideal vehicle for the integration of Latin rhythms into our musical vocabulary. Since percussionists already have a certain amount of stick technique, tone production is less difficult as compared to congas and bongos which require more time to master the various hand strokes.

The timbales are descendants of orchestral timpani used in the European influenced Cuban Danzon bands in the early 1900s. Greatly evolved since then, the timbales have become an integral part of the Latin percussion section and Afro-Cuban music as a whole.

Today's typical timbale set-up consists of two single-headed, metal drums. The small timbal is set in front of the player (right-handed), the larger drum is to the left, a holdover from the timpani. Normally, two cowbells are mounted on a holder attached between the drums. The large mambo bell is on the right, while the smaller cha-

cha bell, mounted slightly higher, is on the left. A suspended cymbal is often used to complement the set-up.

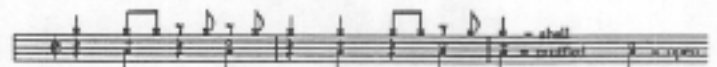
Aside from learning the basic patterns for the timbales, it is essential to know which sounds to use and when to play them. For instance, when a softer sound is desired, the 'timbalero' plays on the shells of the drums. This technique called *paila* or *cascara* is used during a soft vocal or instrumental section, such as the beginning of a song or a piano solo. Here is an example of the most commonly used *cascara* pattern played on the shell of the small timbal. This pattern can also be played on the bell and is used for mambo and other fast tempos. As with all time-keeping patterns, the clave is outlined within the rhythm. The following example combines the 2-3 clave played with a rim-click on the large timbal with the *cascara* played on the side of the small drum.

Example 1



The same rhythm can be adapted to the 3-2 clave by starting on the second measure. In this next example, the left hand strikes the large drum on beats two and four, alternating between muffled and open sounds. The stick rests on the small timbal.

Example 2



Two-handed *cascara* patterns are often played; the right hand on the small timbal shell and the left on the large. The resulting sound adds a crisp, metallic edge to the underlying foundation provided by the congas and bongos. Here again, the clave is incorporated within the accents of the pattern, as in the following example of the 2-3 *cascara*. The left hand fills in the accents of the right at a much softer dynamic level.

Example 3



A trademark of the timbales is the 'abanico'. Literally translated as fan, the *abanico* is a short fill which acts as a pick-up to the rhythm and is also used as a cue to signal a break or change in the music. The *abanico*,



played on the small **timbal**, generally consists of a rim shot on the third beat, followed by a roll on four, leading to another rimshot on the downbeat of the next measure. The roll can be played in different ways depending on tempo and individual preference. For fast tempos a press roll is sometimes used and played with the left hand; the right hand plays both rimshots. The following is an example of the **abanico** leading into a moderate cha-cha tempo. In this case a nine-stroke open roll could be used.

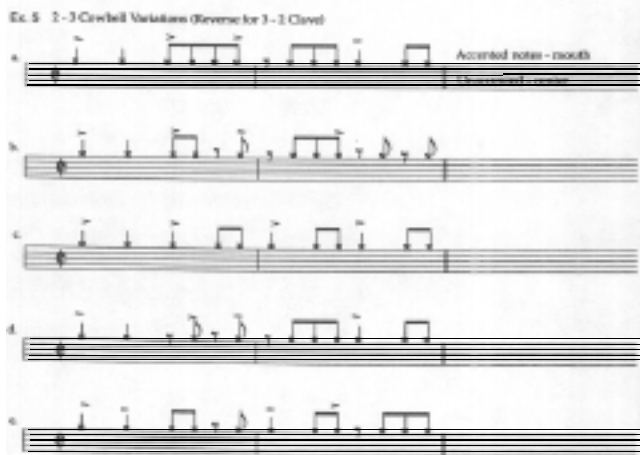
Example 4



* Left hand played with stick-muffle by pressing into head

The mambo bell is played during louder sections such as an ensemble instrumental chorus or during the montuno section, a repeated figure which provides a base for the soloists. Typically, mambo bell patterns are often played on both the mouth and center of the bell. For an authentic sound use the shank of the stick with a strong wrist stroke. The first example for 2-3 clave is one of the most popular bell rhythms for faster tempos, followed by some common variations.

Example 5



Practice with L.H. on 2 and 4 as in EX. 2.

Aside from playing a supportive roll in the Latin rhythm section, the **timbales** are an exciting solo instrument capable of a wide range of sounds and expression. **Timbale** solos are often played over a montuno wing syncopated counter-rhythms and short thematic phrases that cross over bar lines and ignore downbeats. The use of contrasting timbres and tonalities such as muffled and open tones, rimshots, flams and rolls, can all be used to create a complete musical statement.

Please refer to Vol. 24 #4 (Apr. 1986) *Rhythmic Improvisation in Latin Music* for additional information.

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

Stotz Cable Timpani

A DIVISION OF REPAIRCUSSIONS

The intelligent alternative
to chain.

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

Cloyd Duff

For a free brochure:

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

ZIMMERMANN-FRANKFURT

Percussion solo

S. FINK
Papillon: 4 Encores for
vibraphone and marimba ZM 2790

S. FINK
Vibrafon-Suite ZM 2783

R. KUISMA
Hommage à Béla Bartók
for percussion solo ZM 2753

Percussion Duo

K. BARTOS
15 Studies
for 2 snare drums ZM 2776

Four Percussion Players

C. DEBUSSY
The little negro
(Sparsel) ZM 2766

J. GUINJOAN
Résonances ZM 2747

R. PEZOLT
Toccata ZM 2759

Five Percussion Players

F. WALTER
Schlagschatten
5 pièces for 5 percussion
players or for Orff
instruments ZM 2325

Free catalog at

MUSIKVERLAG ZIMMERMANN
P.O. Box 94 01 83
D-6000 Frankfurt am Main 90

"It's refreshing to have a book prompt us to think from the bottom up, since so many drummers think just hands... Franks concepts of building a strong foundation is a very valid and much overlooked one indeed... A well thought-out musical approach in this system of exercises that are practical as well."

VINNIE COLAIUTA

"Frank Bellucci, so far, is an unsung star, yet not for long. Incredible in his playing, instruction and teaching methods. His book Feet First is a unique concept and new approach to the drum set."

JIM CHAPIN

"I find Feet First by Frank Bellucci to be a very innovative and challenging drumbook. It is a great foot workout for single and double bass drummers."

JOE FRANCO



FRANK BELLUCCI



Published by Drum Tracks, Inc.

FEET FIRST will help to develop balance between the feet, exercise the weaker foot as well as strengthen your lead foot, and help to develop grooves and hear patterns with your feet. This comprehensive study of foot patterns for the single and double bass player is, "...Based on a concept that I have never seen in any other book before.", says

John Glozek, Jr., President of DT's Publication Division. **FEET FIRST** offers the drummer 48 pages packed with challenging and exciting foot patterns emphasizing the important role of the feet in today's drumming. This book is for every drummer looking for a comprehensive study in coordination and feet development.

ORDER YOUR COPY TODAY

ONLY \$7.95 plus 1.50 shipping and handling



Published by **DRUM TRACKS, INC.**

P.O. Box 1375, N. Massapequa, NY 11758 (516) 249-2445.

Send check or m/s, NY residents add 8% sales tax.

MERGING NEW TECHNOLOGIES WITH TRADITION

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

Our new Acoustalon™ composite fiber tone bar produces a full, rich sound with the characteristic warmth and resonance of its rosewood equivalent. It adds a fresh and exciting new tonal dimension to modern mallet instruments like the YX 330 3½ octave Acoustalon™ xylophone and the YM 2300 4½ octave Acoustalon™ marimba.

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

We grow because we dare.



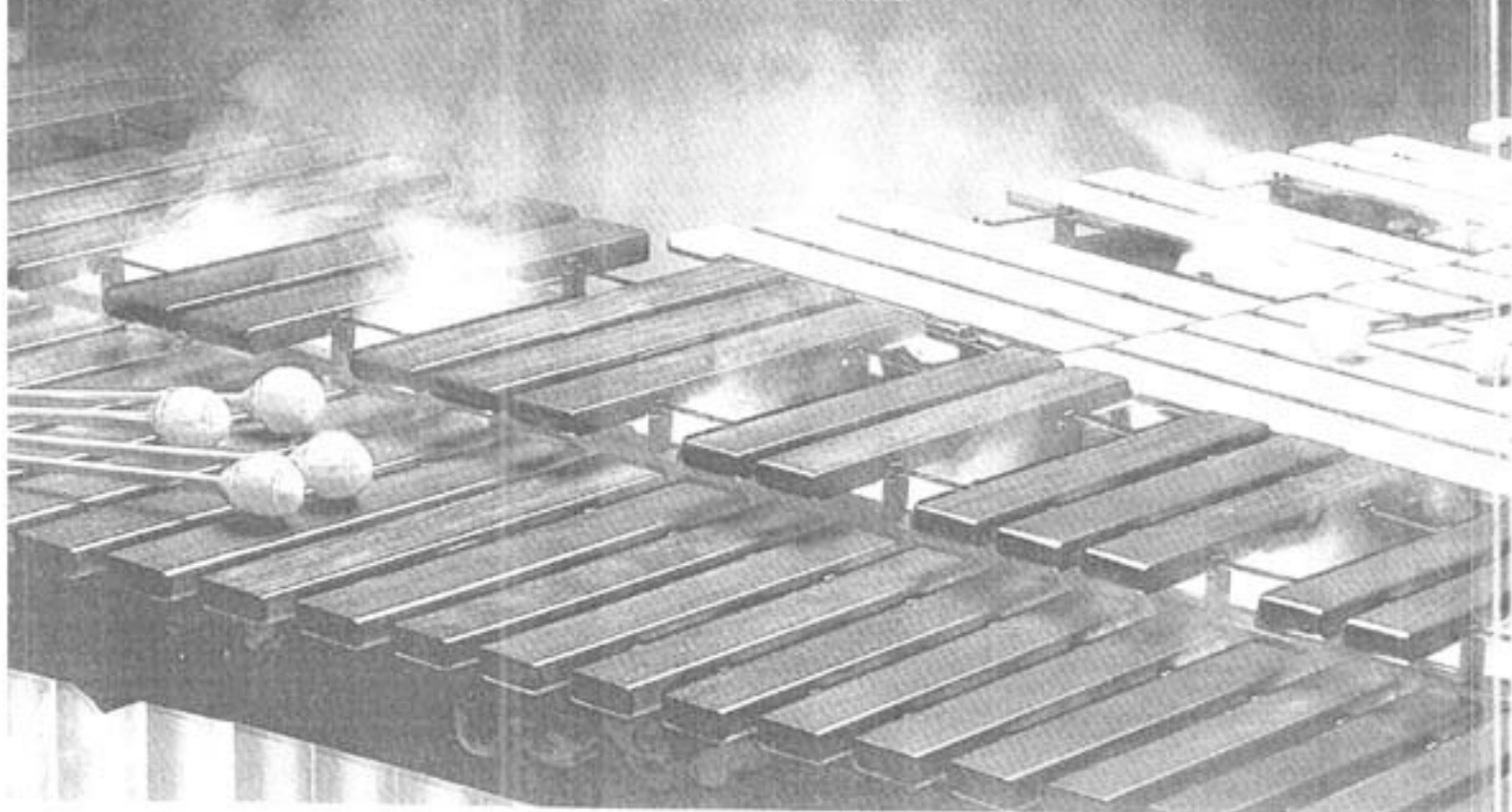
YX 330 3½ Octave Acoustalon™ Xylophone



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



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



For a free catalog of Yamaha Concert & Marching Percussion, write to: Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, 3445 East Park Avenue, SE, Grand Rapids, MI 49512-8899.

YAMAHA

FOCUS ON PERFORMANCE

Percussion in Our Orchestras

Hope Stoddard

Reprint from *International Musician*

THE FOLLOWING ARTICLE ORIGINALLY appeared in the *International Musician*, the official journal of the American Federation of Musicians in June of 1949. From it we can get some insights into the attitudes towards percussion at the time. Probably of most interest are the photographs of the percussionists many of whom have retired or died. Many are legends in our profession such as William Street, Cloyd Duff, Saul Goodman, Fred Hinger, Charles Smith and Sam Demov who are seen at the beginning of their careers. Others are not as well known but no less deserve to be recognized as progenitors of our profession. I would like to mention that the article was written by Hope Stoddard who was assistant editor of the journal at the time and is being reprinted with the generous permission of the *International Musician*.

When the cymbal player suddenly stands up, holds out two shining discs and lets go with a gigantic wham, then sits down and for the rest of the evening looks as though he were quietly working out a game of chess, don't decide, "That's a pipe job. Wish I could earn my living that way!" Because if you were a cymbal player and let your hands slip as easily into a false move as your mind slips into this false conclusion you would keep your job just about one week. The truth is, never was a profession more exacting. Never was a higher premium placed on poise, on control of the nerves, on split-second timing, on an inviolable sense of rhythm. One wham an evening perhaps. But if that wham comes one hair-breadth too late or too early, a concert is ruined, a reputation lost.

Also a tympanist, Saul Goodman of the New York Philharmonic Symphony Orchestra pointed out to this writer in a consultation on percussion, to be a percussionist requires more than that inviolable sense of rhythm, it requires a highly developed sense of tone color. Though a drummer here and there may be satisfied if he manages only to come in on time, the true percussionist lives in a world of sound values and tonal shadings which the average person could scarcely even comprehend. Then, too, the true percussionist revels in dynamic power—in the burst of sound, in the enveloping thunder.

The very word, "percussion" — "the sharp striking of one body against another, violent collision, especially

such as causes a shock" — indicates the essential character of this section of the orchestra. Percussive instruments serve to bring the senses to focus, to startle, to amuse, to incite, even. Thus parade bands, patriotic assemblies, political rallies are strong on percussion. Not that the percussive instruments cannot be charming, too. Tchaikovsky's *Nutcracker Suite*, in the "Dance of the Sugar-Plum Fairy," for instance, gets its quality of childish innocence and delight through use of the celeste. And percussive instruments can be lugubrious — as witness the rattling bones (xylophone) in Saint-Saëns' *Danse Macabre* — exotic as is the triangle in Mozart's *Abduction from the Seraglio* or funereal as are the gongs sounding out in Gossec's *Marche funebre*.

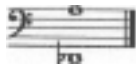
In the smaller orchestras one man — and many folks consider watching him worth the price of their ticket — leaps from cymbals to chimes, to triangle, to gong. In orchestras of medium proportions there is usually a regular tympanist, plus a regular percussion man. The larger symphony orchestras have three or four members of the percussion section who, aside from the kettle-drummer who "stays put," are able in moments of stress to give their attention to any of the large variety of instruments. It is to be understood, though, each member is considered a specialist on one instrument, say, on the cymbals or the xylophone, and, except in emergencies, reserves its use to himself. In many orchestras when the score calls for extra percussion an extra man is engaged. When budget considerations make this impossible, as in the smaller orchestras, a note here and there just has to be skipped.

Probably because our age is one of starts and shocks, as well as one of inventions, modern scores are rich in percussive effects. These, in fact, can be bought ready made. Unlike Beethoven, who created a storm

in his "Pastoral" out of the usual orchestral ingredients, Grofé in his *Grand Canyon Suite* actually uses a wind machine to simulate the effects of a storm. George Antheil uses an airplane propeller to indicate the actual sound of the contrivance. Ibert in his *Divertissement* indicates the whistling of a music hall audience by a siren. Eric Satie, when he wants to give the effect of a typewriter, uses a typewriter. And Respighi in his *Pines of Rome* duplicates the song of a nightingale by having the phonograph record, be it noted, is customarily "played" by one of the

...if that WHAM comes
one hair-breadth
too late or too early,
a concert is ruined,
a reputation lost.

men in the percussion section. Also it is the percussion section which achieves, in Honegger's "Pacific 231," the illusion of the sound of a train moving. Percussion means **drums** to most people. Kettle drums (so named from their shape) do dominate the section. Many of our major symphony orchestras are equipped with four, though some get along with three or even two. Each instrument is confined to a range of about a perfect fifth. Their composite range is about:



Quick shifts in pitch—brought about either by hand or by mechanical device—are a requisite in such works as Richard Strauss' "Salome's Dance" and in D'Indy's *Summer Day on the Mountain*, as well as in such modern American works as Copland's *Billy the Kid*, William Schuman's Third Symphony, Sam Barber's First Symphony and his *Stop Watch and an Ordinance Map*.

The Kettle drums—*tympani* is the other word for them—are used generally in *forte* passages to reinforce the wind instruments, especially the trumpets. At the end of his Fourth Symphony Beethoven gets a mysterious *pianissimo* effect through their use. And music lovers have become conditioned to either conveying, for instance in the Scherzo of Beethoven's Ninth, a whole range of joyous and triumphant emotions.

A versatile member of the drum family is the snare or side drum—that small cylindrical object with two heads (the "batter" head and the snare-head) stretched over a shell of metal. It is a body and bone to Ravel's *Bolero*—and for that matter to most compositions in which the rhythm is pre-eminent. Single notes on it are not effective. It is utilized mostly for its roll which produces a tremolo, its "flam":



and its "drag":

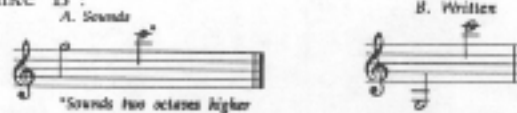


The tenor drum is larger than the snare drum and has a wooden shell deeper in relation to its diameter than that of the snare drum.

The bass drum, that largest member of the drum family—it measures from two to three feet in diameter—has thicker heads (stretched less tightly) than the two smaller drums. A soft-headed stick produces on it sounds thunderous or quietly awe-inspiring. Beethoven used it in the finale of his Ninth Symphony; Haydn scored it in his *Military Symphony*; Mozart used it in his *Il Seraglio*, and Berlioz in his *Symphony Fantastique*.

Drums set the beat in the percussion section. The group which provides melody is called the "tuneful percussion." Most of these instruments possess bars which are graduated in size and arranged in scale progression like the keys of the piano.

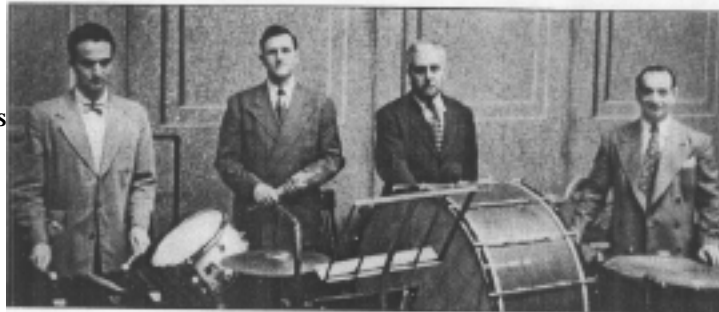
The glockenspiel (this translates "bell-play") has a chromatic range and sounds like "A," although it is written like "B":



The rectangular steel plates are arranged like a piano keyboard and are struck with hammers varying from wood to soft rubber. The player reads notes on the treble clef written two octaves below what he actually plays. Composers, a word of warning! Use the glockenspiel sparingly since it has a tone as penetrating as an icy wind. Wagner stepped up the "Dance of the Apprentices" (from *The Mastersingers*) with its use and Tchaikovsky gave the "Chinese Dance" in his *Nutcracker Suite* just the right lift through its medium.

The celesta is a sort of keyboard glockenspiel, since it has a simplified pianoforte action. This instrument is best adapted to arpeggios and light graceful chordal effects. Since its tones cannot be sustained for any length of time, whatever melodies are assigned it should contain no notes of great length. And, since its tones are of ethereal fragility, accompaniments should be thinly scored.

Pitched an octave below the glockenspiel and considerably larger than it, the xylophone has bars of wood instead of steel. The player, a hammer in each hand, stands while performing. Its tone is dry and wooden. That rattling of bones in Saint Saëns' *Dance Macabre* pretty well describes it.



Philadelphia Orchestra (L to R): Leonard Schulman, Fred Hinger, James Valerio, David Grupp

A variant on the xylophone, the marimba consists of a series of bars of wood cut to sound various notes, each bar equipped with a metal resonator tuned to it. Its top F is one octave lower than the top F on the xylophone. Percy Grainger has made use of it in two compositions.

Of definite pitch also are the chimes, a set of metal tubes—eighteen is the usual number—suspended from a metal frame, tuned chromatically and struck with a hammer. They simulate the sound of church bells admirably. Tchaikovsky uses them in his *1812 Overture*, Mahler in his Symphony No. 2 and Sibelius in the fourth movement of his Symphony No. 4.

As for the instruments outside the realm of definite pitch, probably most dramatic of all are the cymbals, those two brass plates (with leather handles) made slightly convex so that the edges will touch when they are struck together. There are five "effects" depending on the technique involved: a clashing together with a sideways movement; a single cymbal struck with a hard snare drum stick or a soft tympani stick; the clashing of the two cymbals together again and again as fast as possible; the performance on a single suspended cymbal of a roll with two hard snare drum sticks or two soft tympani sticks; and the clashing of a free cymbal against one fastened to the shell of the bass drum, this last a maneuver to allow the drummer to sound his drum and the cymbals simultaneously.

The tambourine, a small single-headed drum in the shell of which are inserted "jingles," is played (1) by striking the head with the knuckles (the jingles set off automatically); (2) by shaking the whole shell, thus obtaining a "roll" of the jingles; or (3) by rubbing the thumb on the head, thus giving a tremolo to the jingles. An instrument of ancient lineage, this was used in almost its present form by the early Romans.

That small steel bar bent in the shape of a triangle – hence the name – and struck with a beater of the same material, was first used in Gluck's *Iphigénie en Tauride* and Mozart's *Abduction from the Seraglio*, "Turkish" variations on the theme. Liszt's Piano Concerto No. 1 in E-flat is often called *The Triangle Concerto*, so lavish was his scoring for this instrument. Curious, but the triangle has the power of blending with whatever harmonies are played around it.

With the gongs (also

known as the tam – tams) we come to a typical "mood" instrument. This platter-shaped affair – the center is set in vibration by a mallet or drumstick – has a dark, rich mysterious sound. Fittingly, it came from the Far East.

So here are the usual run of orchestral percussive instruments. Space prevents our more than mentioning the anvil, castanets, rattle, thunder machine, guiro (a serrated gourd scraped with dry seeds – Prokofiev use it in *Alexander Nevsky*), chains and any number of other sound machines modern inventiveness has thought up.

Varied as the instruments seem,

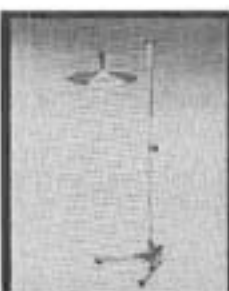
proper execution on them requires qualities of character unvarying and dependable, that is, utter precision, perfect sense of rhythm, muscular and nerve control, timbre and awareness. As Berlioz stated, "The drummer ought to be an excellent musician and endowed with an ear of extreme delicacy. That is why good drummers are so rare." Incidentally, Berlioz gave practical proof of his respect for the drummer by using all of sixteen tympani with sixteen drummers beating them in his *Requiem*. It would have made him very happy, we are sure, could he have heard a modern percussion section executing

Ravel's *Bolero*, Stravinsky's *Histoire du Soldat* or Varèse's *Ionisation*. ■



Cleveland Orchestra (L to R): Cloyd Duff, Emil Sholle, Frank Sholle, Harry Miller

*Varied as the instruments seem,
proper execution on them
requires qualities of character
unvarying and dependable,
that is, utter precision...*



MODEL GL-700

GOLDLINE INTRODUCES THE NEW
GOOSE NECK SUSPENDED CYMBAL STAND
THE STAND PERCUSSIONISTS HAVE BEEN WAITING FOR

USED AND ENDORSED BY...

BOBBY CHRISTIAN
P.A.S. HALL OF FAME

DR. GARWOOD WHALEY
PRESIDENT
MEREDITH MUSIC PUBLICATIONS

HAND MADE IN THE U.S.A.

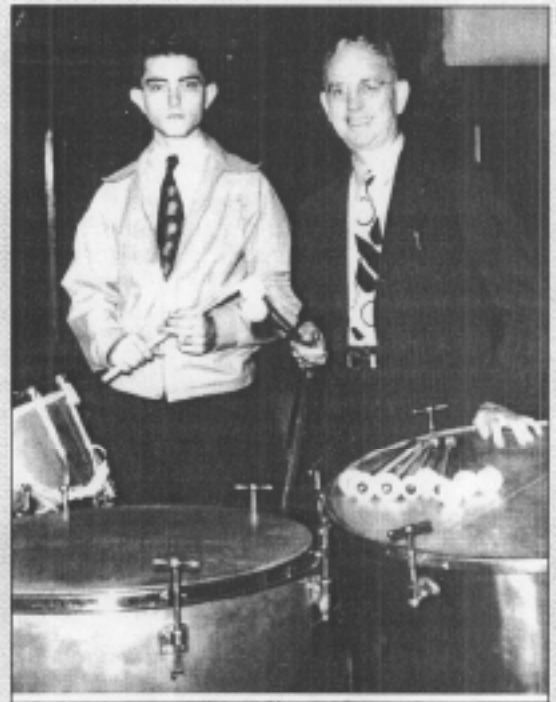
FOR INFORMATION ON THIS STAND AND OTHER GOLDLINE PRODUCTS CONTACT:

GOLDLINE PERCUSSION PRODUCTS

P.O. BOX 28187, SPOKANE, WASHINGTON 99228-8187 • PHONE (509) 467-9542



(Clockwise from top)
New York Philharmonic: Saul Goodman
Boston Symphony Orchestra: Roman Szulc
Kansas City Orchestra: Ben Yudelowitz
Houston Symphony (L to R): E.E. Stakes, Les Mosler,
Geraldine Ball, David Wuleger



(Clockwise from top)
Vancouver Symphony Orchestra: Victor Tuff
San Antonio Symphony (L to R): Sam Denov,
Leonard Stern, William Schinstine
Denver Symphony Orchestra (L to R): Walter Light, Jr.;
Walter Light, Sr.
Rochester Philharmonic (L to R): Stanley Street,
Hugh Robertson, Robert Swan, William Street

IF THESE ARE THE TOOLS OF YOUR TRADE,



WE'VE GOT A TRADE SCHOOL FOR YOU.

Vocational Curriculum

PIT graduates are in demand. Why? They are ready. They are trained to get the job done. They read, write and arrange. They are versatile, reliable, skilled players and teachers and they are exciting specialists. In a word, they're professionals.

Your Profile

But that's not the whole story. PIT is designed for all types of players. Our students come from all over the world, each with different backgrounds and goals. Their playing levels range from intermediate to advanced. For some, becoming the best teacher in their home town is their dream, others use their year at PIT to meet the right people and launch their careers, while many simply come here to become the best players they can possibly be.

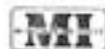
Environment

All these goals can be achieved because of PIT's unique environment... Live Playing Workshops · Video Learning · Creativity Training · Audio Video Production Studio · Music Video Training · Private Lessons · High Tech Digital Equipment Training · Band Rehearsal and Practice Studios · Customized Drum Labs · Musicians Job Placement Service and much more.

Instructors

However, with all the advantages of our high energy, speed learning environment, we never forget that a school is only as good as its instructors and we are very proud of ours. Faculty includes: Joe Porcaro, Ralph Humphrey, Rich Garcia, Efrain Toro, Maria Martinez, Casey Scheuerell, Takashi Numazawa, Gary Hess, Chuck Flores, Eddie Roscetti, Ralph Razze, Enzo Todesco, Doane Perry and many more. Our Visiting Faculty includes many of today's top industry professionals. Since we are conveniently located in the "music capital of the world" Hollywood, California, we are happy to say that this list of fine artists is constantly growing.

Contact us for free catalog and financial aid info.



Musicians Institute
1655 McCadden Place, Box 655
Hollywood, California 90028 · (213)462-1384

PIT

Percussion Institute of Technology

BIT

Bass Institute of Technology

GIT

Guitar Institute of Technology

VIT

Vocal Institute of Technology

FOCUS ON DRUMSET/STUDIO PERCUSSION

Problems in Recording the Vibraphone

Jerry Tachoir

FOR THOSE OF YOU WHO HAVE NEVER recorded your vibraphone in a studio, it can be an ear-awakening experience. Not only the desired sound but unwanted noise and distracting buzzes and rattles go on tape if your instrument is not studio ready. With the price of studios what they are, it can be very expensive and time consuming to wait until you are in the studio to make adjustments in your equipment.

All musical equipment, especially the mechanical ones like vibes, marimba and drums, need to be made studio-ready and constantly maintained, even if it is a new instrument. Dealing with annoyances in the sound studio can be a real burden, killing the creative mood of everyone involved.

I use a Musser M-55 Pro Vibraphone and have found a few standard adjustments necessary on all Musser vibes.

1. On older M-55 vibes, there is a leg brace on both sides that allows the instrument to fold. There is a metal rivet button that will buzz at certain frequencies. A quick and permanent remedy for this is to wrap some electrical or any available tape around the bracket and cover the rivet push button. This problem has been solved by Musser where they now use a leg brace that is longer, connecting the frame with the leg at the place where the pedal connects with the leg, using a wing nut to attach it.

2. There is a metal hinged cover that goes over the belt assembly that vibrates where the plate touches the wooden frame. Placing felt or something soft under the plate solves the problem.

3. There are certain sympathetic vibrations that occur on all instruments and change from room to room. The only way to deal with these problems is to allow enough time to set-up and play your instrument in the room. Vibrations from the resonators or the frame can generally be eliminated with some available duct or electrical tape. Certain frequencies set off vibrations in the room, on mic stands, control room windows, lighting etc. It is generally preferred to have a fairly dead room to eliminate room noise.

Transients can be a real problem and difficult to deal with. Transients are the high overtones that are generated from the vibrating bar and may or may not be heard by the ear, causing the W meters to peak and generally distort and saturate the magnetic tape. I have

found the notes D, E and A of the upper octave to be real transients. The problem can be dealt with in several ways:

1) Make a mental note of which notes cause these transients and play them softer. However this approach tends to take away your creative freedom, and is difficult to think about when recording.

2) Experiment with different mics and mic placement. All mics have certain characteristics and their specs will show their frequency curve. Where the curve peaks the corresponding frequency will also be emphasized when played, and the reverse is true for any dips or sags in the curve. I prefer to start with a fairly flat sounding mic. The curve will be represented by a straight line across the frequency spectrum of that mic. I attempt to find the true sound of my instrument without any colorations from the mic itself. Certain PZM microphones have a flat response and record very true and in certain situations; Neumann U-87's also produce a nice warm sound on the vibes.

Once we've decided on the mic, our next challenge is placement. There are many factors to consider when placing the mic; however, your performance and ability to play your instrument without interference with the mic should get prime consideration. If your recording sounds bad because the microphones got in your way, nobody will ever say that it was the engineer's fault.

I try to keep my mics about two feet above my vibes, between the B-flat and C-sharp on the bottom end and the G-flat and B-flat on the upper end. Other factors to consider are: a) leakage from other instruments b) size of the room c) type of mic (uni-directional, cardioid, etc.). Tell the engineer where you want the mics and that you want a flat sound and let him help decide on the correct mic.

3) If all else fails, limiters and compressors can be used to squash these transients before they go to tape. Be careful in using these machines; they can

create an unnatural sound. Some engineers only want to use compressors and limiters as outboard gear in the mix; however, if you have an over-saturated vibe sound on tape, caused from the transients, they cannot be removed later. When listening to your vibe sound, don't be too concerned with the W meters; listen to the sound and be sure that it is not distorting, and that the transients are not too hot. Some engineers will be quick

I find that vibes are one of the most difficult instruments to record.

to point out that you can't possibly be hearing distortion, the VU meters show that there is plenty of head room. Let your ears be the judge.

In summary, I find that vibes are one of the most difficult instruments to record. Both the mechanical aspects and the nature of the sound make it a real challenge, but with today's excellent innovations in microphones and recording technology it is possible to get a good recording of vibes.

Now that we have a good sound on tape, we must clear our heads and concentrate on getting our best and most artistic performance recorded. Good luck and may we all receive a Grammy. .

JOHN BERGAMO

The Art & Joy of HAND DRUMMING

Learn to master traditional and innovative techniques and to musically apply them to a diversity of hand drums.

Bergamo's video presents the unlimited rhythmic and tonal potentials of hand drums, from the tambourine or conga to the Indian *Kanjira* or Balinese *Kendang*.

He has performed with Frank Zappa, Emil Richards, Lou Harrison, Ali Akbar Khan, Shadowfax and the Percussion Unit. His video can help to expand your own techniques and musical creativity.

Bergamo's in-depth instructions and brilliant performances make this video and the FREE supplementary manual invaluable resources for the concerned amateur or seasoned professional.

\$39.97 ppd. (VHS - other formats available on special orders.) Check or money order. VT. residents add 4% tax.

Available in music stores or from:
INTERWORLD MUSIC ASSOCIATES
67 Main St. Brattleboro, VT 05301
(802) 257-5519



Presents

BILL KRAFT TIMPANI MALLETS

3820 N. Timber Ridge Road . Coweta, Oklahoma 74429
(918) 4864971

EASTMAN SCHOOL OF MUSIC UNIVERSITY OF ROCHESTER

JOIN THE WORLD OF EASTMAN

and study with John Beck, president of the Percussive Arts Society. Mr. Beck, a professor of percussion at the Eastman School of Music, is also timpanist for the Rochester Philharmonic Orchestra. His wide experience places him in demand as a soloist, clinician and conductor. He has published numerous articles and compositions.

Experience the Eastman tradition of excellence the very best in private instruction BM, MM and DMA degrees in percussion ensemble, symphonic and solo performance opportunities a well-rounded musical education which prepares graduates to be performers and teachers of the future.

For an application and information on programs and auditions, write: Charles Knusenstjerna, Director of Admissions, Department PM 90, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. (716) 274-1060.

REGIONAL AUDITION CENTERS, 1990-91

Atlanta, Feb. 15; Boston, Jan. 21;
Chicago, Feb. 24, 25; Cincinnati, Feb. 28;
Cleveland, March 1; Dallas, Feb. 12;
Denver, Jan. 28; Greensboro, Feb. 18;
Houston, Feb. 13; Los Angeles, Jan. 31, Feb. 1; Minneapolis, Feb. 26;
New Orleans, Feb. 14; New York City, Jan. 19, 20; Philadelphia, Jan. 17;
St. Louis, Feb. 27; San Francisco, Jan. 30;
Sarasota, Feb. 16; Seattle, Jan. 29;
Washington, D.C., Jan. 18

EASTMAN AUDITION DATES

November 16, January 25,
February 8, February 22, March 8

FOCUS ON DRUMSET/STUDIO PERCUSSION

Electronic Percussion: The Artist or the Medium?

Norman Weinberg

JUST A FEW DAYS AGO, I RECEIVED A VERY nice letter from Gordon Rowand of Springfield, Ohio. Mr. Rowand pointed out that he was one of the first twenty-five charter members of our Percussive Arts Society. After introducing himself in the letter, he wrote:

"In playing marimba, my wrist control produces a very wide range of dynamic control. From the rafters roaring to the silence required to hear a pin drop! This is more than can be produced on the piano or organ where the control stops at the key. You are right about some routine commercial ads. But nothing can replace the real artist. I believe this expresses my concern for electronic drums."

I thank Mr. Rowand for sharing his views and taking the time to respond to the article in the Spring 1990 issue of *Percussive Notes*. I agree with him one hundred percent! Nothing can replace the real artist. But, the question is then: "Who is the artist, the performer or the medium?"

While some advertisers would like you to think differently, most readers would argue that the performer is the artist. The medium is just the tool used to convey the message. To say it in a nutshell... you can't compose like Stravinsky by simply buying a certain brand of manuscript paper.

The other side of the coin is also valid. Manuscript paper is a tool. Without the proper tools, the artist may not be able to turn his ideas into reality. To push this analogy even further, the tool of manuscript paper carries with it centuries of history. The five line staff is ideally suited for our particular type of Western notation which has developed due to our particular musical instruments (additional tools).

Would Stravinsky have been able to express his artistic talent if notation still relied on neumes placed around a single line staff? What would Stravinsky's music have sounded like if his tools were entirely different (no major/minor system, only string instruments, adjustable tuning systems, etc.)?

The point of defending both arguments is to realize that the artist is the creator who must use the available tools to convey his or her art. Both the artist and the medium are intertwined and married together in a symbiosis that is essential to art's very existence.

Mr. Rowand also jumped right to the heart of the matter by saying that the control of the sound can't stop at the key. In other words, the artist must be able to control the tools. And to do that, we must have tools that can be controlled.

Let's examine a suspended cymbal, and see how this tool can be controlled by the artist. First of all, the artist can select the type of beater used to initiate the sound. Small tips create a different sound than large tips. Hard sticks produce a different sound than soft sticks. Heavy sticks invoke a different sound than light sticks. You might even say that sticks of different materials contribute another facet of the sound: wood, plastic, nylon, cord, wool, foam, rattan, etc. One could even go further by choosing less common materials such as a cello bow, fingers, coins, combs, etc.

After the artist decides which beater to use, the next consideration could be playing position. Play near the bell, on the bow, or close to the edge? How close to the edge? How far from the bell? Is the cymbal going to be hit once or struck many times to create a roll? Perhaps the coin is scraped from the bell toward the edge. Perhaps the bell is struck with the shaft of the stick rather than the tip. All these factors need to be weighed by the artist.

Next, the artist must decide how hard to hit the cymbal (or how fast to drag the coin across the surface). A cymbal is an extremely dynamic tool. Any volume, from "rafters roaring" to "pin drop" is available to the artist.

Last but not least, the artist needs to decide the length of the sound. Will the cymbal decay naturally? If the sound is muffled, should it stop abruptly or feather its way into silence? Should any muffling be employed while the cymbal is being struck?

As you can see, the cymbal is a tool which possesses numerous parameters just begging to be controlled. By making different choices, an artist could create literally thousands of sounds. Is it possible to create an electronic cymbal that can be controlled to this extent? Why not? In fact, let's invent one right now.

We'll need to start with a controller that is about the same size, shape, and weight as an acoustic cymbal. By doing this, we'll make the instrument "feel" as natural as possible. Our controller must be able to sense the posi-

... **the artist is the creator**
who **must use the available tools**
to convey his or her art.

tion of the beater, and it must be very responsive to pressure so that it can respond to dynamics in a natural manner. Our controller should also be able to sense pressure at same point when it's grabbed by the hand during muffling.

Take a look at the illustration. This potential controller is made up of concentric rings of force sensing resistors. FSR technology is not new (currently it is used in products by several manufacturers), but it is rather expensive. Because FSRs read changes in pressure rather than vibration, they could be placed very close together without fear of cross-talk or false triggering. This controller is broken up into two halves so that the performer could program two unique sound sources. This way, it would be easy to emulate the use of a different stick in each hand. The controller should also include an area that could be touched in order to produce the effect of muffling the sound.

The signal from the controller must now go to a trigger-to-MIDI converter. The converter's job would be to read the signals from the FSRs and then determine where the cymbal was being struck. Depending on its position, each FSR could be programmable along several MIDI parameters: MIDI channel, MIDI note number, minimum velocity, maximum velocity, velocity curve, velocity sensitivity. Typically, an FSR near the bell of the controller would fire the sound of an acoustic cymbal being struck in the identical position. Velocity switch, velocity cross-fade, note stack, note alternate, and other MIDI features could be included to give the controller more versatility.

The muffle surface should be able to generate a variety of MIDI information. It too would be an FSR and respond to pressure. Normally, the amount of pressure could be mapped to Note-Off velocity (low pressure readings make the sound fade gradually while high pressure levels cut off the sound more abruptly), but it could also be used for things like pitch bend, vibrato, master volume, or stereo pan controls.

The signal from the trigger-to-MIDI converter would then go to a sound generator. The sound generator must have many, many cymbal samples in its memory. We'll need samples of cymbals from six to twenty-six inches in diameter. We'll need samples of small light wood sticks, large heavy yarn mallets, and samples of everything from coin scrapes to fingernail pings and up bows.

The current MIDI specification allows sixteen discrete channels. Each channel is capable of receiving 127 different note numbers. A little math will show that there could be a maximum of 2,032 different sounds available at one time. If more sounds were needed, they could be

stored on an optical disk for automatic transfer to the sound generator when they were required,

The sound generator should be able to receive any type of MIDI data and route it to any control available on the machine. Perhaps velocity could be mapped to the attack portion of the amplitude envelope, the filter cut-off frequency, the stereo placement, vibrato, or a hundred other parameters. Readings from the muffle surface could also be routed to any parameters or groups of parameters.

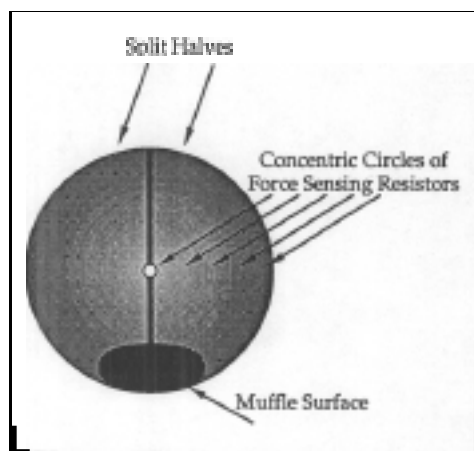
As you might guess, an electronic percussion instrument like this doesn't yet exist. Even though the technology to create such an instrument exists, the price of manufacture would be prohibitive. For example, if each of the 2,032 sounds were five seconds long (in order to catch most of the natural decay), the sound generator would require almost 170 minutes of sample time. With a sample rate of 44.1k per second (the sonic quality of a compact disk), that amounts to over 400 megabytes of RAM!

While that may not be practical at this time, who

knows what the future will bring? Many people remember when a six transistor radio was over a hundred dollars, and just a few years ago, digital watches were only for the wealthy. As the price of memory continues to go down, and the construction and manufacture of electronic devices becomes easier, faster, and cheaper, instruments like this may end up in the discount stores.

If an instrument like this did exist, it could be controlled along several more parameters than its

acoustic counterpart. In addition to the choices of instrument, beater, playing position, volume, and duration, decisions could be made concerning the the sound's envelope, vibrato, pitch bend amount, frequency content, stereo placement, and more. But, would it be musical? Would it be cast aside because it wasn't a "real instrument" capable of true musical expression? Or, would the artist be able to express his control over the tool, and make it become a medium of subtle nuance? What do you think? Is it the artist or the medium? .



The Indigenous Use of Rasps and Ratchets and its Influence Upon Western Art Music

Norman Weinberg

THE FAMILY OF PERCUSSION INSTRUMENTS among the oldest known to man. Their invention and discovery are lost in time. However, their worldwide use by various tribes, cultures and races attests to their ancient past. The focus of this research was to examine the types of indigenous percussion instruments that produce their sound by scraping.

Primitive man (or even the higher apes) struck two items together to scare other animals or to warn their neighbors of territorial trespasses. It is but a small progression to the rubbing together of those same two items to produce rasping sounds. This basic sound-producing technique can be seen in very young children. When toddlers are handed two sticks or toys, they often begin hitting them together and then rubbing them together.

The act of scraping is so basic to human nature (and the sounds it can produce are so unnatural) that the earliest musical use of rasps has been linked to mystical or religious ceremonies. The Aztec culture used bone rasps at the funeral rites of kings and principal warriors. But even at that time, the rasp had developed to the point where it was resonated for extravol-ume. Bone rasps have also been found in the Pekarna Cave in Moravia, Czechoslovakia dating from the Paleolithic era. Paetkau seems to believe that these Paleolithic bone rasps were used by hunters,² perhaps to flush game and animals out into the open.

Rasps have been used in many places by prehistoric man. Notched sticks have been found in the Great Basin, the Plains, and near the Gulf of Mexico. There is some evidence that these sticks were placed on baskets or inverted pottery to increase their resonance.³ In India, the Muria Ghonds of the Baster State have a legend of the first musician. This god (who had the ability to play eighteen instruments at one time) was named Lingo, and played all of the basic instrument types known to the tribe including rasps! Pre-Columbian cultures of South America used rasps made of dried fruit shells⁴ which may have been the historical precedent to the

pine cones which were rubbed together to accompany the dancing in certain parts of Portugal.⁵ A more modern use of the rasp can be found in the washboard of the North American Black. This normal household object, played with sticks or fingertips covered by thimbles, was a normal progression in the history of using the available materials at hand to make music.⁷ Just as the Paleolithic hunter used bones and the North American Black used a washboard, cultures have always used common materials to build their instruments.

The ratchet or cog rattle, as it is sometimes called, is a technical innovation upon the simple rasp. As a later mechanized form, it can be looked upon as a combination of the operator (the stick used to rub the surface of the rasp) and the sound-producing source (the body of the rasp itself) into one unit. An interesting reversal of roles takes place for the operator now produces the sound while the cogwheel initiates the sound. The ratchet

consists of a cogwheel which is either revolved, twirled, or spun by means of a handle against one or more semi-stationary tongues of wood or metal. When rotated, the tongues strike the cogs of the wheel, producing the characteristic sound,

Known by names such as Crecelle in France, Ratsche in

Germany, Raganella in Italy, and Carraca in Spain, the ratchet is an instrument with widespread and diverse uses. In addition, its history dates back quite far. Bonanni,⁸ whose illustrations show an already advanced state of development, gives several depictions of types of ratchets. One depiction is of a "box rattle," a very large container with four slats set at different angles designed to hit the tongues at staggered intervals. Another illustration is of a large ratchet used during Holy Week in Spain and Mexico. Called the Matraca, this instrument consists of approximately twenty sprockets on a large wheel which can revolve to strike a single tongue.

The religious uses of the ratchet have varied. In the Roman Orthodox Church, ratchets were used to replace the bells during Holy Week, particularly on Maundy Thursday and Good Friday.⁹ It was during this period of the liturgical year that the bells were sent to Rome to be

The act of scraping is so basic to human nature.. that the earliest musical use of rasps has been linked to mystical or religious ceremonies.

blessed by the Pope. During the Jewish holiday of Purim, ratchets still are used by the children of the congregation during the reading of the book of Esther.

The use of the ratchets as warning devices has a history which dates back several hundred years. In medieval Europe, ratchets were sounded by the pullers of carts containing the bodies of those dead from the Black Plague. When the ratchet was heard, people knew to shut their doors and windows to prevent the spreading of the disease. Another use of ratchets as warning devices existed during the nineteenth century. Before the invention of radar, sailing ships would sound a ratchet when in fogbound weather, and in so doing, let other ships in the area determine their approximate position and distance.¹⁰ Ratchets also were used by watchmen during the first World War in Europe as gas warning devices.¹¹

Children have a fascination for smaller versions of ratchets, used worldwide as toys, games, or party favors. Because of their volume and ability to cut through the loudest settings, ratchets also are used at sporting events, such as football or soccer games, and as simple noise-makers to cheer on teams. In many parts of the world, ratchets are used to scare birds and animals away from crops and villages.

"In the last thirty years, the role of percussion in the orchestra, like that of chamber music has completely changed; once percussion played an episodic part in music, now it is often an essential force."¹² The use of raspers and ratchets in the repertoire of Western art music has had a curious life. The rasper would seem to follow the normal progression in that most percussion instruments are "...introduced into the orchestra on the basis of a certain instrument to be associated with a definite set of facts, often not even related to a musical aspect."¹³ Stravinsky calls to mind the sacrificial rituals in the *Rite of Spring*, and composers such as Milhaud brought the indigenous South American dance music into the classical setting. The Afro-Cuban and Latin rhythms were made even more popular in the late 1940's by Chano Pozo of the Dizzy Gillespie band.¹⁴ Dances such as the Rumba, Mambo, Merengue, Cha-cha and more became crazes in North America. Composers influenced by jazz brought these dances and their characteristic instruments into the concert hall. Gangware states that these instruments' "...main purpose is to give authenticity to the performance of the music of these Latin American Countries."¹⁵ Latin American composers, going through periods of nationalism, would write for the instruments, styles, and forms which were native to their homeland. The ratchet, on the other hand, seems to go against Gangware's theory, for it has always been used in the orchestral setting as a sound effect. Used to imitate various sounds from gunfire to awkward movement, the ratchet has no cultural or nationalistic nature. Perhaps the reason for this lies in the basic noise-making applications it has assumed over the centuries.

It has been shown that raspers play highly varied roles in cultures around the world. In some cultures, the rasper is a very specialized instrument. The metal rasper peculiar to the Maninka people of Guinea, is used only to accompany the songs of the Jali, which were an elite caste of professional musicians who acted as advisors to the Emperor and chronicled the Maninka society.¹⁶ In some cultures the rasper's use is widespread. For example, a similar type of metal rasper used in Mali can be played by any member of the tribe without restrictions while all other instruments of the group are subject to strict caste requirements.¹⁷ In still other cultures, the rasper has come full circle. For instance, raspers are now used in modern rock bands and high life groups in Upper Volta which now look toward Cuba for musical inspiration.¹⁸ It might be remembered that Latin America, most importantly Cuba, received its musical heritage from the African nations.

In terms of Western art music, the rasper has now lost most of its indigenous cultural associations and is looked upon by contemporary composers as simply another sound-generating device. Just as the bass drum, triangle, and cymbals were first associated with Turkish music, and later lost this cultural connection, raspers too have followed the same path.

Norman Weinberg is an Associate Professor of Music at Del Mar College in Corpus Christi, and serves as Principal Timpanist with the Corpus Christi Symphony Orchestra. He has taught at the Ruben Academy of Music in Jerusalem, The University of Missouri at Kansas City, and Indiana University.

His last book, *The Complete Electronic Drummer*, has recently been published by Modern Drummer Publications, and *The Last MIDI Book*, was published by Alexander Publications in March, 1988. Weinberg has published articles in several journals including *Modern Drummer*, *Percussive Notes*, *Percussive Notes Research Edition*, *The Instrumentalist* and *Rhythm*. He has compositions published by Southern Music Company. Also, he was a guest clinician at the 1988 Percussive Arts Society International Convention in San Antonio, Texas.

A Selected Listing of Works Using Raspers and Ratchets

RASPERS

Berio, Luciano <i>Circles</i>	Clementi, Aldo <i>Informel No. 1</i>
Binger-Blombahl <i>Play for Eight</i>	Copland, Aaron <i>Billy the Kid</i>
Carter, Elliott <i>Double Concerto</i>	<i>Music For a Great City</i>
Chávez, Carlos <i>Sinfonía India Xochitlil Macuilxochitl</i>	<i>Appalachian Spring</i>
	<i>Rodeo</i>
	El Salón México

Donatoni, Franco
For Grilly
Puppenspiel

Gould, Morton
Latin American Symphonette

Guarnieri, Camargo
Flor de Tremembé

Janáček, Leos
Out of the Death House

Kekemen, Milko
Equilíbros

Kotonski, Włodzimierz
Musique en Relief

Lambert, Constant
Rio Grande

McDonald, Harl
Rbumba Symphony

Manino, F.
Mario e il Mago

Matsudaira, Yoriaki
Figures Sonores

Mignone, Francisco
Batucajé

RATCHETS

Beethoven, Ludwig von
Wellingtons Stieg

Blitzstein, Marc
Airborne Symphony

Copland, Aaron
Symphony No. 2

Falla, Manuel de
El Ratable de Maese Pedro

Gould, Morton
Philharmonic Waltzes

Havergal, Brian
Second Symphony

Ibert, Jacques
Suite Symphonique

Jacobi, Frederick
Music Hall Overture

Milhaud, Darius
The Death of a Tyrant

Mozart, Leopold
Toy Symphony

Massorgsky, arr. Ravel
Pictures at an Exhibition

Pizzetti, Ildebrando
Introduzione all' "Agamemnonne"

Respighi, Ottorino
Pini di Roma

Rogers, Bernard
Characters from Hans Christian Anderson

Rosenthal, Manuel
Les Petits Métiers

Rossini, arr. Respighi
La Boutique Fantasque

Satie, Eric
Parade

Milhaud, Darius
Suadades do Brazil
Le Boeuf Sur le Toit

Orff, Carl
Weihnachtspiel
Oedipus
Prometheus

Revueltas, Silvestre
Sensamaya

Sanjuan, Pedro
Liturgia Negra

Stockhausen, Karlheinz
Kontakte
Zyklus

Stravinsky, Igor
Le Sacre de Printemps

Varèse, Edgard
Ionisation

Villa-Lobos, Heitor
Urapurú
Choros No. 6, 8, 11
Bachianas Brasileiras No. 2

Schuman, William
Undertow

Siegmeister, Elie
Sunday in Brooklyn

Skilton, Charles
Suite Primitive, Parts I and II

Strauss, Richard
Till Eulenspiegel's Merry Pranks

Varèse, Edgard
Hyperprism

Villa-Lobos, Heitor
Amazonas

NOTES

- 1 James Blades, *Percussion Instruments and Their History*, (London: Faber and Faber Limited, 1975), p. 40.
- 2 David H. Paetkau, *The Growth of Instruments and Instrumental Music*, (New York: Vantage Press, 1962), p. 33.
- 3 *The New Grove Dictionary of Music and Musicians*, s. v. "Notched Stick."
- 4 Blades, *Percussion Instruments*, p. 133.
- 5 Nicolas Slonimsky, *Music of Latin America*, (New York: Thomas Y. Crowell Company, 1945), p. 71.
- 6 Blades, *Percussion Instruments*, p. 41.
- 7 Karl Peinkofer and Fritz Tannigel, *Handbook of Percussion Instruments*, Translated by Kurt Stone and Elise Stone, (Mainz: B. Schott's Sohne, 1976), p. 155.
- 8 Filippo Bonanni, *The Showcase of Musical Instruments*, (Gabinetto Armonico), With a new introduction and captions by Frank Harrison and Joan Rimmer, (New York: Dover Publications, Inc., 1964), pp. 149, 150, 152.
- 9 James Blades and Jeremy Montagu, *Early Percussion Instruments From the Middle Ages to the Baroque*, Early Music Series: 2, (London: Oxford University Press, 1976), p. 21.
- 10 George Gaber, Interview held at the School of Music of Indiana University, (Bloomington, Indiana: August, 1982).
- 11 Anthony Baines, ed., *Musical Instruments Through the Ages*, new ed., (New York: Walker and Company for the Galpin Society, 1976), p. 30.
- 12 Pierre Boulez, Foreword to *Percussion*, by James Holland, Yehudi Menuhin Guides, (New York: Macmillan Publishing Company Inc., Schirmer Books, (1981), p. ix.
- 13 Edgar Brand Gangware, *The History and Use of Percussion Instruments in Orchestration*, (Ph. D. dissertation, Northwestern University, 1965), p. 247.
- 14 Gordon B. Peters, *The Drummer Man: A Treatise on Percussion*, (Wilnet, Ill.: Kemper Peters Publications, 1975), p. 208.
- 15 Gangware, *Percussion in Orchestration*, p. 235.
- 16 Grove Dictionary, s.v. "Guinea."
- 17 Grove Dictionary, s. v. "Mali."
- 18 *Ibid.*, s. v. "Upper Volta."

CalArts

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

Current faculty includes:

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

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

CalArts offers BFA and MFA degree programs

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

MANNES.

Artistry & Community

- *At Mannes they go together.*
- *The skills, understanding, and originality*
- *of artistry are fostered by a superb faculty*
- *in a caring and supportive community.*
- *That's why Mannes graduates succeed.*



PERCUSSION STUDIES

TIMPANI AND PERCUSSION FACULTY

Norm Freeman
Norman Grossman
Howard Van Hyning
Walter Rosenberger

THE MANNES PERCUSSION ENSEMBLE

NEW YORK AUDITIONS: January 7, 1991; March 5, 6, 7, 8, 1991; May 21, 22, 23, 24, 1991; August dates to be announced. **LOS ANGELES AUDITIONS:** February 4, 5, 1991. **DALLAS-FT. WORTH AUDITIONS:** February 6, 1991. **CHICAGO AUDITIONS:** February 8, 1991. Call 800-292-3040 or 212-580-0210 for further information.

PROGRAMS OF STUDY: Master of Music, Post-Graduate Diploma, Bachelor of Music, Bachelor of Science, Diploma, Professional Studies Certificate. **SCHOLARSHIPS ARE AVAILABLE. DORMITORY ROOMS ARE AVAILABLE.**

FOR FURTHER INFORMATION: Write or call Ms. Marilyn Groves, Director of Admissions, The Mannes College of Music, 150 West 85th Street, New York, N.Y. 10024, 212-580-0210 or 800-292-3040.

A Division of the New School for Social Research

THE
MANNES
COLLEGE
OF MUSIC

SELECTED REVIEWS OF NEW PERCUSSION LITERATURE AND RECORDINGS

Edited by James Lambert

Publishers and composers are invited to submit materials to Percussive Notes to be considered for review. Selection of reviewers and the editing of reviews are the sole responsibility of the Review Editor of Percussive Notes. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send submissions to: James Lambert, P. O. Box 16395, Cameron University, Lawton, Oklahoma, USA 73505

Drumset Literature

Total Drums I-IV

Ernie do Forno
\$19.95
5294 Dundas St. West #502, Islington
Ontario, Canada

Total Drums is the first of a planned two book series and is designed to help a beginning student learn basic rhythm notation and performance techniques for the drum set. There is enough written information that a student could likely learn to play without the aid of a teacher. Finding a good teacher is encouraged, however, and there are even evaluation sheets that a teacher can fill out when the student completes various levels.

The book concentrates on reading rhythms at first, using only the snare and bass drums. Later, the cymbal or hi-hat is included and exercises of one or more measures are the norm. There are also some drum solos and fills, and written examples of beats which were used on various recording videos. The recording examples are from such groups as Guns N' Roses, Def Leppard, Sly and the Family Stone, Rush, the Doobie Brothers and Earth, Wind and Fire. The last chapter in the book has several pages devoted to exercises and music based on 8th note triplets. This section continues to be in the Pop/Rock vein rather than an introduction to the jazz style of playing. The author says that a cassette will be forthcoming (for an additional five to eight dollars) in the near future, but was not available for review.

Total Drums offers a relatively large amount of information and presents it in a clear and concise manner. Students will likely find the one or two measure beats from the various albums very interesting and helpful. Although any beginning student could benefit from this book, the evaluation sheet at the end of the chapters makes it seem as though it was primarily intended for a younger age student.

- Lynn Glasscock

Rhythms and Accents For Drummers I-VI

Gordy Knudston
\$15.00
GK Music Publishing
P.O. Box 5740
Minneapolis, MN 55407

This book contains the "complete listings of all the possible rhythms and accent patterns based on one bar of: 8th notes in 4/4 time, 16th notes in 2/4 time, 8th note triplets in 2/4 time, and 8th notes in 6/8 time." Each example is given in three different versions: 1) a continuous 8th or 16th note pattern with accents 2) a simple pattern of notes and rests and 3) a "more complex" pattern which uses different note values. Depending on how you interpret the information, there are 8, 16, or 24 different patterns per page.

Virtually the first thing anyone will notice about this book is the unusual way it is put together. The exercise pages are cut down the middle so that patterns on the left side of the page can be combined with different patterns that occur in the right side of the page (or vice-versa), somewhere earlier or later in the book. This allows for thousands of possible combinations without the necessity of having each variation on a separate page. The book also has two identical "front covers" which present the 8th and triplet sections in one direction and the 6/8 and 16th note sections in the other. The manuscript is printed on card stock paper; so, even though the book is fairly thick and has divided pages, it is relatively sturdy.

There are many ways in which this material could be used, and it is left up to the imagination and creativity of the student or teacher to discover which ways would be appropriate for their situation. Because there are so many possible combinations of pages (and therefore rhythms), it would take a very long time before anyone would ever play every variation. In fact, playing systematically throughout the entire book would probably appeal to only a small percentage of students. It would likely be much more enjoyable and beneficial to randomly mix and match pages so that enhancement of sight-reading rhythms is the goal rather than just playing through a certain number of pages.

Rhythms and Accents has an interesting format and provides a good, open-ended source for rhythmic reading.

-Lynn Glasscock

Mastering the Drumset III-IV

Chuck Kerrigan
\$14.95
Centerstream Publications
P.O. Box 5450
Fullerton, CA 92635

Mastering the Drum Set is an impressive 183 page book on four-limb coordination. It is divided into three large sections- eighth notes, triplets and sixteenth notes, with a considerably larger number of pages devoted to Section III. Its multipurpose goals are: improved reading ability, greater facility for drum chart interpretation, a much improved feeling for syncopations and rhythmic subdivisions, a better "ear" for different rhythms and a greatly expanded vocabulary of ways to apply these rhythms to the drum set, greatly improved control of all four limbs, etc., etc."

The core of each section is eight pages of single line syncopated rhythms. These rhythms are to be played in various ways which are described in the pages preceding each syncopation section. The exercises cover the time signatures of 4/4, 3/4 and 5/4.

The instructions on how to play each exercise are clear, but there will be a certain amount of time required for orientation. Once the student understands the system, there should be no problem in determining what to practice.

This is a book for developing coordination and the ability to read and play syncopated rhythms in a variety of ways. It does not have a series of beats or "grooves" that might be used in a performance situation. Most of the exercises will seem to be just that - exercise. But, with practice, these exercises could greatly enhance one's ability to play and be creative. It is best suited for the intermediate to advanced student who enjoys a systematic and thorough approach to four-limb coordination.

- Lynn Glasscock

Difficulty Rating Scale:

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

Binary Rhythms for Drums

Paul Ramirez

Alphonse Leduc (Paris) (1989)

This book includes 27 pages of two-measure exercises for drumset using various hand/feet/instrument combinations. Tempos (from 40 to 80 MM), stickings and accents are to be carefully followed. The author states that each exercise should be played continuously for at least 3 minutes! The 86 exercises for hands alone would also be good for non-drumset players to develop coordinated-independence for multipercussion work.

Suitable for any level drumset player with basic reading and technical abilities.

-John Baldwin

Binary Rhythms, Vol. 1

Jacques-Francois Juskowiak & Dominique Marseille

Alphonse Leduc (Paris) (1989)

The 16 pieces for drumset in this first volume are ranked easy (5), fairly easy (2), fairly difficult (4) and difficult (5). Three have accompanying bass parts (which are included), and one has an accompanying drum machine part (rhythms written out). The fully-notated solos use at least 17 symbols for the various sounds, including a second bass drum in one piece, a Chinese cymbal and a cowbell. Not only can the pieces be studied/learned/performed as complete solos, they can also be broken down into individual measures and/or groups of measures that can be incorporated into the drummer's original solos. Various drummers' styles are included, e.g., Steve Gadd, Jeff Porcaro and Carlos Vega.

Suitable for progressive study as well as recital/festival performance where appropriate. Recommended.

-John Baldwin

Drum Sessions, Book 1 I-III

Peter O'Gorman

\$14.95

Neil A. Kjos Music Company

4382 Jutland Drive

San Diego, California

With so many drum set methods available today, it is increasingly difficult for a publication to distinguish itself from the other offerings. Part of the uniqueness of *Drum Sessions* is its overall look. Some drum set methods give the impression that they were written quickly and published very cheaply. This is not so with *Drum Sessions*. There has been an obvious attempt to make this publication visually attractive. What really is important, of course, is the method itself. Is it logical? Is it enjoyable enough so that a student will want to continue its study? Is it educationally sound? In this case, there was as much emphasis placed on the pedagogic content as there was on the packaging. If someone doesn't like its presentation, it will not be because they felt that the author or publisher tried to just throw something together.

The first eight pages give information about the drums, the grip (both match and traditional), basic motion, and music notation. (This section is more detailed and exacting in its information than virtually any other book on the market.) The next 17 pages are exercises and musical examples for the hands, i.e. snare, cymbals and toms. The bass drum starts to be included on page 26 and is almost present for the rest of the book. Near the end, the method of playing the hi-hat with the foot is presented. The last page deals with the tuning of the drums.

Included with the book is a studio quality audio cassette tape. It contains numerous short selections called "Mini Jams" and five longer pieces called "Sessions". The selections are recorded twice - the first time with the drums and the second time without. The drum part of each piece is notated in the book and includes patterns that were previously in coordination exercises.

Drum Sessions should be a very enjoyable and beneficial method for the younger beginning student. Peter O'Gorman and the publisher should be commended for their dedication to quality. A highly recommended book.

-Lynn Glassock

Keyboard Percussion Literature

Charleston Capers and Keep Movin'

George Hamilton Green

arr. Bob Becker

Keyboard Percussion Publications

by Marimba Productions, Inc.

P.O. Box 467

Asbury Park, NJ 07712

Charleston Capers and Keep Movin' are two previously unpublished pieces of George Hamilton Green which have been arranged for xylophone solo with marimba accompaniment (four players). *Charleston Capers* is an up-tempo piece which features the characteristic Charleston rhythm while *Keep Movin'* is an example of a medium "fox-trot." The overall style is, of course, that which Mr. Becker and Nexus have made so popular over the last two decades.

The accompaniments can be played on two or four marimbas (with slightly altered parts for the two marimba version); and, if available, a four-and-one-half octave (low F) marimba is preferable for player four.

Included with the score and parts is a sheet giving performance notes on the instrumentation, how to play the rolls, mallet selection, an optional percussion accompaniment, and some very interesting information on the composition itself. This sheet will be very helpful to ensembles that have not played a large number of pieces in this style.

Charleston Capers and Keep Movin' should be very popular additions to the keyboard literature.

-Lynn Glassock

Multiple Percussion Literature

Supplice II

Gerard Berlioz

\$4.25

Gerard Billaudot, Editeur

14, rue de l'Échiquier 75010 Paris

Theodore Presser Company

Supplice is a beginning multiple percussion solo with piano accompaniment. It is 39 measures in length and has a performance time of 2'15". The required instrumentation consists of snare drum, low tom, triangle and suspended cymbal.

Rhythm and technical demands are very basic, allowing the student to concentrate on the frequently changing dynamics. The piano accompaniment is simple enough to be performed by virtually any percussion teacher who reads melodic notation. It is also written in such a way that will allow the teacher to listen carefully to the percussion part.

Supplice is not "flashy", but it is the type of piece that offers the student a valuable musical experience at a very early level.

-Lynn Glassock

Methods Literature

La Classe De Batterie IV-VI

Emmanuel Boursault and Guy Lefevre

Alphonse Leduc

175 rue Saint Honore

75040 Paris cedex 01

This is the third in a series of books dealing with various rhythms and exercises for drums. Most of the 63 pages are written for drum set but there are some single line exercises (for snare drum) and two line exercises (for snare and bass or snare and hi-hat) scattered periodically throughout the book.

The first half of the book deals with the compound time signature of 12/8, 9/8 and 6/8, and the 4/4 meter with the beats divided into 8th note triplets. The second half uses these same time signatures but also includes other common meters and often divides the beat into equal two and four parts. The system of open and close circles is occasionally given for stickings although there is no explanation for this given in the beginning of the book.

The exercises range from one measure to an entire page in length and cover many difficult aspects of drumming including rock style beats, jazz and rock independence, fills and solo material (although not specified as such), and written out versions of what might be played while reading a drum chart. There is also a short section on Afro-Cuban rhythms.

Due to the variety of areas covered, this could be a general all-purpose drum set book for the intermediate to the advanced player. While some students may not find all sections directly applicable to their current situation, virtually everyone should be able to use portions of this publication to help further their musical goals.

-Lynn Glasscock

FEET FIRST

Frank Bellucci
Drum Tracks, Inc.
218 N. Virginia Ave.
N. Massapequa, NY 11758

Feet First is a type of "stick control" method for the feet. After a 14 page introduction/instruction section, the book begins with some warm-up exercises and then moves on to single stroke patterns, double stroke patterns, paradiddle patterns, mixed patterns (a combination of the above), simultaneous patterns (where the bass drum and the hi-hat can both have notes at the same time) non-continuous sixteenth note patterns, groove patterns, and a few patterns at the end involve the hands. The exercises are one and two measures in length and are supplemented by 16 measure solos.

There is a great deal of emphasis placed on the "splash" technique for the hi-hat. A section of the introduction explains how this is played, whether it is found singularly or in succession. While this is not a new technique, it may be unknown or seldom used by many performers.

This publication was not intended to be a definitive book on foot control. It does not attempt to give every possible variation of each pattern, nor does it contain any triplet or swing style exercises. It is a specialty book, even more so than the title might suggest. Students wanting to master the "splash" technique would be hard pressed to find a more helpful publication; and for those students, this book is highly recommended.

-Lynn Glasscock

19 Musical Studies For Vibraphone I-V

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

This is a collection of short pieces that range from 30 seconds to 2 1/2 minutes in length. They cover a wide variety of styles which are described as "jazz, swing, funk, blues, contemporary music, neo-classical and imitations of Erik Satie and Johann Sebastian Bach." Four of the nineteen pieces are duos with piano and there is a separate booklet included that

contains just the pieces with piano. All of the compositions are intended to be performed while holding four mallets although some of the earlier ones could be played with two.

The first two studies are so simple that they could be used for the very first lesson on keyboard percussion. They progress in such a way that it would likely take a true beginner several semesters to successfully play the last few solos. Stickings are included on the first three pieces and numbers two through seven have pedal indications. There is a good mixture of single line, melody with harmony and choral styles of writing. As with any collection, certain solos will likely be more appealing to some students than others.

This book has some very attractive features and anyone looking for a collection of short pieces for vibraphone should definitely consider this publication.

-Lynn Glasscock

Brazilian Rhythms

Nene
\$12.50
Editions Aug. Zurluh (Paris)/Theodore
Presser (1989)

This detailed, 20-page text presents "a compilation of original Brazilian rhythms selected from a varied pool of the most representative ones (Maracatu, Samba, Baião, Freto, etc.) written in two forms: one for several percussion instruments, and another faithfully adapted for drums alone." The "several percussion instruments" referred to include caxixi, ganzá, agogô, cuica, triângulo, reco-reco, pandeiro, zambumba, tamborim, frigideira, apito, caixa, surdo, contra-surdo and repinique. Along with the rhythms and their variations, the author includes historical, musical and performance information. All-in-all, the text is very clear and straightforward in style. Recommended.

-John Baldwin

The Complete Works of William G. Street

Edited by John Beck & Harrison Powley
\$12.95
Eastman School of Music/Carl Fischer (1990)

This collection of 39 studies, solos and duets for snare drum and timpani were written by William Street for use by his students at Eastman. Many of the snare drum studies are rather "Stone-like" in their approach to accent and/or sticking combinations. While the majority of materials seems to be based on a concert-style approach, there are some studies and especially duets that are rudimentary in nature. The etudes address problems such as tempo, dynamics, dotted rhythms, sticking/accents combinations, odd rhythmic groupings, flams/rolls, etc.

Suitable for the intermediate to advanced snare drummer who is willing to work with concentration, perseverance and diligence. Highly recommended.

-John Baldwin

Snare Drum Literature

Alfred's Beginning Snare Drum Duets II-III

Sandy Feldstein & Dave Black
\$5.95 book/ \$7.95 cassette/ \$12.95 both
Alfred Publishing Company Inc. (1990)

These 15 duets include single strokes, rim clicks, flams, ruffs, and rolls (5,9,13 and 17). Meters used include 2/4, 3/4, 4/4, ♩ and 6/8. Tempo and dynamic markings are clear and easily read. Side I of the tape contains the First Part and Side II contains the Second Part, thus the student can play either part along with the recording.

Although the duets are designed to follow specific pages and exercises in Alfred's Drum Method Book 1, they are certainly suitable for use with any method as long as the student has the requisite understanding and skill. The duets would also be suitable for elementary/junior high festival use. Recommended.

-John Baldwin

Kyle and Ricky Jive V

James Jurens
\$2.50 (score)
Southern Music Co. (#ST-830) (1990)

This easy 45-measure snare drum duet could be viewed from either the rudimentary or concert-style side. Very few rolls are used - none shorter than a full beat (in 4/4 and 2/4). Only Part I has any flams (six). Both parts have groups of four sixteenths which could be viewed as paradiddles. Part I seems to dominate slightly most of the time. Dynamics and accents are easy to read.

Suitable for an elementary or beginning junior high festival piece.

-John Baldwin

Timpani Literature

Concerto For Timpani & Orchestra VI

Marshall Griffith
price not given
Marshall Griffith
The Cleveland Institute of Music
11021 East Blvd.
Cleveland, Ohio 44106

CONCERTO is a one movement work for 5 timpani which is dedicated to Cloyd Duff, former timpanist with the Cleveland Orchestra. It opens with a slow introduction of pedal C's which is reminiscent of the opening of the Brahms Symphony No. 1. This leads to a fast

rhythmic *cantato*, a slow lyrical section with solo violin and timpani, which then transforms to the *Cadenza*. Next comes a return to the beginning, but in a higher range. The Concerto ends with a fanfare exchange between timpani and orchestra. The Concerto is approximately seven minutes in length.

The work is quite tonal and has interesting rhythmic content and the orchestration covers numerous colors. As mentioned above, the work requires 5 drums including a piccolo timpani which goes to a high B in the *Cadenza*. The work is written in the higher ranges of the drums which helps with the clarity and projection over the orchestra. There are no mallet or pedal indications in the score, but from the tape that was submitted there is ample pitch and mallet variety to provide audience appeal. Highly recommend.

- George Frock

THE CUMBERLAND RECITAL STUDIES IV-V

Alan Cumberland
price not given
Alan Cumberland
P.O. Box 28
North Quay Qld. 4002
Australia

This is a comprehensive collection of 22 graduated solos for 2,3,4 and 5 timpani. Each solo includes tuning changes, and each has numerous dynamic changes and challenging rhythmic passages. The solos cover most meters and include changing meters as well. The pitch changes are not indicated, and in most of the solos the mallet selection is left to the discretion of the player. The print is very clear, but there are numerous page turn problems that must be handled.

This collection is an excellent source for the college studio, and all of the solos are sufficiently interesting to be included in degree recitals. Highly recommended.

- George Frock

Percussion Ensemble Literature

AUX Quatre Coins/Champetre I

George Paczynski & Evelyne Stroh
\$5.00 each (score and parts)
Editions Avg. Zurich (Paris)/Theodore Presser (1989)

These two short works for triangle, tambourine, snare drum, piano and triangle, tambourine, castanets and piano can be played by one or three young percussionists. The two versions are slightly different in their scoring. (And the piano part is more difficult than the percussion parts.) Dynamics are clearly marked in the score and parts. No implement indications are included.

Suitable for elementary study or festival pieces.

- John Baldwin

KALEI for TRIOS PERCUSSIONISTS V-VI

Jacques Delecluse
price not given
Alphonse Leduc
Editions musicales 175 rue Saint Honore
75040 Paris cedex 01

This is an excellent setting for three experienced players, each using a multiple set up of several instruments. Notation includes both free and metered passages, and the parts are coordinated in a complex manner. Instrumentation of this 18 minute work includes vibes, marimba, 6 timpani and numerous drums, cymbals and accessories which include cowbells, wind-chimes, tam-tams, tambourine and crotales. Each player has his own part, but each of these has a mini score or clue line to help with preparation and performance.

The editor has taken great care in preparing the parts. The print is very clear, and there are rests at each page turn. This is a must for the advanced percussion chamber group. Highly recommended.

- George Frock

ROYAL FIREWORKS SUITE IV-V

G. F. Handel, arr. Steve Grimo
\$12
Southern Music Co.
San Antonio, Tx.

This three movement ensemble, La Rejouissance, Bourée and Minuet is scored for bells, xylophone and marimba. The preface at the beginning suggests that the mallet parts can be doubled to perform a mallet choir. The print is very clear, and the editor has taken care to avoid page turns. The marimba, which is part three, is written in treble clef but is marked *8va basso*, thus requiring a concert grand marimba with a low A. The optional percussion parts are stylistically fitting for the period. This should be a nice addition for the mallet ensemble, and the 16th note passages will provide challenge.

- George Frock

THREEZ I

Thomas A. Brown
\$6.00
Kendor
P. O. Box 278
Delevan, NY 14042

THREEZ is an appropriate title for this easy trio in 3/4 time. The instrumentation includes snare drum and woodblock, tom tom or tambourine and bass drum and/or suspended cymbal. The publisher submits a grading of 2, but this may be too high because the technical demands do not go beyond single strokes or taps. There are numerous dynamic changes and changes of color such as rim-shots and playing on the rims. This should be a fun

ensemble for the beginning ensemble.

- George Frock

Instructional Videos

Greg Bissonette Private Lesson I-VI

Greg Bissonette
\$39.95
DCI Music Video
541 Avenue of the Americas
New York, NY 10011

After a brief introduction, Mr. Bissonette plays a lengthy solo which demonstrates a variety of styles and time feels. He then talks about the importance of regularly playing with a drum machine or click track and tape recording your playing. Other topics include: the grip, various rudiments, having a repertoire of "licks" that you copy from other players, and the importance of reading. Some of the other playing demonstrations (which often are performed with sequenced keyboard groove) deal with Latin and jazz styles, playing with brushes, double bass drums, and playing with a displacement of the time feel. Each topic is adequately discussed before it is performed which is especially helpful due to the fact that some examples are only played at a fast tempo. The overall manner of discussion is informal and enthusiastic. As would be expected, the playing is very impressive and well recorded.

There is a great deal that can be learned from video, which is true of all tapes which feature this level of performer. The cassette case states that the level is from "beginner to pro" and, while this is most certainly correct, it would likely be the most helpful to the serious intermediate student.

- Lynn Glasscock

Peter Erskine Timekeeping 2

Peter Erskine
\$39.95
DCI Music Video
541 Avenue of the Americas
New York, NY 10011

The subtitle for this tape is "Afro-Caribbean, Brazilian and Funk" and although the even eighth note styles are emphasized, the jazz influence is certainly not discarded. (Placing labels on different styles of music is something we all do for communicative convenience. Mr. Erskine states that "this music is all related, and all part of the same thing" and it is easy to hear this relationship he refers to in his playing.) Mr. Erskine is again accompanied by John Abercrombie and Marc Johnson who are invaluable in helping convey some musical concepts that are presented on the tape.

As with jazz, Mr. Erskine's approach to the various straight eighth and sixteenth note

styles is controlled improvisation — keeping the "spirit" of the basic pattern or style while still being creative. He also shows how some elements of one style might be effective in a different context, once again acknowledging the relationship that can exist between styles. Some of the other practical playing tips deal with feeling the smallest common denominator of the pattern, knowing when to play a simple pattern rather than a more complex one, and listening to the bass player. Two of the non-Latin pieces are "Labor Day" (a jazz piece that demonstrates three different approaches to the same song) and "In Walked Maya" which is a relatively free composition that emphasizes "motion, velocity and texture" rather than a steady pulse.

Included with the tape is a thirty page booklet containing some written information plus musical examples of the basic patterns which are demonstrated. (A very helpful and time saving conclusion.)

Mr. Eskine conveys his information in a concise and articulate manner. As usual, his playing is inspiring without being gratuitous or flashy. Students looking for this type of video will certainly not be disappointed.

- Lynn Glasscock

"The Fantastic World of Frame Drums" by Glen Velez

Glen Velez embodies the true spirit of percussion. This video is a must for every serious percussionist. -MICKEY HART*

In this exciting video Glen Velez, the world's leading frame drum player, and Paul Winter Consort percussionist, shares his extraordinary techniques and musical perspectives. Only Velez could present such an array of traditional and innovative techniques, tonal Possibilities and rhythmic patterns.

With insightful instructions and inspiring performances Velez's video and FREE manual will serve you as continuing creative resources.

639.95 ppd. (VHS, other formats available on special order.) VT residents add 4% sales tax.

Available in music stores or from:
INTERWORLD MUSIC ASSOCIATES
67 Main St., Brattleboro, VT 05301
(802) 257-5519

* Also a "must", Mickey Hart's book "Drumming at the Edge of Magic" (Harper/San Francisco) and Rykodisc recording "At The Edge."

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

the
percussion
group
cincinnati



Allen Otte Benjamin Toth James Colley

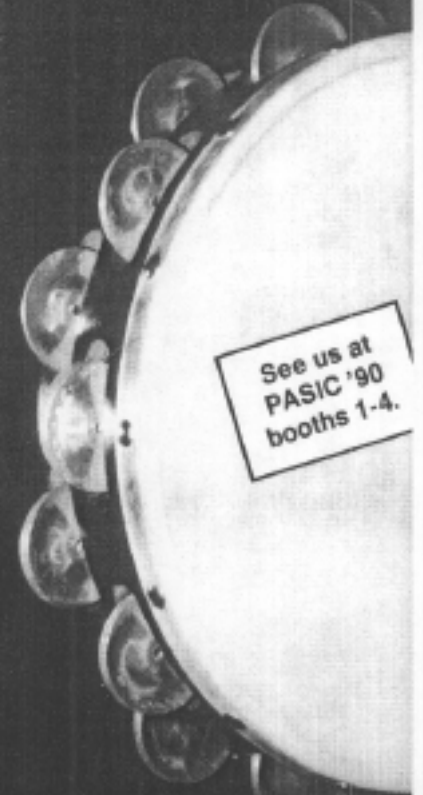
University of
Cincinnati
College-
Conservatory
of Music

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

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

For application information, contact:
W. Harold Lester, Assistant Dean
College-Conservatory of Music
Box PN
University of Cincinnati
Cincinnati, Ohio 45221-0603
(513) 556-5462, FAX (513) 556-0292

Double Your Impact



Now, a tambourine with a voice as full and rich as two: the Grover Tambourine—hand-crafted from the finest materials for quick response, wide dynamic range, power and projection.

And, our hand-hammered jingles, available in German Silver, Beryllium Copper or Phosphor Bronze, offer you the choice of three distinctive sounds.

Double your impact with an instrument capable of expressing your talents. Ask for the Grover Tambourine by name.

We don't just build your tambourine, we create it.

Available at selected dealers.

GROVER ENTERPRISES
29 Bigelow Street
Cambridge, MA 02139

NEWS

Chapter News and Membership News

Edited by John Baldwin

ONTARIO, CANADA Professional Percussionists

Following their exceptionally well-received concert in Glassboro, New Jersey and residency in Millersville, Pennsylvania, NEXUS returned home to Toronto to appear on a stellar program for the benefit of the York Centre for Refugee Studies at York University. Nexus member **Bob Becker** has just finished a residency at the University of Nebraska-Lincoln in the "Arts Are Basic!" pilot program for Arts in Education at the Lied Center, a forerunner for Nexus' visit there next January. Nexus has also been working towards the new Takemitsu concerto commissioned for Nexus and the Boston Symphony by Carnegie Hall to be premiered this fall. In particular **Robin Engelman** has been seeking two octave of Boo-bams, not an easy task! The group is looking for a new studio, too, as their rehearsal space of many years is now no longer available.

ARKANSAS Chapter News

James A. Strain presented a concert percussion clinic and recital for students and directors in the Hot Springs area hosted by the Lakeside High School Music Department. While in Arkansas, he served as an adjudicator for the Arkansas State University's Annual Percussion Ensemble Festival, hosted by Sheri Dees. After the festival he presented clinics on ensemble performance and interpretation, performing as a section percussionist, and performing a multipercussion solo. In April, he also appeared as guest xylophone soloist with the Memphis (Tennessee) State University Percussion Ensemble (under the direction of Frank Shaffer, Jr.) for the Music Teachers National Association's Annual Conference in Little Rock. While in Memphis, he performed at MSU and presented a clinic on the history of xylophone literature from 1860 to 1930 and demonstrated beginning improvisational styles for music of this period.

CALIFORNIA Chapter News

A master workshop for intermediate/advanced mallet students was presented by **Julie Spencer** for the Southern California PAS Chapter at California State University Northridge in late July.

COLORADO Chapter News

James A. Strain has been appointed Assistant Professor of Percussion and Theory at Fort Lewis College in Durango. He will also serve as timpanist and principal percussionist for the San Juan Symphony. During the 1988-89 academic year, Strain was in residence at the Eastman School of Music pursuing his Doctorate of Musical Arts in percussion performance and literature.

The Colorado 1990 Day of Percussion was hosted by **Terry Smith** at the University of Colorado College of Music in Boulder in mid-March. Clinics were presented by **Gary Barrier** (chord voicings for jazz vibes) and **Don Prorak** (steel drums and MIDD). The following percussion ensembles were featured in performance: Air Academy High School (**Mike Sherpa**, director), Montezuma-Cortez High School (**Rodney Rithaller**, director) Metropolitan State College (**Mark Foster**, director), and the University of Colorado at Boulder (**Terry Smith**, director). A percussion chamber music recital featured **Mike Nevin** and **Gray Barrier** playing vibes, marimba, and KAT mallet controller, and percussionist **Terry Vermillion** performing with tubist Gary Bratin. **John Aldridge** displayed his extensive collection of fine old snare drums, and **John Galm** exhibited his 1920's drumset and his Ghanian drums. Approximately 75 people were in attendance at the day's events.

IDAHO Chapter News

First Lieutenant **Steven Grimo** and Chief Master Sergeant **Randall Eyles** of The United States Air Force Band, Washington, D.C., conducted percussion clinics, classes and sessions with students at the University of Idaho in Moscow in January. The two percussionists were a part of the University's 13th Annual Bandfest. The event included performances by bands from Hermiston High School (Oregon), La Grande High School (Oregon), Kamiakin High School (Kennewick, Washington), Woodinville High School (Seattle, Washington), Mead High School and University High School (Spokane, Washington), Central Valley High School (Veradale, Washington) and Wenatchee High School (Washington). Each band's performance was critiqued by Grimo. The University of Idaho Wind Ensemble performed a concert which included a performance by Eyles of *Concertino for Marimba*. During their four-day stay, Eyles

and Grimo gave six clinics, five lessons, four rehearsals and two concerts. Topics covered included: Criteria for Self-Evaluation, Considerations for Score Study, Credentials for the Graduate, Control and Effective Discipline, Programming -- Repertoire vs. Literature, The Principal Percussionist -- Band Director's Best Friend, Cymbals, Tambourine, Triangle and Castanets, Composing and Arranging for Percussion, Ragtime and Novelty Xylophone Performance and The Percussionist's Pencil.

MASSACHUSETTS Chapter News

Berklee College of Music Percussion Instructor **Victor Mendoza** was invited to present percussion master classes at the Royal College of Music, Trinity College, the Royal Academy of Music and Guildhall in England this summer. This was Mendoza's second trip to England where his classes were enthusiastically received last year. In addition to his work in the classroom, Mendoza appeared onstage at the Bass Clef and the Bull's Head, two of London's most esteemed jazz venues. The Mexican-born vibes/marimba player and noted Latin-jazz specialist is a performer with widespread international appeal. A partial roster of artists with whom he has performed includes guitarist Egberto Gismonti, pianist Michel Camilo, trumpeter Claudio Roditi, and Saxophonist Paquito D'Rivera. The Popular, Japanese, Chapman Stick player Katsu spotlights Mendoza's mallet work on his latest album recorded for the King Records label of Japan. Mendoza has recorded two albums of his own compositions with the Victor Mendoza Latin Jazz Quintet. His second album, *If Only You Knew*, featuring Paquito D'Rivera and Claudio Roditi, will be released by the European Bellaphon/Optimism label. Earlier this spring Vic Firth Incorporated began marketing a vibes mallet designed by Mendoza for the Firth line of signature mallets. Mendoza pursued jazz studies at Berklee College of Music and currently serves as an instructor of Vibe and Latin-jazz ensembles in Berklee's Performance Department.

On Wednesday, March 21, over 90 students from the Berklee School of Music visited the factory of the Avedis Zildjian Company, and were then treated to a clinic by **Louie Bellson** and **Zack Danziger**. This second visit hosted by the Zildjian Company was organized by Berklee's Percussion Department and the group was accompanied by **Dean Anderson**, Chairman of the Percussion Department. The students were greeted by Armand Zildjian, after which they began an extensive tour of

Zildjian's facilities. They were shown all aspects of the process from the artisan nature of the hand-hammering used in making the "K. Zildjian" range to the sophistication of the computer hammer that shapes the sound of the "Z Series." The tour was followed by a luncheon and an afternoon clinic performance. During the afternoon clinic, Bellson was honored by Armand Zildjian and the Zildjian Company with a special award celebrating his over forty-year relationship with the company.

MICHIGAN Professional Percussionists

Yamaha Corporation of America, Band and Orchestral Division, has announced two key management promotions in its Marketing Department. **Christie Cierlak** was promoted from Percussion Product Specialist to Market Development Manager - Accessories. **David Via** was promoted from Percussion Product Specialist to Market Development Manager - Percussion. Cierlak is responsible for marketing all of Yamaha's growing lines of wind, percussion and orchestral string accessories. Via is responsible for overseeing the marketing of Yamaha's extensive lines of concert, marching and student percussion as well as percussion warranty control.

NEVADA Professional Percussionist

The **Las Vegas Marimba Quartet**, in conjunction with the Reed Whipple Cultural Center, Charleston Heights Arts Center, and a generous grant from the State of Nevada, produced a concert series which spanned March 1989 to July 1989 with the final concert being a Children's Concert Series combining both the Las Vegas Marimba Quartet and the Las Vegas Percussion Quartet programs. This was presented on consecutive Saturday afternoons to audiences consisting of children and adults alike. The concert was such a success, it has been scheduled for the 1990 season and a possible tour of Southern and Central Nevada. The Fall of 1989 had the Marimba Quartet continuing their own Kiddie Concert Series and returning to the Fashion Show Mall for National Hispanic week and later for five weeks from Thanksgiving to Christmas playing custom arrangements of carols as well as those of Tom Brown and Donald Miller. The highlight of the Christmas season for the LVMQ was an invitation by the executive producers of the NBC television show "CHEERS" to perform at the annual Christmas party. LVMQ traveled to Burbank, California, to the back lot of Paramount Studios where the set of "CHEERS" is located. An evening of entertainment was provided by LVMQ for the cast and crew of "CHEERS" along with other notable Hollywood stars. The program for the evening was to provide Christmas music during dinner and sing-along carols after dinner for the children, with Kirstie Alley directing.

The LVMQ began 1990 by traveling to Arizona to perform at Yavapai College in Prescott, Arizona. The concert was extremely well attended and future plans for an extensive tour of the Southwestern United States are currently underway. In February, the LVMQ was honored by a request from the Nevada State Council on the Arts to perform at the Governor's Arts Awards Banquet held at the Alexis Park Resort in Las Vegas. Prominent members of the arts community as well as Governor Bob Miller and members of his staff were in attendance. The LVMQ performed light favorites and music of Mexico and Guatemala as the guests arrived.

In other professional news, on Feb. 18, **Jack Cenna** appeared with the Serenata Chamber Orchestra under the direction of Maestro Rodolfo Fernandez in a performance of Lionel Nowak's *Concerto for Six Timpani and Orchestra* at the Flamingo Library Auditorium, which was simulcast live by KNPR to all of Las Vegas. Cenna is the founder of the LMQV and principal percussionist of the Las Vegas Symphony Orchestra.

NEW JERSEY Chapter News

Modern Drummer, a worldwide drumming magazine, has announced that **Joe Morello** and **Jonathan Mover** will highlight Festival Weekend '90. The event will be held for the fourth consecutive year on Saturday and Sunday, September 8-9 at the Memorial Auditorium at Montclair State College in Upper Montclair, New Jersey. Conceived in 1987, the Festival is a non-competitive way of drawing the drumming community together. Using a clinic/concert format in the intimate confines of the Memorial Auditorium allows audience members to view, listen to, learn from, and interact with eight different performers over the two-day period. Besides Morello and Mover, there will be three additional world-class drummers each day, performing their own unique brands of drumming/percussion. The Festival Weekend '90 will begin each day at 1:00 PM. Tickets may be ordered in advance via order forms available in the July, August and September issues of *Modern Drummer*. Interested parties may also order tickets by contacting the magazine offices: 201-239-4140. As a "aid to long-distance travelers, discount fares have been made available through Continental Airlines. For reservations, call Continental at 1-800-468-7022 (and give group I.D. # E29M47). For hotel accommodations at discount rates, contact MD's official travel agency, Travel Ventures, at 201/239-8900 (collect).

NEW MEXICO Chapter News

Craig C. Edwards has accepted the graduate

assistantship at the University of New Mexico, where he will study with Chris Shultis. Craig received his B.A. degree in percussion at Eastern Illinois University where he studied with Professor Johnny Lee Lane.

TENNESSEE Chapter News

The Lindenwood Studio of Percussion, under the direction of **Stan Head**, presented a "orchestral percussion clinic on Saturday, May 26, at the Lindenwood Christian Church. The featured clinician was **Christopher Devaney**, percussionist with the New Orleans Philharmonic. In his presentation, Chris covered snare drum, cymbals, tambourine, xylophone and bells. The use of a slide projector, tape and a folder of the excerpts used for all present made for a wonderful learning experience.

The Lindenwood Studio of Percussion, under the direction of **Stan Head**, presented its Spring Concert in the sanctuary of the Lindenwood Christian Church. Selections by Johannes Brahms, Warren Benson, Jo' Dutton and Vic Firth were performed. The featured work on the program was *Toccata* by Carlos Chavez.

TEXAS Chapter News

Marvin Sparks, Jr. has accepted the position of Director of Percussion Studies at the University of Houston. He will teach applied percussion, direct all percussion groups and teach the percussion methods class. Marvin received his B.M. in performance at the University of Illinois where he studied with Thomas Siwe. He recently received his Masters in performance at Eastern Illinois University, studying with Professor Johnny Lee Lane. Marvin is also on the staff with the United States Percussion Camp at Eastern each summer.

WEST VIRGINIA Chapter News

The first Southern West Virginia Day of Percussion was held recently at Concord College in Athens. **Jim Buyp** presented a drumset clinic on performance styles, and appeared as featured soloist on the evening concert with the Concord College Jazz Percussion Ensemble under the direction of **Doug Overmier**. Other ensembles appearing on the evening performance were Ohio University (**Guy Remonks**, director), West Virginia State College, West Virginia Tech (**Pat McCoy**, director) and the Preparatory Division Percussion Ensemble (**Joe Earls**, director). Door prizes and materials were furnished by Yamaha, Zildjian, Pro Mark, Remo and Selmer/Ludwig. Programs and other materials are available by contacting **Doug Overmier**, College Box 22, Concord College, Athens, West Virginia, 24712.

PASIC '90 Final Information

If you have not yet registered for PASIC '90 you have missed the deadline. Please plan to register in Philadelphia. Fees for PASIC '90 are as follows:

Registration	\$50
One Day Registration	\$20
Family Member Attending	\$20
Hall of Fame Banquet Ticket	\$25

PASIC '90 T-Shirts will be on sale at the registration area.

If you are flying to PASIC '90 there are three convenient modes of transportation to the Adam's Mark from the airport.

- 1) Rental Car
- 2) Taxi (approx \$25-30 one way)
- 3) Limelight Limo Service (\$7 one way when you identify yourself as a PASIC attendee at the Limelight counter near baggage claim.)

If you are driving to Philadelphia you may wish to become familiar with the map below. The Adam's Mark is located 7 miles from Center City and 12 miles from the airport via the Schuylkill Expressway (I-76) to City Avenue Exit. The hotel is at the intersection of City Avenue and Monument Road.



PROGRAMS OF PAS MEMBERSHIP

Compiled by Wilber England

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

ALABAMA

University of South Alabama

Senior Recital 5/17/90

Richard L. Byrd, Composer
Percussion Ensemble, John J. Papastefan, Conductor
Percussion Quintet No. 2 - Byrd - Manus.

Percussion Ensemble 5/25/90

John J. Papastefan, Director
Cleveland - Brand - Bramora
Zulu Welcome - Fink - Simrock
Aspen - Brand - Bramora
Contrary Rhythmic Ostinato - Hanson - MFP
Alegre Marchacho - Abel - Ludwig
Trinity I - LaRosa - MFP
Blues and Cakewalk - Missal - MFP
Encore in Jazz - Fink - Fischer

CALIFORNIA

University of California, Los Angeles

Percussion Ensemble 3/5/90

Mitchell Peters, Director
Nancy Roth, Violin Soloist
Two Movements for Mallets II - Steinhorst - OU Perc. Press
Concerto for Violin with Percussion Orchestra - Harrison - Peters
Rainbows - Gomez - Southern
Three Tangos - Griswold - Manus.
Doty Dimples - Green/Cahn - Cahn
Politico - Gauger - Gauger

CONNECTICUT

University of Connecticut

Faculty Showcase Concert 9/14/89

Rosemary Small, Percussion
The Carnival of the Animals - Saint-Saens - Manus.

Percussion Ensemble 11/15/89

Dr. Rosemary Small, Director
Ritmica No. 5 - Rolden - Southern
October Mountain - Hovhanness - Peters
Tocatta - Chavez - Mills Music
Entertainer Rag - Joplin/Moore - Permus
Streams - Benson - MCA Music
Perspectives - Walner - Southern

Percussion Ensemble 4/11/90

Dr. Rosemary Small, Director
Six Reflections - Frank - Boosey & Hawkes
Knock on Wood - Blank - MFP
Eight Solos for Four Timpani - Carter - AMP
Japanese Impressions - Chrono - Chrono
Pulse - Cowell - MFP
Recitative - Levitan - Studio 4
Concerto for Timpani and Percussion Ensemble - Beck - Kendor

Senior Recital 5/4/90

Kristin Lee Dailey, Percussion
Madrigals, Book I - Crumb - Manus.
Ombres de la Nuit - Horvit - Southern
Nyack - Friedman - Marimba Prod.
Carrousel - Friedman and Samuels - Marimba Prod.
Prelude No. 3 - Bach - U. of Miami Press
Invention No. 1 - Bach - U. of Miami Press
Concerto for Timpani and Percussion - Beck - Kendor

Recital 5/11/90

Brian Woodruff, Percussion
Recitative - Levitan - Studio 4
Adventures for One - Stern - MFP
Nyack - Friedman - Marimba Prod.
March, Canaries - Carter - AMP
Down Under - Hubbard - Manus.
Dedicated to You - Cahn/Chaplin - Manus.
Records-Me - Henderson - Manus.
Tunji (Toon-goo) - Coltrane - Manus.
This I Dig of You - Mobley - Manus.

FLORIDA

Barry University

Recital 4/19/90

Christopher Dubrowski, Percussion
Allemande - Kraft - Wolf-Mills Music
Double Tom Tom Solo - Goldenberg - Chappell and Co.
Suite for Flute and Jazz Piano - Bolling - Shattinger Inter. Music

ILLINOIS

Eastern Illinois University

Senior Recital 3/12/90

Dean Klinker, Percussion
Two Movements for Marimba - Tanaka - Ongaku
Three Pieces for Four Timpani - Carter - Assoc.
Six Allegro Duets for Percussion - Colgrass - Lawson & Gould
Buzsuzid - Stitz - CMP
Pavina for Unaccompanied Percussion - Cahn - Cahn
Rhythms for a Latin Hat - Klinker - Manus.

Senior Recital 3/17/90

Christi Campbell, Percussion
Danny Boy - trad./Feldman - Gwyn Pub.
Grand Fantasy for Marimba - Helble - Studio 4
Three By Four (for J.L. Lane) - Haberman
Six Allegro Duets for Percussion - Colgrass - Lawson & Gould
Bronze Veils for Trombone and Percussion - Larson - Manus.
Rhythm Song - Smeadbeck - CMP
Quintet for Clarinet and Strings, Op. 115 - Brahms/
Campbell - Manus.
Carlos You're Blowing My Mind - Wishful Thinking/
Campbell, Heinrichs - Manus.

Recital 4/6/90

Quint Campbell, Percussion
Jon Crabiel, Percussion
Manhattan After Dark - arr. Feldman - Gwyn
Three Episodes for Timpani - Beck - Meesdith
French Suite - Kraft - WWM
Astral Dance for Solo Marimba - Stout - Studio 4
Sonata for Three Unaccompanied Kettledrums - Jones - Peters
Piano Music - Cowell - Manus.
Michi - Abe - MFP
One Notch Higher - Mollenhof - Kendor

Recital 4/8/90

Jay Majemik, Percussion
Kevin Hesse, Percussion
Variations on the Westminster Clock Theme - Lalimer - Lalimer
Sea Refractions for Solo Marimba - Peters - Peters
Discourse for Solo Percussion - Goldenberg - Chappell
Tribal Serenade for Solo Timpani - Peters - Peters
Yellow After the Rain - Peters - Peters
Prelude from "English Suite" - Kraft - Award
Duo Miniature - Tanner - MFP

Recital 4/8/90

Steve Busck, Percussion
Tory Grim, Percussion
Statement for Timpani - Whaley - Kendor
Two Archaic Dances - Russell - Bourne
English Suite for Solo Percussion - Kraft - Award
Nomad for Solo Percussion - Gauger - Gauger
Sea Refractions for Solo Marimba - Peters - Peters
The Storm (Silence is Golden) - Peters - Peters

Senior Recital 4/5/90

Craig C. Edwards, Percussion
Conversation - Miyoshi - JFC
Canaries - Carter - Assoc.
Sonatina for Vibraphone - Stitz - CMP
Concerto, pour batterie et petit orchestre - Milhaud - Universal
Saturday's Child - Mollenhof - Kendor
Rainbow Ripples - Green/Eyles - Meredith

Graduate Recital 4/14/90

Scott Ney, Percussion

Prefludes for Marimba - Helble - Studio 4

Gambit for Solo Percussion and Tape - Duckworth - Media Press
Mourning Dove Sonnet for Vibraphone - Deane - CMP
Eight Pieces for Four Timpani - Carter - Assoc.
Cross - Corners - Green - Becker
Xylophonia - Green - Becker

Recital 4/21/90

Marvin Battle, Percussion
Kirk Boatman, Percussion
Sonata for Timpani - Beck - Boston
Third Handel Sonata - Handel/Musser/Campbell/Feldman - Adler
Four Pieces for Solo Marimba - Elster - Marimba Prod.
English Suite for Solo Percussion - Kraft - Award
Six Unaccompanied Solos for Snare Drum - Colgrass - Schirmer
Chorale in C Major - Bach/Sive - Manus.
Etude in B Major - Mussler - Studio 4
Saturday's Child - Mollenhof - Kendor

Percussion Ensemble, Marimba Bag Bands I and II, Latin Percussion Group, Percussion Methods Ensemble 4/26/90

Johnny Lee Lane, Director
Highlife - Faini - Belwin
Symphony No. 1 for Percussion - Chrono - Chrono
Mt. Fujiyama Suite - Christian - My Prod.
Blue Samba - Houff - Southern
Concerto for Timpani and Percussion Ensemble - Beck - Kendor
A Touch of Beethoven - Christian - My Prod.
Charleston Capers - Green/Becker - Becker
Rainbow Ripples - Green/Becker - Becker
Rajah - Green - Marimba Prod.
Keep Movin' - Green/Becker - Marimba Prod.
Triplets - Green/Becker - Becker
Good Times - Edwards and Rogers/Lane - Manus.
Off the Wall - Temperton/Lane - Manus.

Latin Percussion Group 5/2/90

Johnny Lee Lane, Director
Rumba - arr. Williams - Manus.
Son Montuno - arr. Lane - Manus.
Theme from Barbra - arr. Lane - Manus.
Good Times - arr. Lane - Manus.
Cherish - arr. Lane - Manus.
Off the Wall - arr. Lane - Manus.
Evil Ways - arr. Lane - Manus.
Private Dancer - arr. Lane - Manus.
Ladies Night - arr. Lane - Manus.

Senior Recital 5/3/90

Kevin Hart, Percussion
Eight Pieces for Four Timpani - Carter - Assoc.
Two Mexican Dances - Stout - Studio 4
Dane Weckl Contemporary Drummer + One - Weckl & Oliver - DCI Video
Rhythm Song - Smeadbeck - CMP
Sonatina for Vibraphone - Stitz - CMP
Jupiter, the bringer of jollity - Holst - Manus.

Honors Recital 5/6/90

Craig C. Edwards, Marimba
Conversation for Solo Marimba - Miyoshi - Manus.

MICHIGAN

Percussion Ensembles I and II 2/27/90

Brian Justison, Conductor
Cantualization - Schenstone - Southern
Rondo for Percussion - Davis - Barnhouse
Prelude and Allegro - Volt - Barnhouse
Clintonian Sketch - Spears - Southern
Chamber Piece for Percussion Quintet - Colgrass - MFP
Summer Mood - Dutton - Percussion Arts

Senior Recital 3/4/90

Rae Krause, Percussion
Album for the Young - Tchaikovsky/Stevens - Studio 4
French Suite - Kraft - WWM
Concerto for Marimba and Orchestra - Creston - Schirmer
Twilight Drive - Gottlieb - Manus.
Gotcha - Spyno Gyra - Manus.
New Match - Satrials - Manus.
Senegal Calling - Steps Ahead - Manus.

Recital 4/5/90

John Guthrie, Percussion

Suite Moderne for Marimba - Smith - Permua
Morris Dance - Kraft - WIM
Sonata for Percussion and Piano - Russell - MFP
R.D.H. - Gipson - Southern

Senior Recital 4/22/90

Charles Saravane, Percussion
Two Pieces for Marimba - Houff - Southern
Improvisation - March - Carter - Assoc.
Violin Concerto in A Minor - Bach - Leonard
Aja - Becker & Fagan - Mans.
Got a Match - Cona - Mans.
James - Metheny - Mans.
Island Magic - Weckl & Oliver - Mans.

Percussion Ensemble I 4/24/90

James Meyer, Conductor
String Quartet Op. 33 No. 3 - Haydn/Vincenz - Studio 4
Five Short Pieces - Miller - Ludwig
Suite for Keyboard Percussion - Slater - OU Perc. Press
On the Wood Pile - Brewer - Mans.
Powder Puff - Brewer - Mans.
Ogoun Badagri - Roue - Euro. Amer.

Northern Illinois University

Senior Recital

Scott Kovar, Percussion
Fantasia in A Major - Telemann - Kalmus
Water - Skoog - CMP
A Little Something - Alexis - Mans.
Vienna - Friedman - Belwin Mills
The Drum Also Waltzes - Roach - Mans.
Invisible Woman - Barber, Berg, Johnson - Mans.
Rumbo Jumbo - Ashby, Osterman - Mans.
Gettin' Up - Scott - Mans.
Breakout - Swing Out Sister - Mans.

Graduate Recital 10/12/89

James Walker, Marimba and Vibraphone
Rhythm Song - Smadock - Mallet Arts
Beach Street Years - Molenhof/Ealier - Kendor
Sonata No. 1 in G minor - Bach - Schirmer
Two Mexican dances - Stout - Studio 4
Chorale: Nun bitten wir den heiligen Geist - Bach - Holt,
Rinchart, Winston
Suite for Marimba - Hisinger - Percussion Arts

Senior Recital 10/24/89

Richard D. Rychel, Percussion
Tides - Rychel - Mans.
Monodiome - Taira - Editions Musicales Transatlantiques
Four Movements for Marimba - Barritt - Ludwig
Passion Dance - Tyner - Mans.
Oasis - O'Connell - Mans.

Percussion Ensemble 11/15/89

Robert Chappell, Rich Holly, Directors
Suite for Percussion - Kraft - Belwin
Vat Unser im Himmelreich - Haugland - Mans.
Heterophonie V o-Taira - Rideau
Paquizzati - Halfter - Presser
Mountain Dance - Crusin/Holly - Mans.

Senior Recital 11/29/89

Eric Montzka, Percussion
Chega de Saudade - Jobim - Mans.
Sound Action - Cobb - MFP
Marimba Spiritual - Miki - Mans.
Thrill Seekers - Johnson - Mans.
Belvia - Walton - Mans.
Another Left Lane Blues - Drake - Mans.

Recital 3/20/90

Kirk Cay, Percussion
Nora's Dancer - Holly - Mans.
Impromptu for Snare - Cay - Mans.
Sonata for Timpani - Holly - Mans.
Keep the Kick at Home - Cay - Mans.
Ragtime Robin - Green - Becker
Suite for Hardy-Gurdy - Susato - Mans.
Sources II - Burge - Tetra
Topic of Conversation - Ross - Mans.

Senior Recital 4/7/90

Eric Stassen, Percussion
Suite from "The Soldier's Tale" - Stravinsky - Kalmus
In Walked Bud - Monk - Mans.
Lonely Woman - Coleman - Mans.
Impressions - Coltrane - Mans.
Ju-Ju - Shorter - Mans.

Marimba Band, Steel Band 4/8/90

Rich Holly, G. Allan O'Connor, Cliff Alexis, Directors
My Heart Declares a Holiday - Brusford/Cay & Stassen -

Mans.

Senegal Calling - Marlet/Holly - Mans.
Dolly Dimples - Green/Cahn - Cahn
Girlfriends Medley - Becker - Becker
Spanish Waltz - Green/Becker - Becker
The Ragtime Robin - Green/Becker - Becker
Charleston Capers - Green/Becker - Becker
Lucky - Blue Boy/Headley - Mans.
Symphony No. 5 Op. 47 - Shostakovich/O'Connor - Mans.
The Iron Man - Kitchens/Alexis - Mans.
Miss You Like Crazy - Mosser, Coffin, Glass/Alexis - Mans.
Somebody - Baron/Alexis - Mans.

Senior Recital 4/11/90

Ken Kraftbeiler, Percussion
Rudimental Heights - Barrett - Permua
Morris Dance - Kraft - WIM
Concerto for Marimba - DeForte - Studio 4
Sonata for Two Pianos and Percussion - Bartok - Boosey &
Hawkes

Graduate Recital 4/13/90

James Walker, Percussion
Preludes for Vibraharp - DeGastyne - Mans.
Conversation - Miyoshi - Ongaku
Pieces for Four Timpani - Carter - AMP
Duetino concertante - Dahl - Braude
Ladies in Mercedes - Swallow - Mans.
Infant Eyes - Shorter - Mans.
Carroll - Hall - Mans.
Out of Pasture - Richeson/Stout - Mans.

Percussion Ensemble 4/16/90

Rich Holly and Brad Stirtz, Directors
Polyphonia - Cunningham - ACA
October Mountain - Hovhaness - Peters
Momentum - Kraft - Southern
Synchromisms No. 5 - Davidowski - Marks
Quiet! - MacBride - Smith

INDIANA

Ball State University

Indian Day of Percussion 4/7/90

Marimba/Percussion Ensemble
Ernie Mueller, Director
Overture to William Tell - Rossini/Hatch - Hatch
Xylophonia - Green/Becker - Becker
Arioso - Freeman/Neapass - Mans.
The Ice Cream Suite - Rag - Dauwalder - Permua
Rain - Green/Becker - Becker
Marimba Spiritual - Miki - Mans.

Butler University

Indiana Day of Percussion 4/7/90

Percussion Ensemble
John Hill, Director
Drum Ode - Leiman - Mans.
Gollhwogg's Cakewalk - Debussy/Wendesheim - Pro Perc.
Press
Fantasy On a Raga - Keizer - Kendor
Dance - Orl - Mans.
Ball - Gordon - MFP

Indiana State University

Indiana Day of Percussion 4/7/90

Steel and Percussion Ensembles
Doug Walter, Director
Variations on a Chamanian Theme - Levitan - Mans.
El Montano - Belco - Mans.
Sleep John B - Trad. - Mans.
Oyelo - Narell - Mans.
Polka from the Gayne Ballet - Shostakovich - Mans.
When Dreams Come True - Dicens/Hawkins - Mans.

Indiana University

Senior Recital 4/6/90

Phillip Banner, Percussion
Fragments of a Waiped Imagination - Schrum - MFP
Havantise, Op. 83 - Saint-Saens - Mans.
Adventures for One - Stern - MFP
Variations on Familiar Themes - Roberts - Flanel Pub.

Indiana Day of Percussion 4/7/90

Percussion Ensemble
William Roberts, Director
March for Timpani No. 1 - Burns - Mans.
Serenade - Lockwood - Music Press
Plateaux - Roberts - Mans.

Senior Recital 4/8/90

Stephen L. Bellars, Percussion
Portraits in Rhythm - Crono - Behwim
Three Pieces for Five Timpani - LaFave - Paradox Music
XI Plus One - Eiler - Southern
Suite for Flute and Jazz Piano - Boiling - Boiling
Sightseeing - Ferrante and Hoelip - Mans.

Percussion Ensemble 4/14/90

William Roberts, Director
The Burning House - Hovhaness - Peters
Spain - Cona - Mans.
Five Serenades - Lockwood - Music Press
Clave - Wacker - Mans.
Double Music - Caga/Harrison - Peters
Plateaux - Roberts - Mans.

Graduate Recital 4/22/90

Jonathan Wacker, Percussion
Sonata for Two Pianos and Percussion - Bartok - Boosey &
Hawkes
Dual Excursions - Walters - Mans.
Moods for Interaction - Lincoln - Studio 4

Vincennes University

Indiana Day of Percussion 4/7/90

Percussion Ensemble
Sharon S. Jackson, Director
A La Navajo - Peters - KSM Pub.
Gavotte from French Suite No. 5 - Bach/Schirmer -
Southern
Three Brothers - Colgrass - MFP
William Tell Overture Finale Excerpts - Rossini - Mans.
A Blast of Brass - Schirmer - Southern
Pieces of Eight - Peart/Collier - Mans.

LOUISIANA

Louisiana State University

Marimba Ensemble 3/19/90

Eric A. Chandler, Conductor
William Tell Overture - Rossini/Hatch - Hatch
Canzon Prima - Gabriel/Schaefer - Permua
Allegro from Octet Paris Op. 57 - Krommen/Chandler -
Ludwig
Marimba Capers - Caneva/Chandler - Mans.
Hunting Song - Mendelssohn/Tanner - MFP
Jolly Cavaliero - Froine/Cahn - Cahn
Adagio for Strings - Barber/Chandler - Mans.
Ragtime Robin - Green/Becker - Becker
Fluffy Ruffles - Green/Cahn - Cahn

MASSACHUSETTS

University of Massachusetts

Senior Recital 4/3/90

James Broadhurst, Percussion
Fantasy for Horn and Timpani - Hainsworth - Mans.
Two Pieces for Horn and Timpani - Hainsworth - Mans.
Agamemnon - Lovadova - Schirmer
Concerto for Marimba and Orchestra - Kurka - Weintraub

Percussion Ensemble and UMass Marimba, UMass Minuteman Marching Band Front Percussion Ensemble 4/ 18/90

Peter H. Tanner, Thom Hannan, James Ancona, Directors
Sonatina - Tull - Boosey & Hawkes
Streams - Benson - MCA
Patas - Cowell - MFP
Two Pictures - Sutcliffe - MFP
Jewel Jasper - Green/Becker - Becker
The Whistler - Green/Becker - Becker
Log Cabin Blues - Green/Becker - Becker
Cross Corners - Green/Becker - Becker
Rainbow Ripples - Green/Becker - Becker
"Wake Our Garden Grow" and overture (from Candide) -
Bernstein/Hannans - Mans.
La Negra - trad. Mexican/Cahn, Ancona - Mans.

Senior Honors Project 5/15/90

James Broadhurst, Arrangements for Marimba Ensemble
UMass Marimba, Peter Tanner, Director
Hark All Ye Lovely Saints Above - Weelkes - Mans.
Amor mi fa morire - Willaert - Mans.
Scherzo from Incidental Music to "A Midsummer Night's
Dream" - Mendelssohn-Bartholdy - Mans.
Niages gris - Liszt - Mans.
Scott Joplin's New Rag - Joplin - Mans.
The Call to be Simple - Copland - Mans.

Marimba Extravaganza 5/15/90
UMass Marimba II, III
Thomas P. Hannam, John P. Kelley, Directors
Allegro - Mozart/Tanner - Mans.
Konzert - Telemann - Barrenreiter
Andante - Tchaikovsky/Musser - Forster
La Campanita - Rodriguez/Jeanne - Permus
Prelude for Four Marimbas - Leonard
Adagio - Corelli/Fink - Studio 4

MICHIGAN

Aquinas College

Percussion Group 4/26/90
Rupert Kettle, Director
Tim Francek, Guest Soloist
Snare Drum for Camus - Collé - Mans.
Dancing - Kachley - Pine Valley Press
Pieces for Drum Quartet - Tenney - Kerby
The Weight of Light - William - Mans.
Blues for Max Roach - Kettle - Mans.
Ostinato Pianissimo - Cowell - Pesser

MINNESOTA

Concordia College

Tri-College Percussion Ensemble and Marimba Choir 4/1/90

(Concordia College, Moorhead State University, North Dakota State University)
David P. Eyer, Director
Balaban Holiday - Brand - Kendor
Paschal Danco - Gillingham - Mans.
Adagio from Symphony No. 3 - Saint-Saens/Cipson - OU Perc.
Highlife - Faini - Belwin
Amparito Roca - Teixido/Eyer - Mans.
Bajo Los Pinos - Ovalle/Tyler - Mans.
Marimba - Lara/Jeanne - Permus
Español Cari - Marguina/Jeanne - Permus
Back Talk - Brouer/Cipson - OU Perc.
Log Cabin Blues - Green/Becker - Becker
Suite for Solo Drum Set and Percussion Ensemble - Mancini - Kendor
El Cumbanchero - Hernandez/Faini - Peer International

Day of Percussion 3/31/90

Marimba Choir
Adagio from Symphony No. 3 - Saint Saens/Cipson - OU Perc.
Amparito Roca - Teixido/Moore
Bajo Los Pinos - Ovalle/Tyler - Mans.
Marimba - Lara/Jeanne - Mans.
Español Cari - Marguina/Jeanne - Permus
Back Talk - Brouer/Cipson - OU Perc.
Log Cabin Blues - Green/Becker - Becker

Day of Percussion 3/31/90

Tri-College Percussion Ensemble
Steve Houghton, Drummer
Balaban Holiday - Brand - Kendor
A La Samba - Peters - Peters
Suite for Solo Drumset and Percussion Ensemble - Mancini - Kendor
El Cumbanchero - Hernandez/Faini - Peer International

Tri-College Percussion Ensemble and Marimba Choir 12/11/89

David P. Eyer, Director
Tijuana Samba - Brand - Kendor
Bali - Gordon - MFP
Suite for Tambourine and Percussion Ensemble - Elias - Opus
Latino - Eyer - Ludwig
Strike Force - Brown - Kendor
A La Samba - Peters - Peters
Adagio - Barber - Mans.
Dance of the Comedians - Smetana/Musser - Forster
Greensleeves - arr. Peters - Drums Unlimited
Dance of the Sugar Plum Fairy - Tchaikovsky/Applebaum - Mans.
Sleigh Ride - Anderson/Applebaum - Mans.
Street Song - Orlé/Eyer - Mans.

Senior Recital 3/17/90

Cynthia Trout, Percussion
Etude Op. 10 No. 5 - Chopin/Raush - Mans.
Tune in C minor for Piano and Percussion - Pillin - WIM
Concerto for Marimba and Orchestra - Creston - Schirmer
Sonata No. 1 for Timpani and Piano - Clione - Clione
Journey Past the Unicorn for Vibraphone and Soprano -

Stamp - Permus
Grandma Ruby's Recipes - Lambert - Mans.
Back Talk - Brouer - OU Perc.

Recital 4/29/90

Lori Kiefer, Percussion
Michael Tucker, Percussion
Concerto pour batterie et petit orchestra - Milhaud - Universal
Two Movements for Marimba - Tanaka - Ongaku
Sonata for Timpani - Beck - Kendor
Sonata for Marimba and Piano - Tanner - Cole
Suite for Timpani - Mancini - Kendor
"Lois" from Songs for Vibes - Fink - Fink
Suite for Three Drumsets - Blas - Education Ideas

MacPhail Center for the Arts

Percussion Ensembles 3/16/90

Robert Adney & Paul Babcock, Directors
Encounter - O'Connor - Barnhouse
Popcorn - Kingsley/Kenney - Bourne
Dinner Music in a Boiler Factory - Barnett - Belwin Mills
Latin Ostinato - Faberman - Adler
Japanese Impression - Clione - Belwin
Así Te Sente - Hernandez - Oddo
El gusano - Lechuga - Oddo
Suite for Jazz Drums and Handclappers - Udow - ACA
Piano Phase - Reich - Universal
Gainsborough - Gaucher - Southern
Nola - Amis/Cahn - Cahn

Gala Percussion Ensemble Concert 3/18/90

Valley Middle School, MacPhail Center, Tri-College, College of St. Benedict/St. John's University, Apple Valley High School, U. of Wisconsin River Falls
Directors: David Miller, Robert Adney, David Eyer, Michael Holland, Herb Dick, J. Michael Roy
Valencian Dance - Brand - Kendor
Sabre Dance - Khachatourian/Moore - Permus
Japanese Impressions - Clione - Belwin Mills
Gainsborough - Gaucher - Southern
Log Cabin Blues - Green/Becker - Becker
Back Talk - Brouer/Cipson - OU Perc.
music for pieces of wood - Reich - Universal
La Polka De Mama, Regalito De Amor - DeLeon - Oddo
Chromatic Fox-Trot - Green/Becker - Becker
Uf den anger from "Carmina Burana" - Orlé/Dick - Mans.
El Cumbanchero - Hernandez/Faini - Belwin
Time Piece - Descalino - Mans.
Beales Medley - arr. Roy - Mans.

Percussion Ensemble 3/19/90

Robert Adney & Paul Babcock, Directors
Short Overture - Buggert - Cole
My Old Kentucky Home - arr. Musser - Deagan
Scherzo Without Instruments - Schindler - Southern
Conga Capas - Cole - Pro Art
Cannonium - Spears - Barnhouse
Parade for Solo Marimba and Percussion Ensemble - Jenny - Permus
Dichotomy - Clione - Belwin
Suite for Solo Drumset and Percussion Ensemble - Mancini - Kendor
El Cumbanchero - Hernandez/Faini - Belwin

MacRimba 5/24/90

Robert Adney, Paul Babcock, Barbara Jean Huestik, Randy Martens, Julie Olsen Schindl
Yes! We Have No Bananas - Silver/Cahn - Cahn
La Polka De Mama - DeLeon - Oddo
Regalito De Amor - DeLeon - Oddo
Chicken Reel - Daly/Cahn - Cahn
To A Wild Rose - arr. Musser - Deagan
Tarantella - Mendelssohn/Tanner - Studio 4
Polonaise Militaire - Chopin/Cahn - Cahn
Adagio from Symphony 94 - Haydn/Schaefer - Permus
The Ragtime Robin - Green/Becker - Becker
Caprice Valiant - Green/Becker
Xylophoria - Green/Witten - Southern
Calamity - Olson - Mans.
Sweet Surrender - Olsen - Mans.

St. Olaf College

Senior Recital 3/19/90

Peter Goodin, Percussion
Sentry Box, Holl on the Wabash, Downfall of Paris - arr. Fennel - Fisher
Hungarian Dance No. 5 - Brahms/Goodin - Mans.
The Galliglog Comedians - Kabelevsky - Chappell
Partita in C Major for Six Timpani - Druschetzky - Pawley
Eighteen Duos - Barlok/Kurz - Boney & Hawkes
Prelude to Cello Suite No. 1 in G Major - Bach - Schirmer
Andante to Violin Sonata No. 2 in A Minor - Bach -

Schirmer

Five Bagatelles - Peffer - Southern
Amazing Grace - Irad/Goodin - Mans.
Sweet - Ryberg & Goodin - Mans.

Percussion Spectacular 4/23/90

Percussion Ensembles from St. Olaf College and MacPhail Center

Robert Adney, Director
Cannonium - Spears - Barnhouse
Japanese Impressions - Clione - Clione
Suite for Solo Drumset - Mancini - Kendor
Clintonian Sketch - Spears - Barnhouse
Perspectives - Weiner - Southern
Discipline - Ciriocory/Just - Mans.
Blue Rondo alla Turc - Brubeck/Olsen - Mans.
Ceremonial Op. 103 - Creston - Schirmer
El Cumbanchero - Hernandez/Faini - Belwin

University of Minnesota

Graduate Recital 5/14/90

Joe Pulice
Hora Staccato - Dinicu/Helkeltz - Fischer
Ragtime Robin - Green - Meredith
Rios de los Incas - Fuentes/Johnson - Mans.
Four Pieces for Timpani - Bergamo - MFP
Looking Inside to See Out - Pulice - Mans.
Duet Suite - Corea - Mans.
Tornado - Markovich - Creative
Mountains of Cay - Pulice - Mans.
Old Age - Pulice - Mans.
Lasting Impressions - Pulice - Mans.
Those Worldly Blues - Pulice - Mans.

MISSISSIPPI

Delta State University

Mallet Ensemble 4/10/90

Douglas Wheeler, Conductor
Prelude - Leonard - Volkwein
Bacchanale - Hovhaness - Peters
Chorale "O Dearest Jesus, What Law Hast Thou Broken" - Bach - Mans.
Recuerdos de Alhambra - Tarraga/Vincent - Vincent
Chickadeewings - Perez - Oddo
Canon - Pachelbel/May - Mans.
Darkness on the Delta - arr. Moore/Kays - Mans.
La Negra - arr. Cahn - Cahn
Rock Talk - Brouer/Cipson - OU Perc.
Log Cabin Blues - Green/Becker - Cahn/Bejero - Rosales/Musser - Forster

Mississippi Gulf Coast Community College

Percussion Ensemble 4/24/90

Dr. Michael Gill, Conductor
Bayport Sketch - Spears - Barnhouse
African Sketches - Williams - Ludwig
Concerto Grosso Op. 3 No. 6 - Vivaldi/England - Pro Art
Teardrops - Peters - Peters
Three Brother - Colgrass - MFP
The Swords of Moda-Ling - Peters - Peters

University of Southern Mississippi

Percussion Ensemble 4/11/90

Sherman Hong, Conductor
Andy Sanders, Asst. Conductor
Contemplations - Thomas, Lucchesi, Keith - Mans.
Prelude XIII - Bach/Peters - Peters
Declarative Stanzas - Riley - Ludwig
Canon in D - Pachelbel/Faberman - Corteki
Partita for Percussion Orchestra - Gauger - Gauger

MISSOURI

University of Missouri - Columbia

Percussion Ensemble 4/8/90

Thomas M. Wubbshorst, Conductor
Prelude for Percussion - Miller - MFP
Suite for Sideman and Handclappers - McKenzie - Media Press
Gainsborough - Gaucher - Southern
Suite for Tambourine - Elias - Opus
Jazz Variants - Beck - Boston
Intrusions for Ten Percussion - Serry - Mans.

NEW JERSEY**Glassboro State College****Percussion Ensemble and Marimba Band 2/26/90****Dean Witten, Director**

Kotlak - Nishimura - Ongaku

Cicist for Keyboard Percussion - Snoeck - MFP

Symphony No. 3 in C minor "Adagio" - Saint-Saens/Gipson

- U. of Okla Press

Carzona - Slatar - U. of Oklahoma Press

Valse Brillante - Green/Becker - Becker

Rainbow Ripples - Green/Becker - Becker

Caprice Valant - Green/Becker - Becker

Senior Recital 3/31/90**Marni Valentine DeVito, Percussion**

Concertino for Marimba - Creston - Schirmer

City Song - Rossi - Manu.

Histoire Du Soldat - Stravinsky - Kalmus

Percussion Ensemble 4/16/90**Dean Witten, Director**

Home-War-Home - Hoffnagle - Manu.

Los Dioses Aztecos - Reed - Cole

Toccata for Marimba and Percussion Ensemble - Kelly - ACA

Dancing - Kachley - Pine Valley Press

Samba Macabre - Saint-Saens/Breuer - Southern

Senior Recital 4/29/90**Daniel G. Sooy, Percussion**

Gebrauchsmusik for Dance - Margolis - Hama

Reclatave from Eight Pieces for Four Timpani - Carter - Assoc.

Valse Brillante - Green/Becker - Becker

Toccata for Marimba and Percussion Ensemble - Kelly - ACA

Solo No. 1 for Conga and Drumset - Ganduglia, Ltzama - Manu.

NEW YORK**Eastman School of Music - University of Rochester****Percussion Ensemble 2/13/90****John Beck, Conductor****Levitt Bellon, Soloist**

Jazz Variants - Beck - Boston

Concerto for Drumset and Percussion Ensemble - Beck - Kendor

Concerto for Percussion and Concert Band - Childs - Manu.

Chamber Percussion Ensemble 2/15/90**Peter Coutsouridis and Daniel Floris, Conductors**

Rock Etude No. 7 - Douglas and Udow - MFP

Crystals - Molinoux - Hama

Running - The Last Soetir - Strain - Manu.

Tres Estudios para Percussao - Lacerda - Paul Price

Rain Music - Baker - Manu.

Ceremonial - Creston - Schirmer

Graduate Recital 3/28/90**Daniel Floris, Percussion**

The Wonderful Widow of Eighteen Springs - Cage - Peters

Socra from Eight Pieces for Four Timpani - Carter - Assoc.

Duo for Euphonium and Percussion - Barber - Ludwig

Composed Improvisation for Snare Drum - Cage - Smith

Tone III - Miyoshi - Ongaku

Recital 3/28/90**Daniel Calton, Percussion**

Raspberries - Boone - Edition Salabert

Concerto for Marimba and Orchestra - Basta - MFP

Therapy for Multipercussion - Sory - Studio 4

Dill Pickles - Johnson - Cahn

The Humming Bird - Green - Cahn

Valse Brillante - Green - Cahn

Xylophonia - Green - Cahn

Graduate Recital 3/28/90**Peter Coutsouridis, Percussion**

Orion M. 42 - Brindie - Peters

Two Movements for Marimba - Tanaka - Ongaku

Three Episodes for Timpani - Beck - Kendor

Concerto for Mallet Instruments - Lepak - Windsor Pub.

Contemporary Percussion 3/25/90**John Beck, Conductor**

Three Dance Sketches - Husa - Assoc.

Music for Voice, Percussion and Piano - Witt - Manu.

Arcane Textures - Hartenstein - Manu.

Doll's House Story - Marfa - Editio Musica Budapest

Recital 4/5/90**Robert McEwan, Percussion**

Prelude and Rondo on themes by Richard Hochstetler -

Albani - Manu.

Pendant - Heider - Moeck

Firewing (The Flame and the Moth) - Wolcher - Manu.

Five Scenes from the Snow Country - Henze - Schott

Forever and Sunnelli - Cage - Peters

NAZARETH COLLEGE OF ROCHESTER**Faculty Recital 3/4/90****Kristen Shiner, Marimba and Vibraphone**

Dream of the Cherry Blossoms - Abe - Zimmermann

Meditation for Marimba and Organ - Creston - Schirmer

Concerto in d minor for Two Violins and Piano - Bach - Peters

In A Sentimental Mood - Ellington - Fake Book

Ferdido - Tizol - Fake Book

On the Dying Wind of the Boogie - hewShiner - Manu.

Senior Recital 3/24/90**Roger C. DeBell, Percussion**

Frogs - Abe - Studio 4

Sonata for Timpani - Beck - Kendor

Variations for Flute and Percussion - Lambert -MFP

Suite for Xylophone and Orchestra - Cary - Galaxy

Percussion Ensemble 4/17/90**Kristen Shiner, Conductor**

The Gentle Metal Monster - Schirmer - Southern

Sea Refractions - Peters - Peters

Mean to Me - Turk & Ahlen/Standberg - Fake Book

French Suite - Kraft - WIM

The Old Woman - Johnson - Southern

Gainsborough - Gauger - Southern

NORTH CAROLINA**East Carolina University****Senior Recital 2/12/90****Dwight D. Lawing, Percussion**

Sonata for Marimba and Piano - Iannar - Cole

Trilogy for Vibraphone - Huegen - CMP

Cortege - Grimo - Southern

La cathedrale engloutie - Debussy/Lawing - Manu.

Senior Recital 3/20/90**Russell Sledge, Percussion**

Two Movements for Marimba - Tanaka - Ongaku

4 Verses for Timpani - Houllif - Paul Price

Nara - Cahn - Cahn

Barbados - Johnson - Manu.

Percussion Ensemble 3/31/90**Mark Ford, Director**

Portico for Percussion Orchestra - Gauger - Gauger

Head Talk - Ford - Manu.

First Circle - Metheny/King - Manu.

Recital 4/6/90**Rodney Ward Howard, Percussion**

My Lady White - Mullanica - Marimba prod.

Wave Motion - Moltenhof - Kendor

Sonata No. 1 - Clone - Clone

Forever 6 - Bridges/Sledge/Howard - Manu.

Percussion Ensemble 4/9/90**Mark Ford, Director**

Portico for Percussion Orchestra - Gauger - Gauger

Two Movements for Marimba - Tanaka - Ongaku

Head Talk - Ford - Manu.

First Circle - Metheny/King - Manu.

Recital 4/18/90**Jim Carey, Vibraphone**

Funk Tune #2 - Carey - Manu.

Beautiful Love - Young - Manu.

Yesterday - Lennon/McCartney - Manu.

La Fiesta - Corea - Manu.

Bye Bye Blackbird - standard - Manu.

Absconding Thought - Carey - Pemas

W. B. F. - Carey - Manu.

Symphony Orchestra 4/22/90**Robert Hause, Conductor****Christopher Holliday, Percussion**

Concerto for Percussion and Small Orchestra - Milhaud -

Universal

Percussion Players 4/23/90

Directors: Harold Jones, Jim Carey, Tony Cox

Sabre Dance - Khachaturian/Hoore - Pemas

Theme from "New York, New York" - Ibb/Faini - Belwin

El Camanchero - Hernandez/Faini - Belwin

Etude Op. 6 No. 10 - Mauer - Studio 4

Yellow After the Rain - Peters - Peters

Uhuru - Fraznar - Kendor

French Suite - Kraft - New Music West

North Carolina School of the Arts - University of North Carolina**Percussion Ensemble 5/16/90****J. Maste Johnson, Director**

What? - Raaschberg - Try Pub.

Gainsborough - Gauger - Southern

Symphony No. 2 for Percussion - Clone - Belwin

Five Short Pieces - Miller - Ludwig

Western Carolina University**Faculty Recital 10/8/89****Marie Gaetano, Percussion**

Time for Marimba - Miki - Ongaku

Three Interludes for Soprano and Vibraphone - Steiner -

See/Saw

Kandinsky Variations - Kraft - New Music West

Concertino for Xylophone - Hayasumi - Peters

Mourning Dove Sonnet for Solo Vibraphone - Deane -

CMP

Recital 10/19/89**Anthony Higdon, Percussion**

Selections from Inspirations Diabolique - Tagawa - WIM

Percussion Ensemble 10/31/89**Marie Gaetano, Director**

Three Episodes - O'Reilly - Schirmer

Prelude for Percussion - Miller - MFP

Canticle No. 1 - Harrison - MFP

Allegro from Quartet in C - Mozart/Gaetano - Pemas

Rondo from Quartet in B flat - Mozart/Gaetano - Pemas

Bethena - Joplin/Gaetano - Manu.

Recital 11/1/89**Anthony Higdon, Percussion**

Pas de deux - Russell - MFP

Recital 11/28/89**Percussion ensemble****Marie Gaetano, Director**

Jesu, Joy of Man's Desiring - Bach/Gaetano - Manu.

Recital 3/22/90**Shannon Kerr, Percussion**

Selections from Inspirations Diabolique - Tagawa - WIM

Recital 3/20/90**Anthony Higdon, Marimba****Shannon Kerr, Percussion**

Concerto for Marimba - Creston - Schirmer

Selections from Inspirations Diabolique - Tagawa - WIM

Percussion ensemble 3/27/90**Marie Gaetano, Director**

Assumption and Proposal - Novotny - Smith

Toccata - Chavez - Belwin Mills

Gainsborough - Gauger - Southern

Rondo from String Quartet Op. 33 No. 1 - Haydn/Vincenz -

Studio 4

Fugue in C Major - Bach/Gaetano - Manu.

Comedians Gallop - Kabanov/Peters - Peters

Faculty Recital 4/3/90**Marie Gaetano, Marimba**

Two Movements for Marimba - Tanaka - Ongaku

NORTH DAKOTA**Lake Agassiz****Lake Agassiz Concert Band 5/20/90****Dr. David Eyles, Marimba**

Concertino for Marimba - DePonte - Studio 4

OHIO**Kent State University****Percussion Ensemble 11/2/89****Michael J. Buritt, Director**

Cross Corners - Green - Becker

Valse Brillante - Green - Becker

Hall Mary - Kreutz - CMP

Chamber Piece for Percussion Quintet - Colgrass - MFP
Dance Music - McCarthy - Manu.
Bourne - Bach/Clelland - Studio 4
Ionisation - Varèse - Boosey & Hawkes
The Whole Toy Laid Down - Hollinden - Manu.

Faculty Recital 11/20/89

Michael Burritt, Percussion and Marimba
The Magus - Wiley - Manu.
"scraps of echoes . . ." - Welsh - Smith
Reclatve - Bergano - MFP
Finale - Bergano - MFP
Wanderings - Buritt - Manu.
Rimbasty - McCarthy - Manu.

Senior Recital 11/24/89

Thomas Deastlov, Marimba and Vibraphone
Variation on Lost Love - Maslania - Marimba Prod.
Sunlight Dialogues - Barnes - Southern
Sonata No. 1 in G minor - Bach - Schimer
What a Night! - Deastlov - Manu.

Senior Recital 1/25/90

David W. Feyler, Percussion
Inspiration Diabolique - Tagaga - WIM
Lydia - Glascock - Marimba Prod.
Melodia Nesa - DiPietro - AM Pub.
Mirror from Another - Friedman - Belwin Mills

Graduate Recital 3/22/90

David Gilbert, Percussion
Chronaxie - Arcuri - Canadian Music Center
Suite for Flute and Marimba - Wilder - Margun
Wind in the Bamboo Grove - Abe - Schott
Memories of the Seashore - Abe - Schott
The Whole Toy Laid Down - Hollinden - Manu.

Recital 4/5/90

Frederick J. Selvaggio, Percussion
Sonata No. 3 for Violin in E Major - Bach - Schimer
Canaries/Nota Perpetuo - Carter - AMP
Just Seven For Drum - Bran - Smith
Michi - Abe - MFP
Molotove Cocktail - Selvaggio - Manu.

Recital 4/6/90

David M. Bondy, Marimba, Percussion, Piano
Prelude in G Major - Mussler - Studio 4
English Suite - Kraft - New Music West
Ragtime Robin - Green - Meredith
Water and Fire - Skoog - CMP

Senior Recital 4/13/90

Thomas Deastlov, Percussion
Suite for Solo Vibraphone - LePak - Windsor
Wave Motion - Molenhof - Kendor
Two Mexican Dances - Stout - Studio 4
Creation and Metamorphosis - Deastlov - Manu.
Evolutions - Monroe - Manu.
Rhythm Song - Smadbeck - CMP

Recital 4/14/90

Timothy Lapham, Percussion
Raga No. 1 - Cahn - Wimbleton
Sonata Brevis - Heble - Studio 4
Midnight Star - Griggsman - Belwin Mills
Variations of Japanese Children's Songs - Abe - Schott
"scraps of echoes . . ." - Welsh - Smith
Sticks of Eloquence - Buritt - Ludwig

Percussion Ensemble 4/19/90

Michael Burritt, Director
Sherril Barbick, Guest Conductor
The Whole Toy Laid Down - Hollinden - Manu.
Suite for Percussion - Kraft - New Music West
The Swords of Moda-Ling - Peters - Peters
Diabolic Variations - Heble - OU pub.
Dona Lee - Parker - Manu.
Aby Road Medley - Lennon/McCartney/Stitz - Manu.
The Black Page - Zappa - Manu.

Recital 4/28/90

Kristen Tall, Percussion
French Suite - Kraft - New Music West
Sonata for Timpani - Beck - Kendor
Sonata No. 1 in G minor - Bach - Schimer

Graduate Recital 5/5/90

Sherril D. Barbick, Percussion
Four Movements for Marimba - Burritt - Ludwig
Sonata No. 1 in A minor - Bach - Schimer
Sources II - Burge - Broadie
Dream of the Cherry Blossoms - Abe - Zimmerman

Oberlin College Conservatory of Music

Percussion Group 4/16/89

Michael Rosen, Conductor
Raspberries - Boone - Salabert
Campanella - Rudzinski - Cont. Polish Music
Percussion Quartet - Foss - Fischer
Woodwork - Bach - Manu.
Credo in US - Cage - Peters
Tapestry - Ishihara - JFC

Percussion Group 4/27/90

Michael Rosen, Director
Circle Sonata - Holmes - Manu.
Galerie - Heider - Moeck
First Construction (In Metal) - Cage - Peters
Intentions - Movshoy - Manu.
Five Dream Sequences - Ross - Manu.
LEX - Dougherty - Manu.

Recital 5/2/90

Carol Nelson, Percussion
Time for Marimba - Miki - Ongaku
Memories of the Seashore - Abe - Schott
That Time of Year - Pirmu - Manu.

Senior Recital 5/5/90

Evan Haase, Percussion
Variations on Japanese Children's Songs - Abe - Schott
Rhythm's New Idea - Haase - Manu.
Time Cycle - Foss - Fischer

Ohio University

Percussion Ensemble 2/27/90

Gary A. Remonko, Director
Canticle No. 1 - Harrison - MFP
Perfectly Frank - Malibab/Levitan - Levitan
Portico for Percussion Orchestra - Gauger - Gauger

Graduate Recital 3/8/90

Thomas W. Shriver, Percussion
Michi - Abe - MFP
Double Crossings - Bazelon - Boosey & Hawkes
Concertino for Marimba - Creston - Schimer
Eight Pieces for Four Timpani - Carter - AMP
Three Miniatures for Percussion and Orchestra - Kraft - Mills
Folk Music - Molenhof - Belwin Mills
Rainbow Ripples - Green - Meredith

The Ohio State University

Percussion Ensemble 11/19/89

James L. Moore, Director
Prelude and Allegro - Volz - Bourne
Three Brothers - Colgrass - MFP
Los Dioses AZTECAS - Reed - Cole
Percussion Quartet No. 1 - Brand - Braxton
Chief Judge - Collins - Creative
Daybreak for Marimba Ensemble - Stamp - Permus
The Can-Can from Orpheus - Offenbach/Jeanse - Permus

Recital 11/29/90

John Michael Runyag, Percussion
Jedi Suite for Snare Drum - Ukena - Southern
Sonata for Marimba and Piano - Tanner - Cole
Four Verses for Timpani - Houff - MFP
Etude Op. 6 No. 9 - Mussler - Alford

Day of Percussion 1/13/90

Percussion and Marimba Ensembles
James L. Moore, Director
Prelude and Allegro - Volz - Bamhouse
Three Brothers - Colgrass - MFP
Schizoid II - Moore - Ludwig
Sonata for Xylophone - Pitfield - Peters
Agnus Dei - Palestrina - Permus
Brandenburg Concerto #2 - Bach - Permus
Eine Kleine Nachtmusik - Mozart - Permus
Can Can - Offenbach - Permus

Percussion Ensemble 2/20/90

James L. Moore, Director
El Cumbanchero - Hernandez/Faini - Belwin
Agnus Dei - Palestrina/Moore - Permus
Brandenburg Concerto No. 2 - Bach/Schaefer - Permus
Suite 275 for Percussion Quartet - Sivils - Manu.
Sompur FI - Sowash - Manu.
The William Tell Overture - Rossini/Houff - Kendor

Percussion Ensemble 5/6/90

James L. Moore, Director
Ritmica No. 6 - Rodan - Southern
Underdog Rag - Richards - Richards

A New Spoken Fugue - Metz - MENC Journal
Xylophonia - Green - Southern
Londonderry Air - trad./Peters - Drums Unlimited
Ku-Ka-Ilimoku - Rouse - Helicon

University of Akron

Recital 4/8/90

Richard E. Mauerer, Percussion
Seven Quiet Studies - Chablis - Smith
Aria for Two Sopranos and Vibraphone - Drew - Manu.
Tropical Winds - Moses - Ludwig
Water and Fire for Marimba - Skoog - CMP
Dinner at Sue's - Arbuckle - Manu.
Third Construction - Cage - Peters

Percussion Ensemble 4/24/90

Larry Snider, Director
Dance Music - McCarthy - Manu.
Concerto for Violin with Percussion Orchestra - Harrison - Peters
Musik im Bauch - Stockhausen - Stockhausen

Chamber Orchestra 5/4/90

Concerto Competition
Kelly Lucas, Marimba
Concerto for Marimba and Orchestra - Ptaszynska - Presser

PENNSYLVANIA

Indiana University of Pennsylvania

Percussion Ensemble 3/6/90

Gary J. Olmstead, Conductor
Celebration and Chosale - DePonto - MFP
Six Bagatelles - Leonard - Leonard
Fandora for Tambourines - Allieri - MFP
Adagio - Risch/Jeanne - Permus
Prelude and Dance - Le Presti - MFP
Danse Macabre - Saint-Saens/Vincent - Rayburn Music
Highlife - Faini - Belwin
El Cumbanchero - Hernandez/Faini - Peer International

Recital 4/1/90

Gregory Hart Allico, Percussion
Three Movements for Solo Timpani - Stepler - Manu.
Variations for Flute, Piccolo and Percussion - Lambert - MFP
Rhythm Song - Smadbeck - CMP
Mexican Dance No. 1 - Stout - Studio 4
Nola - Arndt/Green - Cahn

Recital 4/2/90

David Geckle, Percussion
Sonata for Marimba and Piano - Tanner - Cole
A Chance Encounter - Ebeling - Manu.
Crystal Silence - Cona - Real Book
Hippo Leaf Rag - Joplin - Permus
Violin Sonata in G minor - Bach - Schimer
Ballad for the Dance - Goodman - Manu.
The Final Etude - Friedman - Berkshire Press
Senior Mouse - Cona - Real Book

Recital 4/28/90

Al. Andrew Bernekemper, Percussion
Solo Dialogue for Four Timpani and Three Tom-Toms - Leonard/Yolwehn
Suite for Marimba - Fissinger - Perc. Arts
Morris Dance - Kraft - WIM
Robby the Tiger - Molenhof - Kendor
Mayflower - Molenhof - Kendor
Log Cabin Blues - Gross/Becker - Meredith

Recital 4/29/90

Brian A. Tychnicki, Percussion
Frog - Abe - Studio 4
Sonata for Timpani - Beck - Boston
Grave from Sonata in A minor - Bach - Schimer
Triplets - Green - Meredith
Rhythm Song - Smadbeck - Mallet Arts
Daydream - Ellington/Rhodes - Manu.
Scherzo Caprice - Maser - Studio 4
At Home in My Heart - Molenhof - Kendor

Recital 5/1/90

Patrick C. Mulgrew, Percussion
Two Part Inventions: C Major, A minor, F major - Bach - Presser
Concert Duet for Flute and Vibes - Houff - Studio 4
Ubique - Leonard - Leonard
Prelude in E minor - Chopin - Schimer
Poems - Smith - Somers Music
Canonies for Trumpet and Percussion - Blank - MFP

Recitals 5/6/90

Pauline Pui-Ling Cheng, Percussion
 Yellow After the Rain - Peters - Peters
 Carillon - Gibson - Studio 4
 Suite Mexicana - Larson - Southern
 The Love of L'Histoire - DeLancey - Peters
 The True Lover's Farewell - Gwin - Southern
 Tambourin Chinois - Kriesler - Fischer
 Xylophone Rag - Booth/Lamater - Rubank
 Xylophonia - Green/Witten - Southern

Percussion Ensemble 5/8/90

Gary J. Olmstead, Director
Featuring student conductors
 Overture for Percussion - Beck - Kendor
 Three Asiatic Dances - Frock - Southern
 American Patrol - Neachan/Houliif - Kendor
 Prelude for Four Marimbas - Leonard - Volkswin
 Chamberpiece for Percussion Quintet - Colgrass - MFP
 Insignia - Nurs - Mans.
 Meditation - Gray - Mans.
 Fanfare for Percussion - Helm - MFP
 Legend - Kreuz - Perc. Arts
 La Fille aux Cheveux de Lin - Debussy/Barton - Permuss
 A Flight of Virtuosity for Six Hand Clappers - Steirke - Hamar

SOUTH CAROLINA**Winthrop College****Percussion Ensemble 4/5/90**

B. Michael Williams, Director
 Crescendo - Lepak - Windsor
 Marcha alla Turca - Mozart - Peters
 Quartet Op. 18 No. 1 - Beethoven - Permuss
 Scherzo from Symphony No. 4 - Tchaikovsky - Peters
 Polka from "The Golden Age" - Shostakovich - Peters
 Prelude and Dance - LoPresti - MFP
 Chamber Music IV - Suderburg - Presser
 African Welcome Piece - Udew - U. of Miami

Faculty Recital 4/12/90

B. Michael Williams, Percussion
 Two Movements for Marimba - Tanaka - Ongaku
 Illuminations - Coolidge - Kendor
 Duetino Concertante - Dahl - Tetra
 Trio - Cage - Peters
 Forever and Sunspot - Cage - Peters
 The Wonderful Widow of Eighteen Springs - Cage - Peters
 A Flower - Cage - Peters
 Child of Tree - Cage - Peters

TENNESSEE**Memphis - Lindenwood Studio of Percussion****Resident Artist Recital 5/28/90**

Stan Head, Director
 Toccata - Chavez - Behwin
 Wondrous Cool, Thou Woodland Quiet - Brahms/Neyman - Mans.
 Rondino - Benson - Marks Music
 Summer Mood - Dutton - Perc. Arts
 Encore in jazz 0 Firth - Fischer

University of Tennessee**Recital 3/12/89**

Mark O'Kain, Percussion
 Concerto for Percussion and Small Orchestra - Milhaud - Universal
 Parita in C for 6 Timpani and Orchestra - Drachetsov/Powley - Mans.
 Two Movements for Marimba - Tanaka - Ongaku
 Divertimento for Marimba and Alto Saxophone - Yuyama - Ongaku
 Composites for Marimba and Bassoon - Witten - Southern
 Blues for Gilbert - Glenworth - Zimmerman
 Duet for Keyboards and Percussion - Serry - Studio 4

Senior Recital 3/28/90

Mark O'Kain, Percussion
 Variations on Lost Love - Maslanka - Marimba Prod.
 Ich Bin Dem Wickel Abhanden Gekommen - Mahler/Wiederheim - Pho Perc. Press
 Within the Vortex - Wiley - Mans.
 Deus for Two Marimbas - Wheatley - Studio 4
 Fluffy Ruffles - Green/Cahn - Cahn

Recital 4/18/90

Mark O'Kain and West Palmer, Percussionists

Music for a Summer Evening (Makrokosmos III) - Crumb - Peters

TEXAS**Midwestern State University****Band Department Faculty Recital 4/13/89**

Alan Black, Marimba and Xylophone
 Divisions for Flute and Marimba - Tanner - MFP
 Xylophonia - Green - Leedy

Percussion Ensemble 4/27/89

Alan Black, Director
 Russian Percussion - Statesbery - Branora
 Foursome - Black - Mans.
 Nails - Rago - Crone
 Taking a Chance: The Dove - Reynolds - Mans.
 Sabre Dance - Khachatryan/Moore - Permuss

Senior Recital 3/1/90

R. Byron Alsop, Percussion
 Etude for Wooden Idiophones - Schiastine - Creative
 Monograph IV - Gipson - Studio 4
 Sonata for Timpani - Beck - Boston
 Etude for Latin-American Instruments - Schiastine - Creative
 Tambourin Chinois - Kriesler - Charles Foley
 Spanish Dance - Davis - Creative
 The Whistler - Green - Meredith
 Xylophone Rag - Booth/Henry - Mans.
 Fancy That - Davis - Creative
 Jazz Variants - Beck - Boston

Recital 3/21/90

Percussion Ensemble, Duncan Tilford, Byron Alsop, Alan Black, John Spelce
 Nonet - McKenzie - MFP
 Cymbalium - Delp - Berkshire Press
 Polonaise and Allegro - Mozart - Meredith
 Duet - Khachatryan - Meredith
 20 Downs - Burns - Behwin
 Etude 1 - Firth - Fischer

Faculty Showcase 4/1/90

Alan Black, Xylophone
 The Recital Piece - Cahn - Cahn

Ragtime Ensemble 4/17/90

Alan Black, Byron Alsop, Rebel Sanders, Angie Woodrife, John Spelce, Stephanie Beaver
 Xylophone Rag - Booth/Henry - Mans.
 Fluffy Ruffles - Green/Cahn - Cahn
 Doty Dimples - Green, Arden/Cahn - Cahn

Percussion Ensemble 4/24/90

Alan Black, Director
 Jazz Variants - Beck - Boston
 Conversations - Likens - Southern
 Mysterious Horse Before the Gate - Hovhaness - Peters
 Quartet for Paper Bags - Spivak - Lang
 Xylophone Rag - Booth/Henry - Mans.
 Fluffy Ruffles - Green/Cahn - Cahn
 Doty Dimples - Green, Arden/Cahn - Cahn
 Fancy That - Davis - Creative
 Three Brothers - Colgrass - MFP
 Encore in jazz - Firth - Fischer

Sam Houston State University**Recital 4/9/90**

James Delnik, Percussion
 Festival - Briggs - Dorn
 Demo Model - Johnson - Mans.
 Encounters IX for Saxophone and Percussion - Kraft - New Music West
 Colloquy for Alto Saxophone and Percussion - Tull - Boosey & Hawkes
 I'm Thinking About It - Mason - Mans.
 Lines and Luxy - Guaraldi/Benoit - Mans.

Texas A & I University**Percussion Ensemble 4/19/90**

John R. Fluman, Director
 Overture for Percussion - Beck - Kendor
 Suite for Keyboard Percussion - Slater - OU Perc. Press
 Streams - Benson - MCA
 Concerto for Timpani and Percussion Ensemble - Beck - Kendor
 La Bomba - arr. Cahn - Cahn
 Blue Tid Bit - Breuer - OUPP
 Backslacking - arr. Costello - Mans.

Senior Recital 4/22/90

Jeri Chartier and Adan Rosa III, Percussion
 Sonata for Vibraphone - Stritz - CMP
 Concerto for Timpani and Percussion Ensemble - Beck - Kendor
 Carousel - Elster - Mans.
 In Troubadour Style - Elster - Mans.
 A Dance - Elster - Mans.
 Monograph IV - Gipson - Studio 4
 Fireworks - O'Reilly - Schirmer
 Concerto for Percussion - Milhaud - Universal
 Trilogy for Vibraphone - Hungen - CMP
 Backslacking - Costello - Mans.

VIRGINIA**Virginia Commonwealth University****Convocation 9/26/89**

Greg Giannacoli, James Bartelt, Andy Harroberger, Percussion
 Fantasy on Japanese Woodprints - Hovhaness - Peters
 Episode for Solo Percussion - Beck - Studio 4
 Variations on Lost Love - Maslanka - Marimba Prod.

Recital 10/17/89

James Bartelt, Percussion
 Monograph IV - Gipson - Studio 4
 Sonata for Timpani - Beck - Kendor
 Episode for Solo Percussion - Beck - Studio 4
 Loves - Rorem - Boosey & Hawkes
 Nachtwandler - Schoenberg - Belmont

Percussion Ensemble 12/5/89

Donald Bick, Director
 African Sketches - Williams - Ludwig
 Octet for Mallet Instruments - Morris - Permuss
 Xylophonia - Green/Becker - Becker
 Extremes - Mancini - Kendor
 Concerto for Timpani and Percussion Ensemble - Beck - Kendor
 Gainsborough - Gauger - Southern

Recital 1/17/90

Gregory Giannacoli, Marimba
 MICH - Abe - MFP
 Andante from the Second Violin Sonata - Bach - Peters
 Grand Fantasy in C Major - Hebble - Studio 4
 Variations on Japanese Children's Songs - Abe - Ongaku
 Etude Op. 6 No. 9 - Mussler - Studio 4

Convocation 2/5/90

Shane Fowles, James Bartelt, Michael Boyd, Percussion
 Yellow After the Rain - Peters - Peters
 Sarabande from Parita in D minor - Bach - Peters
 Concertino for Marimba - Creston - Schirmer

Percussion Ensemble 4/24/90

Donald Bick, Director
 prelude for Percussion - Del Borgo - Kendor
 Ancient Voices - Distant Storms - Varner - Southern
 Twilight Music - Penner - Mans.
 Trio Facile - Meron - Billaudot
 Prelude and Dance - LoPresti - MFP
 Waltz - Leonard - Leonard
 Sabre Dance - Khachatryan/Moore - Permuss

WEST VIRGINIA**Concord College****Day of Percussion 4/26/90**

Performances by the following schools:

Concord College Preparatory Division Percussion Ensemble

Joe Earle, Director
 Comin' Home - Mann/Earle - Mans.
 Characters Three - Moore - Ludwig
 Chasing the Beat - Grant - Mercury Music

West Virginia State College Percussion Ensemble

Pat McCoy, Director
 Blue Bossa - Durham/McCoy - Mans.
 My Funny Valentine - Rogers & Hart - Mans.
 Thing's Ain't What They Used To Be - Ellington/Romonko - Mans.
 Song for My Father - Silver/McCoy - Mans.

West Virginia Institute of Technology Percussion Ensemble

Pat McCoy, Director
 Symphony No. 1 - Crone - Adler
 Ouis - Dugrad/Romonko - Mans.

Killer Joe - Colson/Remonko - Manu.
Prelude for Four Marimbas - Leonard - Permus

Ohio University Percussion Ensemble
Guy Remonko, Director
Natty Stick - Namoli/Remonko - Manu.
La Manaza - Shelles/Remonko - Manu.

Concord College Jazz Percussion Ensemble
Doug Overmier, Director
Takin' It to the Streets - MacDonald/Overmier - Manu.
A Night in Tunisia - Gillespie/Remonko - Manu.
Rendezvous - Samuels - Manu.

WISCONSIN

University of Wisconsin - Whitewater

Percussion Ensemble 5/2/90
Vicki P. Jenks, Director
Ogoun Badagri - Rouse - Helicon
Woven Tales - Spears - Barnhouse
Awaken - Anderson & Howe - Manu.
Windfall - Brown - Belwin Mills
El Cambarchero - Hernandez/Fajal - Poor International
Root Beer Rag - Joel/Hellman - Manu.

NETHERLANDS

Sweelinck Conservatory, Amsterdam

Percussion Ensemble 12/12/89
Jim Gordon, Conductor
Sailors Song - Grainger - Grainger
Gamelan anklung - Grainger - Grainger
Duet for Xylophone and Bass - Syleman - Peters
3 Dance Sketches - Husa - AMP
William Tell Overture - Rossini/DeVlieger - Manu.
Londonderry Air - trad. - Manu.
Turkish March - Beethoven - Peters
Wedding Day at Troldhaugen - Grieg/Gordon - Manu.
Dance of the Hours - Ponchielli/Koring - Manu.
Carioca - Youmans/Peters - Manu.
Christmas Medley - Gordon - Manu.

Percussion Ensemble 5/7/90
Jim Gordon, Director
Scherzo - Mussorgsky/Vulperhont - Manu.
Motivos de Son - Sager - Manu.
Pictures at an Exhibition - Mussorgsky/DeVlieger -
Donemus

SWITZERLAND

Musikschule Baar

Concert 3/13/90
Schlagzeugensemble der Musikschule Baar
Mike Quinn, Director
Bellwood Six - Thams - Creative
Lupell Prince - Glashin - Manu.
Jazz Suite for Saxophone Duet and Percussion - Schmidt -
WIN
Divertimento - Planchat - MFP
Sound Poem - Amele - MFP
Introduction and Samba - Smith - MFP

Message from PAS Secretary Randy Eyles

As secretary of the Percussive Arts Society it is my responsibility to oversee and coordinate all PAS contests. In my final year as Secretary I am delighted to report that all of our contests are run by active and competent committees, and are headed by dedicated and capable leaders. On behalf of the Percussive Arts Society it is a pleasure for me to publicly thank our PAS Contest Committee Chairmen for their exemplary management acumen, perceptive well-defined goals, and organizational excellence.

PAS MARCHING FORUM COMMITTEE

Ward Durrett, Chairman
A Selmer Company
Ludwig & Musser Percussion Instruments
P.O. Box 310
Elkhart, IN 46515-0310

PAS CONTEST & AUDITION PROCEDURES COMMITTEE 1991 DRUM SET SOLO CONTEST

George Frock, Chairman
Department of Music
The University of Texas at Austin
Music Recital Hall
Austin, TX 78712-1208

PAS COMPOSITION CONTEST COMMITTEE 1991 DRUM SET COMPOSITION CONTEST

Lynn Glasscock, Chairman
1923 Ephesus Church Rd.
Chapel Hill, NC 27515

PAS VAL AND VENUS EDDY COMPOSITION CONTEST COMMITTEE 1991 WOMEN COMPOSERS CONTEST

Linda Macey, Chairman
847 Avalon Rd.
Lawrence, KS 66044

PAS PERCUSSION ENSEMBLE COMMITTEE

Douglas Wolf, Chairman
Gardner Music Hall
University of Utah
Salt Lake City, UT 84112

In 1991 the Percussive Arts Society is proud to sponsor its eighteenth annual Composition Contest, tenth annual Marching Forum, and its third annual Solo Competition. The Composition Contest and the Solo Competition involve a different medium each year—drum set has been selected for 1991.

This year the Percussion Ensemble Committee has decided to initiate a PAS PERCUSSION ENSEMBLE - CALL FOR TAPES instead of our usual contest. It is hoped that this will encourage more ensembles to participate.

Also this year a new contest, the PAS VAL AND VENUS EDDY COMPOSITION CONTEST will present a woman composer with \$1000 first prize! Every effort will be made to present winners from all PAS contests at PASIC '91 in Los Angeles - a fantastic opportunity for young percussionists. Plan to be a winner and perform at PASIC '91!

SUSTAINING MEMBERS

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

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

Manufacturers/Patrons

Avedis Zildjian Co.
Koni Percussion USA
Paiste America
Pearl International, Inc.
Remo, Inc.
Ross Mallet Instruments, Inc.
Sabian Ltd.
Selmer Company: Ludwig Drum Co./Musser Industries
Yamaha Corporation of America

Distributors/Wholesalers

Beyer Dynamic
Jupiter Band Instruments, Inc.
Kaman Percussion Products
Lang Percussion
Latin Percussion
MAPEX Percussion Tech./Midco International
Roland Corporation, U.S.
Sonor Percussion
Yamaha Canada Music Ltd.

Product Specialists

Adams Percussion, San Antonio, TX
American Drum of Virginia, Roanoke, VA
American Drum Manufacturing Co., Denver, CO
Mike Balter Mallets, Northbrook, IL
J.D. Calato/Regal Tip, Niagara Falls, NY
Cappella Wood Ent., Hightstown, NJ
Century Mallet Instrument Service, Chicago, IL
Cleveland Drum Company, Cleveland Hts., OH

Danmar Percussion Products, Van Nuys, CA
ddrum, Turnbull, CA
Drum Workshop, Inc., Newbury Park, CA
Encore Mallets, Coweta, OK
Evans Products, Inc., Dodge City, KS
Falcon Design, Clearwater, FL
Fall Creek Marimbas, Middlesex, NY
Vic Firth, Inc., Dedham, MA
GP Percussion Timpani Mfg. Bloomington, IN
Tom Gauger, Brookline, MA
Golden Bells, Monrovia, CA
Grover Enterprises, Cambridge, MA
H.Q. Percussion, St. Louis, MO
Humes & Berg Mfg. Co. East Chicago, IN
Interworld Music Associates, Brattleboro, VT
KAT, Longmeadow, MA
L.A. Caseworks, Wheeling, WV
Kevin Lepper Percussion, Hanover Park, IL
Marimba One, Arcata, CA
Marimba Productions/Malletech, Asbury Park, NJ
Noble & Cooley, Granville, MA
The Original Drum Screen, Grand Rapids, MI
Pan Caribe Tours, El Paso, TX
D. Picking & Co., Bucyrus, OH
Pro-Mark Drum Sticks, Houston, TX
Purecussion, Minneapolis, MN
Repaircussions, Rochester, NY
Rhythm Tech Inc., Mamaroneck, NY
Rythmes & Son, Illkirch-Graffenstaden, France
Shure Brothers Incorporated, Evanston, IL
Silver Fox Percussion, Fort Myers, FL

Stingray Percussion, Inc. Rivera Beach, FL
Udu Drums, Freehold, NY

Drum Shops, Teaching studios, and Other Retailers

Cliff Alexis, Dekalb, IL
Sam Ash Music Stores, Hempstead, NY
Asian Sound, Colingne, Fed Rep Germany
Atlanta Pro Percussion, Inc., Smyrna, GA
Herbert Brandt-Notenversand, Karlsruhe, Fed Rep Germany
Coyle Music Centers, Inc., Columbus, OH
Dick DiCenso's Drum Shop, Quincy, MA
The Drum Shop, Dearborn Heights, MI
Drummers World, New York, NY
Drums Ltd./Franks Drum Shop, Chicago, IL
Drum Specialist, Glenview, IL
Fredrico Percussion, Mechanicsburg, PA
Goldline Percussion Products, Spokane, WA
Huber & Breese, Frasier, MI
JAG Drums, Arlington, MA
JC's Drum Shop, Baltimore, MD
Just Drums, Shawnee, OK
Professional Music Center-Drum Shop, Las Vegas, NV
Pustjen Percussion Products, Amsterdam, Netherlands
Tommy's Drum Shop, Austin, TX
Trick Percussion Products, Schaumburg, IL
Todd A. Ukena, Weatherford, TX
Steve Weiss Music, Philadelphia, PA
The Woodwind & Brasswind, South Bend, IN

Publishers

Alfred Publishing Co., Inc.
Bands of America
C.L. Barnhouse Co.
CMP Records
CPP/Belwin, Inc.
Chinese Percussion Development
center
Bobby Christian Music and Mallets
Concorde Trio
Mary Dahlgren
Deschler Percussion Center
Down Beat
Drums & Drumming Magazine
Empire State Percussion Music
G and L Publishing
Harold Howland Music
Instrumentalist
International Association of
Jazz Educators
J. B. Publications
J.R. Publications
Kemper-Peters Publications
Kendor Music
Alphonse Leduc & Cie
Neil A. Kjos Music Co.
Hal Leonard Publishing Corp.
Stanley Leonard Percussion Music
Ludwig Publishing Co.
Mallet Unit
Marim Percussion
Mel Bay Publications
Meredith Music Publications
Modern Drummer Publications
Musikverlag Zimmermann
NACWPI
New Music Marimba
New Music West
Nexus
Nichols Music Publications
Panyard Publications, Inc.
Per Mus Publications
Joseph Porcaro
Theodore Presser co.
Rhombus Publishing
Smith Publications
Southern Music Company
Windsor Music Publications

Academic Institutions

American Conservatory of Music,
Chicago, IL
Aspen Music Festival,
New York, NY
Berklee College of Music,
Boston, MA

Birch Creek Music Center,
Door County, WI
Boston University, Boston, MA
Brooklyn College Conservatory of
Music, Brooklyn, NY
California Institute of the Arts,
Valencia, CA
Capitol University, Columbus, OH
Casper College Music Department,
Casper, WY
Clarion University of Pennsylvania,
Clarion, PA
The Cleveland Institute of Music,
Cleveland, OH
Colorado State University,
Fort Collins, CO
DePaul University, Chicago, IL
Drummers Collective,
New York, NY
Duff, Livermore, CO
Duquesne University, Pittsburg, PA
Eastern Music Festival,
Greensboro, NC
Florida State University,
Tallahassee, FL
The Grove School of Music,
Van Nuys, CA
Indiana University,
Bloomington, IN
Indiana University of Pennsylvania,
Indiana, PA
Interlochen Arts Academy,
Interlochen, MI
Wilfrid Laurier University,
Waterloo, Ontario, Canada
Musicians Institute (MIT),
Hollywood, CA
New England Conservatory,
Boston, MA
New Jersey School of Percussion,
West Orange, NJ
New York University,
New York, NY
Oberlin Conservatory, Oberlin, OH
Peabody Institute, Baltimore, MD
Rutgers University,
New Brunswick, NJ
San Francisco Conservatory of
Music, San Francisco, CA
The Sheppard School of Music,
Rice University, Houston,
TX
Temple University, School of
Music, Philadelphia, PA
United States Percussion Camp/
Eastern Illinois University,
Charleston, IL

University of Cincinnati College,
Cincinnati, OH
University of Oklahoma,
Norman, OK
University of Western Ontario,
London, Ontario, Canada
University of Wisconsin,
Madison, WI
VPI & State University,
Blacksburg, VA
West Virginia University,
Morgantown, WV

**This publication is
available in microform
from University
Microfilms
International.**



Please send information about these titles:

Name _____

Company/Institution _____

Address _____

City _____

State _____ Zip _____

Phone (____) _____

Call toll-free 800-521-3044. In Michigan,
Alaska and Hawaii call collect 313-761-4700. Or
mail inquiry to: University Microfilms International,
300 North Zeeb Road, Ann Arbor, MI 48106.

DIRECTORY OF ADVERTISERS

Adams Timpani 58 13814 Lookout Road San Antonio, TX 78233	Drum Tracks, Inc. 69 P.O. Box 1375 N. Massapequa, NY 11758
American Drum of Virginia 28 8440 Barrens Road, N.W. Roanoke, VA 24019	Eastman School of Music 42 26 Gibbs St. Rochester, NY 14604
Arley Services 14 2329 Marshall Rd. Lansdowne, PA 19050	Encore Mallets 78 3820 N. Timber Ridge Road Coweta, OK 74429
Avedis Zildjian Company Cover 22 Longwater Drive Norwell, MA 02061	Frank Epstein 31 c/o The Boston Symphony Orchestra Symphony Hall Boston, MA 02115
Mike Balter Mallets 11 P. O. Box 531 Northbrook, IL 60065	Fall Creek 78 1445 Upperhill Rd. Middlesex, NY 14507
Berklee College of Music 40 1140 Boylston St. Boston, MA 02215	Vic Firth 49 323 Whiting Ave., Unit B Dedham, MA 02026
California Institute of the Arts 83 24700 McBean Parkway Valencia, CA 91355	Franz Manufacturing 78 240 Sargent Drive New Haven, CT 065 11
Bobby Christian's Music & Mallets 66 531 North East Avenue Oak Park, IL 60302	GP Percussion Timpani Manufacturers 27 P.O. Box 1954 Bloomington, IN 47402
Capella Wood Enterprises 19 P.O. Box 247 Hightstown, NJ 08520	Goldline Percussion 73 P.O. Box 28187 Spokane, WA 99228
Cincinnati College Conservatory of Music 9 Box PN University of Cincinnati Cincinnati, OH 45221	Grove School of Music 37 14539 Sylvan street Van Nuys, CA 91411
Cleveland Institute of Music 20 11021 East Blvd. Cleveland, OH 44106	Grover Enterprises 89 29 Bigelow St. Cambridge, MA 02139
Drum Screen 13 2565 28th St. S.W. Suite #7 Grand Rapids, MI 49509	HQ Percussion 38 P.O. Box 430065 St. Louis, MO 63143
Drums Ltd. 42 222 S. Jefferson Chicago, IL 60606	Interworld Music Associates 38, 78, 89 67 Main Street Brattleboro, VT 05301

Kaman Music Corp.	50	Repaircussions/Stotz Cable Timpani	38, 68
P.O. Box 507		22 Jemison Road	
Bloomfield, CT 06002		Rochester, NY 14623	
Kori Percussion, USA	32	Rhombus Publishing	66
1414 S. Main		P.O. Box 184 Astor Station	
Royal Oak, MI 48067		Boston, MA 02123	
Ludwig/ Musser Industries	Cover	Sabian Ltd.	53
A Selmer Company		4800 Sheppard Ave. E	
P.O. Box 310		Unit 115.	
Elkhart, IN 46515		Scarborough, Ontario, Canada	
		MI 48155	
Manhattan School of Music	24	Shure Brothers	41
120 Claremont Ave.		222 Hartrey Avenue	
New York, NY 10027		Evanston, IL 60202	
Mannes College of Music	11	Smith Publications	19
150 West 85th St.		2617 Gwynndale Ave.	
New York, NY 10024		Baltimore, MD 21207	
Marimba One	30	Steve Weiss Music	30
P.O. Box 786		P.O. Box 20885	
Arcata, CA 95521		Philadelphia, PA 10141	
Music Institute	76	Talamala	30
1655 McCadden Place		P.O. Box 247	
Hollywood, CA 90028		Piru, CA 93040	
Musikverlag Zimmerman	68	Temple University	21
P.O. Box 94 01 83		Esther Boyer College of Music	
D-6000 Frankfurt am Main 90		Box P	
West Germany		Philadelphia, PA 19122	
Noble & Cooley	19	Tom Gauger Products	30
Water Street		23 Auburn Street	
Granville, MA 01034		Brookline, MA 02146	
Oberlin Conservatory of Music	66	Udu Drums	30
Oberlin College		Country Rt. 67	
Oberlin, OH 44074		Box 126	
Peabody Conservatory of Music	42	Freehold, NY 12431	
Baltimore, MD 21202		Woodwind & Brasswind	38
Percussive Arts Society	40, 62, 63, 65, 92	19880 State Line Road	
P.O. Box 697		South Bend, IN 46637	
Urbana, IL 61801		Yamaha Corporation of America	570
D. Picking and Company	19	3050 Brenton Road, S.E..	
119 s. Walnut street		Grand Rapids, MI 49510	
Bucyrus, OH 44820		Yamaha Corporation of America 4	5
ProMark Corporation	50	6600 Orange Thorpe Avenue	
10706 Craighead		Buena Park, CA 90620	
Houston, TX 77025			
Remo, Inc.	64, Cover		
12804 Raymer			
N. Hollywood, CA 91605			

PASIC '91 - ANAHEIM

Dave Black, Host

COMBINE A TRIP TO PASIC '91 WITH AN EXCITING visit to Disneyland for your children and family members. The Disneyland Hotel in Anaheim, California will serve as host to PASIC '91 from November 20-23, and it's shaping up to be one of the most exciting conventions ever. Located next to Disneyland and just minutes from the Hollywood/Los Angeles area, the Disneyland Hotel makes the convention site one of the best in the world.

A 20-minute drive from Southern California's best beaches, the Disneyland Hotel is also within an hour's drive of deserts and mountains. Designated the "Official Hotel of the Magic Kingdom," the hotel is linked to Disneyland via the "Disneyland Monorail System" which loops the park and the hotel.

The Disneyland Hotel (named one of the nation's 50 favorite family resorts by *Better Homes and Gardens*) is situated on 60 acres of lush, tropical gardens and contains, 1,174 guest rooms (89 of which are designated to accommodate the handicapped) with 104 suites, 13 restaurants and lounges, 35 shops, 10 tennis courts, three

pools, daytime and nighttime entertainment and a sandy beach. The hotel offers a family plan for those wishing to bring their children. There is no charge for children under 18 sharing a room with parents; additional persons are \$15 per night.

Anaheim also serves as a hub to all major Southern California attractions including: The Spruce Goose, The Queen Mary, Knott's Berry Farm, Universal Studios, Magic Mountain and Movieland Wax Museum. The Anaheim Convention Center is within walking distance. Major shows, expositions and sporting events include The Ice Capades, Ringling Brothers/Barnum & Bailey Circus and The Harlem Globetrotters.

Be sure to watch future issues of *Percussive Notes* for more information and details as arrangements are finalized for the 1991 PAS International Convention in Anaheim, California. For further information, contact Dave Black, PASIC '91 Host, c/o Alfred Publishing Co., PO Box 10003, Van Nuys, CA 91410-0003. ■

GUIDELINES FOR CONTRIBUTORS

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

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

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

3. Musical examples should be short and limited in number. Each musical example must be on an 8 1/2" x

11" sheet and numbered ("example 1", etc.), with its approximate location indicated in the margin of the typescript. Generally speaking, examples cannot be reproduced as part of a sentence. Authors should be prepared to supply all musical examples in camera-ready copy.

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

5. Photographs submitted for illustrations should be glossy, positive prints, from 4" x 5" to 8" x 10" in size.

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

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

Diplomat Coated
 Diplomat Transparent
 Diplomat M-5
 Ambassador Coated
 Ambassador Smooth White
 Ambassador Transparent
 Ambassador TD Snareside
 Emperor Coated
 Emperor Smooth White
 Emperor Transparent
 CS Smooth White
 CS Transparent
 CS High Strength

CS PinStripe
 CS PinStripe High Strength
 PTS Coated
 PTS Coated
 PTS Coated
 Falams KS Smooth White
 PTS Coated
 P Black Dot
 PTS Coated
 Falams KS Natural CS
 Falams KS Ebony
 Falams KS Ebony CS

PinStripe Regular
 PinStripe Coated
 PinStripe Super Dark
 PinStripe Bright
 PinStripe Mellow
 Falams KS Coated
 PinStripe
 Falams KS Smooth White CS
 Falams KS Natural

FiberSkyn 2 Thin
 FiberSkyn 2 Medium
 FiberSkyn 2 Super
 Legacy Thin
 Legacy Medium
 Legacy Super
 Legacy PinStripe
 Ebony Ambassador
 Ebony PinStripe
 Ebony CS

SOUND CHOICES.

Only REMO gives you the choice of more than 46 great drum heads to create your own personal sound...check out your choices against the decisions of these 14 superb artists!



MIKE BAIRD

Snare Drum: Coated Ambassador
 Bass Drum: Clear Emperor
 Tom Batters: Coated Ambassador
 Tom Bottoms: Coated Ambassador



GREGG BISSONETTE

Snare Drum: Coated Ambassador
 Bass Drum: Coated Ambassador
 Tom Batters: Coated Ambassador
 Tom Bottoms: Coated Ambassador



TERRY BOZZIO

Snare Drum: Coated Falom
 Bass Drum: Clear Emperor
 Tom Batters: Clear Emperor
 Tom Bottoms: Ebony Ambassador



NDUGU CHANLER

Snare Drum: Coated Falom
 Bass Drum: Ebony PinStripe
 Tom Batters: FiberSkyn 2 Med
 Tom Bottoms: FiberSkyn 2 Med



VINNIE COLAIUTA

Snare Drum: Coated Ambassador
 Bass Drum: Clear PinStripe
 Tom Batters: Clear Ambassador
 Tom Bottoms: Coated Ambassador



SONNY EMORY

Snare Drum: Coated Falom
 Bass Drum: Clear PinStripe
 Tom Batters: Clear Emperor
 Tom Bottoms: Clear Diplomat



DENNY FONGHEISER

Snare Drum: Coated Ambassador
 Bass Drum: Clear Ambassador
 Tom Batters: Clear Ambassador
 Tom Bottoms: Clear Ambassador



JIM KELTNER

Snare Drum: Coated Ambassador
 Bass Drum: Coated Ambassador
 Tom Batters: Coated Ambassador
 Tom Bottoms: Coated Diplomat



RICKY LAWSON

Snare Drum: Natural Falom w/Dot
 Bass Drum: Clear Ambassador
 Tom Batters: Clear Ambassador
 Tom Bottoms: Coated Ambassador



HARVEY MASON

Snare Drum: Coated Ambassador
 Bass Drum: Clear PinStripe
 Tom Batters: Coated Ambassador
 Tom Bottoms: Clear Diplomat



JEFF PORCARO

Snare Drum: Coated Ambassador
 Bass Drum: Clear Ambassador
 Tom Batters: Coated Ambassador
 Tom Bottoms: Clear Ambassador



STEVE SCHAEFFER

Snare Drum: Coated Ambassador
 Bass Drum: Coated Emperor
 Tom Batters: Clear PinStripe
 Tom Bottoms: Clear Ambassador



STEVE SMITH

Snare Drum: Clear CS Black Dot
 Bass Drum: Clear Emperor
 Tom Batters: Clear Emperor
 Tom Bottoms: Ebony Ambassador



DAVE WECKL

Snare Drum: Coated Ambassador
 Bass Drum: Clear PinStripe
 Tom Batters: Clear Emperor
 Tom Bottoms: Clear Ambassador

FIRST IN A SERIES

REMO USA
 ...built on Sound Technology.

12804 RAYMER STREET, NORTH HOLLYWOOD, CA 91605

USA

Your Percussion Staff Just Got Better.

MMeet the Ludwig Marching Clinicians. A talented group of practicing educators who know what it takes to get the job done on and off the field. They'll show you all the new developments in marching percussion, as well as their own proven techniques and tricks.

In other words, they'll help you develop a great marching band.

For more information about clinics in your area, contact your nearest Ludwig dealer.

Top row, left to right: Marc Jacobs, Director of Percussion and Jazz Studies, VanderCook College of Music, Chicago, IL; Mark Wessels, Junior High Band Director, De Soto, TX; Sky Riders of Texas Drum and Bugle Corps; Mike Back, Assistant Director of Bands, Walton High School, Marietta, GA; Spirit of Atlanta Drum and Bugle Corps; Gus Barbani, Professor of Percussion, Edinboro State University of Pennsylvania, Edinboro, PA; Empire Statemen Senior Drum and Bugle Corps.

Middle row: Frank Oddis, Instructor of Percussion, Morehead State University, Morehead, KY.

Seated, left to right: Brian Callahan, Percussion Instructor, Spring Independent School District, Spring, TX; Staff Sgt. Riley Rose, USMC, U.S. Marine Drum and Bugle Corps, Washington, DC.