An official publication of the Percussive Arts Society

Percussive Notes

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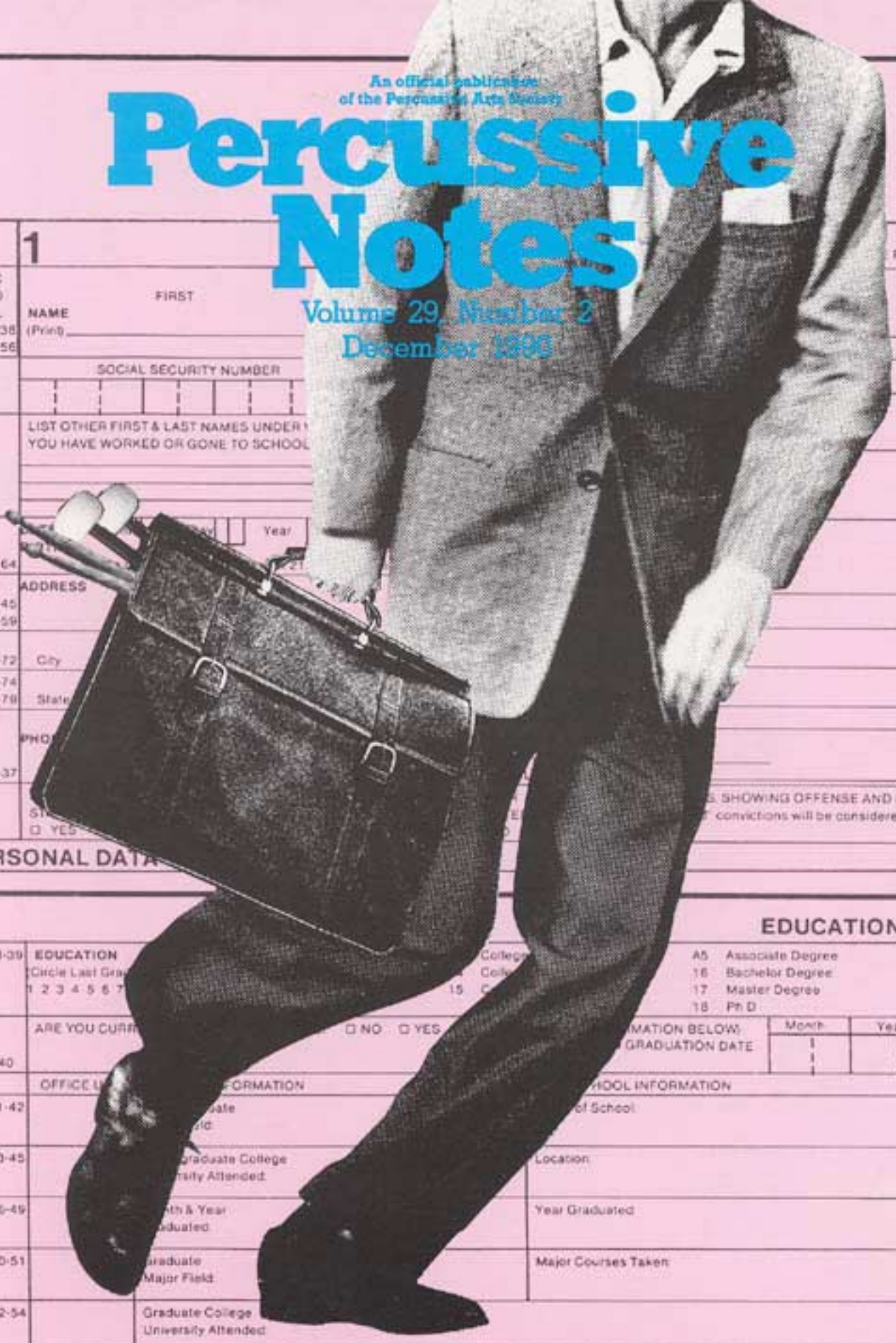

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PERCUSSIVE NOTES

An official publication of the Percussive Arts Society
Volume 29, Number 2 / December, 1990

PERCUSSIVE ARTS SOCIETY

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***.

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PRESIDENT'S MESSAGE

John Beck

This is my last message to you as your president. Four years ago I said how difficult it was to write a message that would be read three months hence. Difficult as it was, I considered it important to keep in contact with you, the membership. Perhaps my messages actually gave some of you food for thought, perhaps not. Nevertheless, I tried to give you insight to my thoughts as President of PAS.

Four years passed rather quickly. I suppose I could use the old adage, "Time flies when you're having fun." I did have fun. Oh, there were the trying times of our huge debt, but the efforts by so many to erase it brought the dawn of a new horizon. PAS was finally on a financially firm base and progress abounded, turning the trying times into fun times.

I would be remiss not to mention how well the Executive Committee, Administrative Manager, and Executive Editor worked together as a team. I will always be grateful to them for making my job easier. So thanks to Bob, Gar, Randy, Vic, Steve, and Jim for a job well done.

PAS is now in a position to set new standards of excellence through this decade into the 21st century. I know that the Executive Committee with Robert Schietroma as President, is committed to this cause. You are in good hands.

Thank you for allowing me the privilege and the pleasure of being your president. Best of luck to all of you and thanks for the good times. ■

EXECUTIVE EDITOR'S MESSAGE

It was good to see many of you at the Percussive Arts Society International Convention in Philadelphia. Congratulations to PASIC '90 Host Dean Witten and his Convention Committee for a job well done! We all look forward to PASIC '91 at Anaheim and PASIC '92 in New Orleans. This issue marks the second of six issues (bimonthly) per year which you will be receiving as a member of the Percussive Arts Society. In the alternating months, you will receive *Percussion News*, the PAS newsletter. The newsletter permits us as an organization to be even more responsive to announcements, current events in percussion, and chapter news which for either space or time constraints are not included in ***Percussive Notes***. Percussive Arts Society has continually made efforts to improve its communication links with you, the membership, and these monthly contacts are important to all of us.

We are very enthusiastic about the feature for this issue: ***Career Choices***. This topic affects each of us in percussion in some manner, and as Executive Editor, I appreciate the efforts which Feature Editor Rich Holly has made to make these associated articles very practical and informational to the PAS membership. Our future feature topics will include: **February, 1991–*Instrument Design and Construction;* April, 1991–*International Percussion;* June, 1991–*Research in Percussion;* August, 1991–*PASIC '91–Anaheim Preview.***

I want to again express my appreciation to our ***Percussive Notes*** editorial and design staff–I believe that we are continuing to improve our journal to make it the very best that Percussive Arts Society can produce. I also want to express my personal appreciation to outgoing President John Beck and the outgoing slate of Executive Officers: Bob Schietroma, Garwood Whaley, Randy Eyles, and Vic Firth.

The newly elected board members and incoming officers will have much to contribute to Percussive Arts Society. Our new PAS Executive Board includes: Robert Schietroma, President; Garwood Whaley, First Vice President; Randy Eyles, Second Vice President; Genaro Gonzales, Secretary; and Mike Balter, treasurer. We all await your direction and leadership toward our continual goal of making Percussive Arts Society the premier organization for percussionists worldwide. ■

James Lambert

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FEATURE: CAREER CHOICES

Introduction

Rich Holly

IN EVERY ISSUE OF ***PERCUSSIVE NOTES,*** the **Percussive Arts Society's** statement of purpose includes the following: *"...Its purpose is educational...encompassing the young percussionist, the teacher, and the performer. Its mission is to facilitate communication among* ***all*** (emphasis mine) *areas of the percussive arts..."* Personally, I would like to see more than student, teacher and performer listed in our statement, as the "percussive arts" constantly grow more diverse.

Educationally speaking, many of the manufacturers have worked hard to educate students and performers of all levels to not only new and exciting products and instruments, but to performing styles and techniques as well. Indeed, it is rare today for a company not to boast of its clinic staff.

As well, most (if not all) performers have, by necessity, become businessmen/women. The logistics of a successful free-lance career would be a nightmare to many outside of the music world, and special organizational skills are required in order to showcase one's special performance skills!

As many readers are all too aware, "major" composers are not writing music for percussion. Consequently, performers, teachers and students alike are able to contribute to our literature through composing and arranging.

There are so many avenues a percussionist may choose while searching for that final destination called career. But, as many of you have found, a career choice need not be final. It seems as though not one month goes by before I hear from another friend or colleague who's changing careers. These changes are sometimes from one musical job to another, but it may also be to something unrelated to music.

Additionally, many percussionists (for love and/or money) choose a career that encompasses more than one aspect of music. Teaching and performing often go hand in hand, but there are other fruitful combinations as well.

This issue's **Feature** is devoted to career choices. This information should be especially helpful to students, but perhaps others among us are considering a career change. For these people I hope the information here assists you in your decision-making. As well, it is my hope that the teachers reading this issue will keep it in a convenient location for students of future years to read.

I have attempted to present articles that represent the major employer-types of percussionists: Education, performing, military, and retail/manufacturing. And, just for good measure, our concluding article includes professions not often considered by percussionists.

Karl Dustman is one of the most influential corporate spokespersons of our time. He has worked for many leading manufacturers, keeping that particular company's name and wares at the forefront during his tenure with each. His experience is varied, and his article on music business provides much insight for anyone considering this path.

Rich Holly

Bob Snider is among the more visible percussionists making his career with the military. Well-known for his clinics at music education conferences throughout the country, Bob was once a university music teacher and is a fine and innovative performer as well. Numerous successful percussionists began their careers in the military, and Bob explains how all of this works.

I've provided a short article on education. I would urge students considering making teaching the mainstay of their workload to talk to their current teachers about primary, secondary and college-level teaching positions as a career.

Norm Freeman is one of the busiest guys I know (aren't we all busy?), and he ties together numerous distinctly different positions in his musical life. Tom Goldstein's interview with Norm discusses what it's like to free-lance in and around New York City, for many the musical mecca of our time.

Tony Garcia is another tireless individual who has had a hand in many varied music and business endeavors. Although his primary instrument is trombone, he has been advisor to many student percussionists and is active overseeing student interns in music business as well. His article on alternative careers is most enlightening.

Whatever you choose to do in the field of percussion, you will have made contact with percussionists in other types of music positions. That's what makes the percussion world a fantastic place to be. ■

FEATURE

Career Choices

Business and Percussion *Do* Go Together

Karl Dustman

FROM THE VERY BEGINNING OF YOUR interest in music or percussion, you have come in contact with some facet of the Business of Music Your first pair of drum sticks, practice pad, mallets or snare drum kit, all were marketed and sold through a retail music store That person bought them from a distributor or wholesaler who bought them from a manufacturer The cycle of how percussion products enter the American Free Enterprise system or network is not really that much different from many other consumer goods However, musical instrument merchandise has had certain buying and selling traits that are unlike all other products.

Your experience as a musician/percussionist could very well open a career door of opportunity that you never realized could be available to you However, as in anything else worth pursuing, the competition is fierce In most cases, the number of positions that exist in the business are greatly outnumbered by the number of qualified people seeking them out But before you take a *defeatist attitude,* let's look at a few basic understandings about the career opportunities in a field that could make significant changes in your life and chosen career development

The Reasons for Considering the Music Business

On a broad scope, let us assume that you have achieved a fair amount of performance experience and completed studies in some form of higher education (2-4 years of college) and might already be working full-time or part-time utilizing those musical skills, inner talents and diligent hours of practice You may already be teaching, at a local music store, privately in your home, or a combination of *non-musical* employment to pay the bills, and something else during the week or weekends that you love doing with music But the next plateau of success, gratification, financial reward or use of your talent and/or education doesn't seem to be "happening," and there are no immediate prospects for improvement in the near future

Before you *abandon* your dedicated desire to work in percussion and go into a totally different field of work or study, look into the possibility that the value of your musical performance or teaching background may have in the music business, or better yet, the percussion business Keep in mind the competition, but you've already known what that is from your very first concert band contest, or section audition or entrance exam. It could also be that what you may lack in musical abilities, would be overshadowed by your positive *hidden business skills* or initiatives about which you never thought. You may be able to utilize more of your experience than you realize, and adapt it to a musical area closely aligned with the music business world

Now think about all the *business people* you have met or know well that are involved in some aspect of *the industry* Clinics you attended, artists you've met PAS conventions you've attended, even the music store or drum shop that you patronize for your own equipment needs These are all prospective *contacts* that could open some doors of opportunity for you in the business, or put you in contact with some of the *right people* As with any competitive over-populated profession, openings or opportunities are rarely advertised

Qualifications — Background Requirements

Before you present your interest in *the industry* to anyone, prepare yourself with the knowledge of what certain positions require and what strong personality or experience traits that you have which may match those requirements Prioritize your best talents and skills as they relate to business, any business Now, how can these skills be augmented by your achievements and success in music and/or percussion? The combination of these two areas has now created your first resume and *road map* for entering the Music Business You must mentally redirect your focus toward business skills and development being more important than your musical background You may also have to look at your appearance, first as a business person and eliminate some of the *artistic* forms of dress and behavior you have followed for years and to which you have become accustomed

Karl Dustman

Your direct success from this point on is totally dependent upon how well you *market* yourself to the industry prospects Consider that potential opportunities exist everywhere Your perseverance, positive attitude, people-oriented personality and business *senses* are the key ingredients to getting your musical background and accomplishments even considered Music is a *people* business If you are not people-oriented, do not even consider the musical instrument business

Entering the business at the beginning will generally only take place by your *selling yourself* to the right individual who has a need for a person with Personality and Percussion background. In many cases the way to a

You can directly affect the "odds" by making yourself visible to the right people, following up with letters to the contacts you've made, and taking an active interest in learning everything you can about a company, its products, and the individuals who are responsible for that company's key areas. Conventions such as PASIC are a great place to start gathering information.

position you would like (and could provide enough monetary reward) may only be achieved by the *getting in through the back door* approach. Don't eliminate an opportunity just because you feel it doesn't utilize your background. Once you're in, you can continue to *sell yourself* for other more suitable positions after some experience while earning a company's recognition. This is true from working for a music store, publisher, manufacturer, importer/exporter or even talent/artist management. Don't set your expectations to be unrealistic. As a newcomer, only *you* know your worth. You'll have to prove it to others in the business.

As your search continues, so does your introduction to learning what is out there, what people are looking for, and what you have that they need. Focus on reading business information and world affairs. For example; foreign currency exchange rates directly effect the costs of many music instruments in the U. S. as more and more products are manufactured or assembled in foreign countries. Changes in taxes, shipping costs, government regulation, employment law/practices, the condition of the American Economy, unemployment rates,all affect the business of musical product marketing, sales and promotions. You need to become more aware of these areas' impact on the products with which *you* are looking to work.

The Sales Person in You

As a general rule, anyone in the business of music entered it through some sales experience or sales-related position. Any experience you have in selling anything to anyone will help you in this area. In turn, every position in the industry is filled with successful individuals who have been successful in selling in the business world. This is a requirement. In larger corporations, outside Sales Representatives are developed through inside customer service/sales-desk positions. Representatives were often retail sales people, former music store owners, or even prior music educators. But they all had the inner ability and desire to sell, and that helped to prepare them to enter the music business.

Most *inside* positions within companies are filled with people who were *outside* in some sales capacity or sales support position. There is no *inside track* to quick fame and fortune without experience, dedication or hard work, and sales achievement in some capacity.

You'll also find that anyone in top management positions, regardless of musical or nonmusical backgrounds, got there through proven success in selling: products, services, insurance, real estate, etc. Creativity in selling will open doors to advertising, public relations, promotions, artist relations, educational exhibits and many other areas within a company or organization. The better your sales background and business awareness, the better your chances of being considered for a position, or even being kept in mind for a future opportunity.

Skill and Luck...A Requirement

Being at the right place at the right time also applies to entering the music business. However, you can directly affect the *odds* by making yourself visible to the right people, following up with letters to the contacts you've made, and taking an active interest in learning everything you can about a company, its products, and the individuals who are responsible for that company's key areas. Find out about a company: is it being sold, merging with another, relocating, how stable are its sales and management work force, what does the average retail store owner think about the company in general? These questions and this type of investigation will help you focus your *skill* and *luck* on the right prospects for your entry into the business.

Present yourself and your skills as a business person; and put the musical side of your development as *the frosting on the cake.* It's difficult in this business to find many individuals who have the right *balance* of business and music backgrounds. Too much of one or the other will lessen the effectiveness of the position and

your overall success within the company

I often remember William F Ludwig Sr.'s comments in his final days of daily work at the factory in 1972: "The last thing we need more of around the factory is Drummers!" That is still true today in our competitive business environment. However, the business still provides the same challenges and gratifications as it did when I entered the business through retail, twenty-five years ago

Make your decision, plan your strategy, and get busy *selling* It could be that an interesting career opportunity is closer than you think. And don't give up after your first or second meeting or introduction Everyone in the business had to start *somewhere When* and *how* is almost entirely up to your perseverance, abilities to market yourself and some proper planning *GOOD LUCK!* ■

Karl Dustman *is a well-recognized member of the Music Industry with over twenty-five years of experience in the percussion field. Encompassing experience in music retail, manufacturing, wholesale distribution, and music education, he has held a variety of key management positions with a number of prominent percussion organizations He is most noted for his eleven-year affiliation with Ludwig-Musser in the development of their marketing and educational programs throughout the seventies and early eighties He is an avid supporter and contributor to PAS, providing input and guidance to the Executive Officers of the Society on industry participation and membership growth Dustman is presently the Director of Marketing and Sales for Sonor Percussion USA, a division of KORG USA headquartered in Westbury, New York His activities make him a regular attendee at every PASIC with extensive travel in the US and abroad*

FEATURE

Career Choices

Music Careers in the U.S. Military

Robert C. Snider

WHEN THINKING ABOUT A JOB AS A military musician, the first word that comes to mind is variety. One day it will be playing timpani for a concert at the United States Capitol, the next day it's playing bass drum at the White House and the day after that it might be playing vibes on a recording session for a Navy Recruiting radio spot. There is no such thing as a *typical day*. Here in Washington, D.C., and at fleet and field bands all around the world, each day brings new musical experiences and challenges.

The Concert/Ceremonial Band makes up the largest group in most military bands. This group plays concerts and performs at official functions that include dignitary arrivals, changes of command, funerals and parades. From that group, smaller speciality units are formed such as jazz, rock and show band choirs and jazz trios. These groups play public concerts, school assemblies, and entertain at official military functions. On any given day, one may be called upon to play in any of these groups as needed.

Besides the performing experience, many of the groups produce their own records and compact discs that are distributed for recruiting and public relations purposes and have recording studios as part of their rehearsal space. Most military groups perform on television, both locally and nationally. A wealth of experience is gained while working regularly with these mediums.

Most military groups perform on television, both locally and nationally. A wealth of experience is gained while working regularly with these mediums.

The job can be very demanding too. Concerts and ceremonies are often performed outdoors so one quickly learns to adapt to extremes in heat, cold, rain, snow and wind. Schedules can also change suddenly, so patience, flexibility and a good sense of humor can be very important in helping you get through those *longer days*.

There is also the travel factor. Many of the service bands tour the country quite extensively (here in Washington, D.C., we average about eight weeks each spring). The touring is a very rewarding part of the job, but eight weeks of one-nighters, by bus in a different motel each night can become a strain on you and your family back home. On the other hand, the military has bands stationed all over the world. The U. S. Navy alone has 17 bands worldwide in places like Italy, Japan and Hawaii. Family members can often travel with musicians to these duty stations and in the course of a career, one can literally *see the world*.

The military benefits package is very good. It covers medical and dental expenses, legal assistance, food and housing subsidies, life insurance, reduced prices on food, goods and gasoline at commissaries and exchanges, a retirement plan that can go into effect after just 20 years of service, four weeks paid vacation yearly and a regular paycheck every two weeks.

Other personal benefits include working with dedicated professional players and being part of an organization that is proud of its work. Also, during off-duty hours, one is able to pursue other activities such as private teaching and free-lancing. Quality instruments are also provided.

To join a military band one must first visit a local recruiter to make sure he or she has the necessary qualifications. Before enlisting, candidates go to the nearest military band for an audition. If accepted, the enlistment is for a minimum of four years which includes "boot camp." With the exception of Air Force musicians, who report directly to field bands, the next stop is the Armed Forces School of Music near Norfolk, Virginia. The curriculum includes courses in theory and harmony, plus private lessons and daily rehearsals with concert bands, stage bands and combos. After graduation (about 6 months) musicians are on their way to one of the many bands around the world.

The basic audition includes prepared pieces, scales and a special emphasis on rudimental/concert snare drumming and drumset. Sight reading ability and knowledge of the different musical styles is a must (we don't just play marches).

While on tour with the Navy Band, the opportunity presents itself to talk to many students. In the course of the conversation it's determined what their career goals are. Most often they want to play full time, with some job security, benefits, travel and variety. That's an accurate description of life as a military band member.

Military music programs are not for everyone, but if you enjoy making music, entertaining audiences and

traveling, this is a good way to spend four years and see if you really want to play for a living. ■

Chief Musician Robert C. Snider *is a timpanist and percussionist with the United States Navy Band in Washington, D C He is a graduate of the University of Nebraska in Lincoln where he studied with Albert Rometo, and received the Master's degree from Indiana University of Pennsylvania where he studied with Gary Olmstead. He also attended the Interlochen National Music Camp and Aspen Music Festival and recently studied with Cloyd Duff, retired timpanist with the Cleveland Orchestra Snider was assistant director of bands and an instructor at the University of Wisconsin (Green Bay) and performed with the Lincoln and Omaha (Nebraska) Orchestras, the Johnstown (Pennsylvania) Symphony, the Green Bay Symphony, and the Green Bay Packer Band In 1981, he was assigned to the Navy Band where he has performed as a soloist He was also a guest soloist at the American Bandmasters Association's 1983 Convention in Kansas City, Kansas, and served as a clinician and a member of the education committee for the Percussive Arts Society's International Convention in St Louis, Missouri in 1987 He has written numerous articles for several national music publications*

FEATURE

Career Choices

Percussionists as Educators

Rich Holly

VIRTUALLY EVERY PERSON READING THIS article has been exposed to a percussion teacher at one time or another. Many readers make their primary living from teaching. Still others may augment their performing lives with teaching part time, with other performers teaching through clinics and workshops. While there may be some among you who consider themselves self-taught, it's hard to ignore the fact that percussion teachers are everywhere!

Teaching percussion comes in many forms. Private teaching in your or your student's home, teaching through an organized drum studio, drum shop or music store, teaching in a community music school, college or university, or even broadening your musical skills by teaching in the public schools. Clinics and workshops provide an excellent forum for busy performers, some who may be among the finest teachers you see (Ed Soph, Peter Erskine, Steve Houghton and Leigh Howard Stevens are but a few of the performers who may not have much time for teaching, yet demonstrate excellent teaching "chops" at their clinics).

Readers interested in learning more about private studio teaching are encouraged to read Keith and Brenda Larson's article entitled "Building, Marketing and Maintaining a Percussion Studio" in the Winter, 1988, issue of ***Percussive Notes.*** They provide much in-depth information about this form of teaching. This article will concern itself with public school teaching as well as that in higher education.

Generally speaking, in preparing yourself for teaching in the public schools, you will be training for either a position as a general music specialist or as a band/orchestra director. Before choosing either of these, it is helpful to remember those teachers you had in each of these areas, the activities these teachers had you do, and then you can begin to decide which of these situations makes the most sense for you. General music often ends at the end of elementary school in the United States, and almost certainly by the end of middle school. Therefore you must enjoy the company of younger children. General music employs percussion skills, particularly with the popularity of Dalcroze Eurhythmics and Orff instruments. But it also incorporates singing, basic (yet competent) piano or guitar skills, elementary music theory, music history, and in the more progressive school systems, world music and electronic music technology. Should your musical tastes be extremely varied, this may be a good choice for you.

Band or orchestra directing, on the other hand, means that you must achieve at least marginal proficiency on instruments from all families: woodwinds, brass, strings and of course percussion. Some college curriculums further separate these into single-reed and double-reed, high brass and low brass, and high strings and low strings. Above average singing skills and music theory skills are advisable, as would be arranging skills, should your band/orchestra not include all the necessary instrumentation. Directing these groups also requires conducting skills and a knowledge of the literature for the appropriate age level.

Due to the numbers of children, varying levels of abilities, rotating lesson schedules, as well as community rapport, in any public school music position you must be organized. Percussionists by nature are highly-organized—trying to balance practicing and performing of all the different instruments and musical styles alone takes dedication and organization. Consequently, although not usually found in such positions, percussionists make excellent public school teachers. Additionally (and perhaps just as important as your music skills), you must communicate diplomatically and effectively with administrators and parents.

Generally speaking, in preparing yourself for teaching in the public schools, you will be training for either a position as a general music specialist or as a band/orchestra director.

■

There are a few areas of the United States that hire public school music teachers by a different method. Traditionally, a school system hires a band director who

would also teach all lessons on all instruments at that particular school. But with this alternative hiring method, the school district employs one or two conducting specialists for the entire school system. The remaining positions will be filled by a woodwind specialist, a brass specialist, a string specialist and a percussion specialist. Each of these teachers moves from school to school, doing only what they do best. Many areas of Texas and suburban Chicago are two such places where this hiring method has proven its worth.

Regardless of which position you desire, a bachelor's degree with public school teaching certification is required for employment. You need not major in music education; you can always go back to school to pick up the requisite courses needed for certification

Teaching in higher education may be broken down into even more categories/subjects that you may wish to pursue for your career. Of course, you may stick with percussion and strive to attain a position as percussion professor at a college or university However, you may mature musically in different directions, and other positions may appear more to your liking Music theory, composition, music history, conducting, marching band specialist, jazz specialist, world music/ethnomusicology and electronic music are just some of the other positions available in higher education, and your bachelor's degree *need not* be in one of these areas. Any bachelor's degree in music will allow you to meet minimum qualifications for acceptance into an advanced degree program Be aware, however, that every school has its own entrance requirements and these must be researched carefully

Why are we discussing advanced degrees? Because job descriptions in higher education include one of the following as requirements

- Master's required
- Master's required, Doctorate preferred
- Doctorate required.

Every college and university has its own set of rules for degree requirements, and except for community colleges and some conservatories, you can count on one of the above being required It is plain to see that you will be spending quite a bit of time in school before you can be considered for a position in higher education

In concerning ourselves mainly with the position of percussion professor in a college, it is advisable for you to be well-versed in other musical settings Very few full-time percussion positions mean *only* percussion these days. It is not unusual for the percussion teacher to also instruct theory, music appreciation, direct the marching band or work in the jazz curriculum Also, the more percussion ensemble literature with which you are familiar, the better.

What's that? How do I apply for these jobs, you ask? Well, first you must take steps to find out where the jobs are! For public school positions, the most accurate way is to register for the periodic (often weekly) mailings provided by the career planning office at your college or university. And while you're at it, open a file at that office that includes a résumé, transcript(s), and at least three letters of recommendation Your career planning office will send a copy of your file to prospective employers when you ask them to, sometimes for a nominal fee

To discover where college positions are, it is recommended you become a member of The College Music Society *(202 West Spruce Street, Missoula, Montana 59802)*. As part of your membership you will receive monthly listings of *all* college music positions available The CMS is perhaps the largest clearinghouse for finding out about such positions.

But hold on—you must have something in your file or on your résumé that elevates you above the other candidates. And the only way to do that is to accept *every* musical opportunity that comes your way, no matter how tiresome or trivial you think it may be All such work becomes your professional experience, and, all other things being equal, the people with the most professional experience are granted interviews and auditions.

Interviews and auditions are topics for another article But for now, suffice it to say that this is where your personality and musicality must come shining through to help you attain the position you desire

No matter what type of education position you find yourself in, there are added pressures besides teaching itself There seems to be no end to the amount of paperwork and/or community interaction in which music teachers find themselves Committees, recruiting, parents, booster clubs, instrument repair, budgets and other "nonmusical" activities can easily consume much of your time. Consequently, teaching is at once frustrating and rewarding. For most, the rewards outweigh the frustrations and they remain vital educators throughout their lives For the rest, they either become bitter and ineffective teachers or they move on to other occupations. We can only hope they choose the latter!

For you, you must decide if you not only *enjoy* teaching, but you must also realistically assess your skills, both musically and communicatively Not everyone will have the traits of a successful teacher But if you believe teaching is for you and that you are suited for teaching, the power of that belief will help you achieve that goal. ■

Rich Holly *is a professor of percussion at Northern Illinois University in DeKalb Holly earned his Bachelor's degree in music from the State University of New York at Potsdam and his Master's degree from East Carolina University in Greenville, North Carolina. Rich has been Associate Editor for Features for* ***Percussive Notes*** *since the Fall of 1986*

FEATURE

Career Choices

Free-lancing in New York: An Interview with Norm Freeman

Tom Goldstein

TOM GOLDSTEIN: ***NORM, DO YOU HAVE a sense of how competitive the New York free-lance scene is for percussionists? And, how much work is out there?***

Norm Freeman: I make most of my living free-lancing in New York City. And I clearly remember feeling that competition as I came up through the business. New York is a city where people come to further their education, their careers, or perhaps to simply feel as though they *made it*. At some point everyone enters the job market. Newcomers and veterans alike compete for jobs based on skills, personality, connections, experience, and professional reputation. Most of the work that I receive today is because I am on a contractor's or personal manager's list. In the concert field I am very high up on a few contractors' lists. To a certain degree I am insulated from much of the competition. I in no way feel as though I can relax and sit back on my laurels. There are too many fine players and I am deeply committed to being the very best I can be. I've seen the closing of Broadway shows and changes in musical trends; conductors, and contractors send established players right back to square one.

There are considerable opportunities to perform in New York City. Whether the work is sufficient is a personal decision. I believe if a player has the tools and the drive some of that work can be theirs. I also believe that each player gets a *piece of the pie*. Most people will not be able to support themselves with their share. It will be necessary for them to find another job (e.g. teaching, sales, computer temp, instrument repairs, etc.) that will enable them to meet their responsibilities. It is very important for a free-lancer to be able to be musically diversified at a high level. I don't think you can make a living performing in only one area. A "classical percussionist" needs to be able to play shows or a club date if they want to keep busy.

Tom Goldstein: ***So, unless you have a steady gig — an orchestra gig or concentrate on Broadway— a free-lancer needs a diversity of skills.***

Norm Freeman: No doubt about it, and I would place sight-reading skills way up at the top of the list. Whether you play Broadway shows, which in themselves can be very eclectic, or concentrate on concert work, the more you bring to a job the more you distinguish yourself.

Tom Goldstein: ***Thinking back a few years, how does one go about establishing a steady flow of work — that is, eventually a sense of security?***

Norm Freeman: Establishing oneself as a free-lancer is very similar to building other businesses. Hopefully, if you try to do the right thing the right way you will over a period of time find more and more people interested in your services. I first started working in New York while I was attending Juilliard. I considered it part of my education to take every job I could. I got my start from teachers' and fellow percussionists' recommendations. I would travel anywhere, play anything, and schlepp equipment for little money if it meant getting a chance to play. I not only got valuable experience but I met a lot of players and conductors in the process.

Tom Goldstein: ***So, establishing relationships with colleagues is a key.***

Norm Freeman: Absolutely. What I'm discovering today is that as I've grown in the business; so have my friends. And some of these people are becoming contractors or have their own musical groups. I still get calls because of another percussionist's recommendation. I also think it is important to keep the channels of communication open. I can't afford to "burn bridges" today.

I try to make sure I'm well qualified and prepared for the jobs I take, otherwise I don't take them. When you come down to it New York is a small town, and I might not get a second chance if I foul up. It has taken many, many years to get to the point that I find myself working during "slow" periods. I believe it is largely because my business is well-diversified. I lost three weeks of work recently in the dead of August on two weeks' notice. I couldn't get back the work I had turned down because of this job, and there wasn't much else going on. I don't think of "security" as being synonymous with this end of the business.

Tom Goldstein: ***Who were your principal teachers?***

Norm Freeman: Needing no introduction and not in any particular order: Buster Bailey, Saul Goodman, John Kasica, Morris Lang, Walter Rosenberger, Dave Friedman, Richard Horowitz, Dave Samuels, and Adolphe Sandole. Lou Gatti ("Hello Dolly," Radio City) was my teacher during high school. He put me on track for my college auditions and gave me a good taste of commercial playing in my lessons.

Tom Goldstein: ***What was it like studying with Saul Goodman?***

Norm Freeman: Electric and invigorating. Mr Goodman brought the music and whoever was around him to life. He has a sound that projects his energy right through you, not to mention an unparalleled knowledge of the repertoire Mr Goodman imparted much of his technique and approach experientially He would often grab the sticks out of my hand and blow me away with the character and life he brought to the part. The dotted eighth and sixteenth note rhythm of Mozart's Symphony No. 41 was literally pounded into my back. Mr. Goodman could wake you up! In a sense, my limited experience on timpani turned out to be a blessing. When I started studying with Mr. Goodman, he took me through his book. I was then ready to attempt the repertoire with him. I also studied with him for four years, which in itself is a privilege. I learned about music through studying music I went through the repertoire chronologically So, as the vocabulary of the instrument grew so did my technique and knowledge of what had preceded it.

As a free-lancer, I've found it very difficult to practice all the different instruments and to put the time in to study everything I've wanted to do. I've found it necessary to develop concepts that go across the board The foundation for me is my sound concept or my approach to striking the instrument, and this really comes from the many, many hours that I spent trying to learn how to strike the timpani. I try to apply this to all the families. In some cases it's very successful In others it may need some modification

Tom Goldstein: ***Do you or would you do any studying now?***

Norm Freeman: Yes. I welcome the opportunity to continue growing Unfortunately, one of the problems I run into is when I have time to study I can't always afford it and when I can afford it I don't always have the time. This summer I was involved with a music camp in my area. Dr. Robert Abramson gave classes each day founded in Dalcroze techniques I doubt anyone could have been more enthusiastic than I. I wish I had been exposed to this twenty years ago I certainly plan to continue these studies and share my experience I recently reached out to Glenn Velez. And I'm having a blast with all of that I'm always picking my peers' brains and I owe them a lot.

Tom Goldstein: ***As of this year, you're on the faculty of the Mannes College of Music. How has that experience been for you?***

Norm Freeman: Tremendous! When I was 17 years old I auditioned for Mannes. To then be hired by them twenty years later was both a lifelong dream and a major career goal. Having to verbalize and analyze my playing, as well as trying to take an open look at new approaches, has been fantastic. I'm finding tremendous creativity in teaching. I enjoy finding solutions to playing problems; taking someone on a musical journey; listening to others' experiences and sharing my own; organizing mock orchestral auditions; and, with the help of my colleagues, planning a visiting-artist series. Last year I started with one student and one class. This year I'll have five students in addition to my Rep. Class. I'm very excited to be part of the department's growth, and very open to learning from my students.

Tom Goldstein: ***You and I met almost ten years ago subbing "A Chorus Line." You've done a good amount of Broadway playing. Have you enjoyed playing shows?***

Norm Freeman: Yes, with a qualification. Subbing a show for the first time can be very humbling. I can't think of another situation where I have allowed myself to feel more nervous. You've got to know the show cold. The exhilaration from "nailing" it, however, is awesome! I find the second show is the toughest to play really well. I work very hard to get myself up for that one. Shows can be tricky. Subbing can also be a thankless job. If the regular person makes a mistake, it amuses the band and sometimes the conductor. If the "new kid" makes a mistake, you wonder if you'll ever be called back. Fortunately, the regular players are aware of the pitfalls of subbing and they go out of their way to make their subs comfortable. The regular player, on the other hand, must have the discipline to play the same music night after night and maintain his or her sense of involvement. That kind of professionalism has many rewards.

For the last few years I've chosen not to sub shows. The gunslinger in me is starting to itch to get back in there. I think having your own show can be one of the best jobs in town. The pay and benefits are terrific; consequently, the bands are first-class. The problem is getting a show that runs and finding another when it closes.

Tom Goldstein: ***Most of the work that you do is orchestral. What steps do you follow in preparing a part?***

Norm Freeman: I generally start with the score and the recording. I have a big commute and I use that time to do a lot of listening. I mark parts very thoroughly. I suppose someone else might think I'm simplistic in my

markings After having worked out stickings, I'll start to work with a tape recorder — trying different things. I find it helpful to play along with the recording as well I learn parts fairly quickly My practice routine includes considerable focus on executing the basic vocabulary used in our literature In other words, I try to free up my technique so I'm left with more musical choices. I also try to keep the standard rep under my fingers To be honest with you, I often don't get the opportunity to see the music ahead of time It is expected that you can work the problems out quickly on the job

Tom Goldstein: ***Could you shed some light on what kind of attitude or personality is conducive to getting work?***

Norm Freeman: I have always had a very positive attitude I try to make my employer's job easier and my interaction with my peers enjoyable Honesty and integrity are two qualities that stick out I'm not going to make everyone happy I do value my word, and I try to be considerate of other people's feelings and needs I try to stay clear of conversations that aren't constructive. When I've run into problems in the business, I've tried to keep the focus on myself and my playing I concentrate on making myself more employable instead of jumping into the politics of the business I've chosen to follow a spiritual path for myself I don't force my beliefs on anyone else, I simply try to model what I believe in

Music asks that we try to fit in and understand our function...It is critical to understand your function in each setting.

Tom Goldstein: ***You're the leader of a percussion quartet, which I'm a member of - Festival Percussion. What is that about?***

Norm Freeman: Festival Percussion performs arts-in-education programs. We can do up to four concerts a day The average is two 45-minute concerts in a 2 1/2 to 3 1/2 hour time period We do considerable traveling in New Jersey, New York, Pennsylvania and Connecticut And during the last few years we have started doing some tours The people that work with the group are fantastic I got the job from one of the trumpet players in "A Chorus Line," John Devol John is the director of an arts-in-education agency and he asked me if I would be interested in putting together a percussion program John has a terrific approach to education, and he's a great guy Of course, I jumped at the job The program is a wonderful combination of education, entertainment, and the performers' personalities That combination has been very successful We have averaged ninety performances a season for the past several years. It is not only one of my most enjoyable jobs, but very compatible with the rest of my schedule (if you don't mind getting up at 5 a m).

Tom Goldstein: ***You're the leader of Festival Percussion, but in many of the jobs you do you're not the leader. Could you talk about the change in mind set when you go quickly from one job to the other?***

Norm Freeman: You do have times that you're the leader or principal percussionist or timpanist and other times that you're a section player or maybe out playing vibes on the weekend. It is very important to work it out so that you don't bring your ego with you. One of the things that I believe is that as a musician we bring a lot more things to work with us besides our sticks. We bring our life's experiences and our attitude about ourselves and people in general. And unless we are at peace with that we can create turmoil where we go

Music asks that we try to fit in and understand our function If I'm playing bass drum and I'm supporting the timpanist, I have no business overplaying him. It is critical to understand your function in each setting That is something that was really driven home to me by Latin rhythm-section players Each instrument has its function The statement comes from everyone understanding their function and being able to adjust according to the flow of the music

Tom Goldstein: ***To get away from Norm Freeman, the Musician for a minute, do you want to talk about your job as Leigh Howard Stevens' manager?***

Norm Freeman: After my daughter was born I began to think about working closer to home If I was going to do this and gain more security, I was going to have to consider other career possibilities I hit a point where I felt I had met many of my career goals, so it seemed reasonable to explore the possibilities I started networking Leigh lives about 25 minutes away from me so I gave him a call I hoped he might be able to point me in a good direction As it turned out, he had a need for a new manager We found that many of the skills and talents I applied to my own career could also be applied to someone else's After lengthy discussion Leigh offered me the job, and I made a personal commitment to give it at least a year. Working with Leigh was tremendous What a place to start as a manager! Leigh has a very clear idea of where he wants his career to go and what needs to happen in order to get there He also has a hands-on

approach to his own career, and considerable experience to back it up. While searching through a pile of old papers I found a marketing tool that hadn't been used for a while. I suggested we give it a try. Leigh gave me complete support and considerable guidance, and we ran with it. The response was fantastic! Press kits plus recordings plus telephone calls equalled quite a few bookings. I was accustomed to using a computer and those skills came in very handy all along the way. In the time I managed Leigh I booked 16 concerts and 19 clinics, in addition to working with Leigh on new flyers, press kits, posters, and other marketing tools. You also have to understand that as Leigh Stevens' manager I had a number of people approach me simply on Leigh's reputation. Leigh is great to work for if you have a creative nature. If he likes an idea, he'll back you a hundred percent. I never could have booked so many concerts my first year without that support. About the time the bookings started to click, I received quite a few inquiries from other respected artists/percussionists about also managing them. I chose to stick to that one-year commitment I made to understanding Leigh's needs. I was offered my job at Mannes about three months after I started with Leigh. I had wanted a college position for years, and I jumped at the opportunity.

I found myself faced with a very tough decision about ten months into working with Leigh. I was still very busy in New York City and I didn't want to give up the kind of work I was doing. I was loving Mannes and wanting to give them more of myself. I realized how very important playing was to me and how I could neither think of giving it up nor neglecting it. The worst of it was I had become a full-blown workaholic at that point, and I had distanced myself from the very people I was trying to get closer to — my family. Leigh and I talked about it, and he tried to make the responsibilities more manageable for me. He even went to the extent of getting me a car phone. It was still too much for me. I decided to see him through the concerts I had booked but to stop working with him shortly after the year was up. Although it was a painful decision at the time, it really wasn't possible for me to give Leigh all that he needed or deserved, let alone my family!

Tom Goldstein: ***You've been mentioning your family. You're married with a daughter and a second child on the way. How do you balance your busy schedule with your family life?***

Norm Freeman: That's very difficult. Very difficult. I have a huge phone bill. When I'm out all day and evening I call home three or four times to say hi and check in. Quality time has become incredibly important. I've gotten much better at separating myself from the job when I go home. I'm very grateful to my wife, who handles the day-to-day running of our household. I'm relatively free to love and enjoy my family when I'm home. This year was the first time that we set aside a week in the winter so we could take a vacation. I tried to look at schedules for different organizations that I work for and anticipate if they might call with work. The bottom line for us was that we made the time. If I'm fortunate enough to eat a meal with my family, we leave the answering machine on and I get back to people as soon as possible. There are periods when I can invest a lot of time in my family. There are other stretches where I go for days, sometimes weeks, and it seems like I just come home to sleep. That's when I have to be able to call a time-out. ■

Tom Goldstein *is a graduate of the Hartt School of Music. His teachers include Stuart Smith, Alexander Lepak, Buster Bailey and Morris Lang. He is artistic director and percussionist of the new music group Gageego. As a free-lance percussionist in New York he has performed with many orchestras, Broadway shows, and nightclub acts. He has toured with Steve Reich and Musicians and played with Continuum. He composed and performed scores for NBC documentaries about the 1982 and 1984 World Series and the 1983 U. S. Tennis Open. He has performed with the Armitage Ballet in New York, France and Japan, and recently completed a concert series with the New York City Symphony in Seoul, Korea. He is a member of the Festival Percussion Quartet.*

Norm Freeman *has a B.M. and an M.M. from The Juilliard School. He is a frequent extra player with the New York Philharmonic and the timpanist of the New York Pops Orchestra. His recording experience includes the New York Philharmonic; the New York Pops; the New York Chamber Symphony; the American Symphony; the Little Orchestra Society; P.D.Q. Bach; Peter, Paul & Mary; Rick Wakeman and numerous TV jingles. He has played principal percussion during the Metropolitan Opera House's Summer Dance Season for the Royal Ballet, the Stuttgart Ballet, the Kirov Ballet, Martha Graham, the Cuban Ballet, and the Paris Opera Ballet, to name a few. In addition to having his own show, "On Your Toes," Norm has subbed for the Broadway shows "A Chorus Line," "Tap Dance Kid," and "Cats." His diverse background includes managing Leigh Howard Stevens and personnel managing for the Little Orchestra Society. Norm was appointed to the faculty of The Mannes College of Music in 1989.*

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THE MANNES COLLEGE OF MUSIC

FEATURE

Career Choices

Alternative Career Choices

Antonio J. García

MOST MUSICIANS ARE CREATIVE IN MORE than one facet of music. They are not only performers, nor exclusively teachers: they write music, perhaps conduct, record, and publish music. Maybe they have joined or founded an arts organization which they manage in the community, handling programming, promotion, or legal concerns.

Such a multi-faceted career is often a creative advantage: for example, what you learn as a composer/arranger can improve your performance skills. Diversity offers a business advantage: the more people you know in the industry, the more likely you are to make the "connections" necessary to a growing career. And multiple talents can provide a definite financial advantage: you have more ways to earn income!

But most importantly, musicians are often surprised to discover that being creative *away* from an instrument is often as satisfying to them as performing can be. As Diane Dorn, Ravinia Administrator to the Steans Institute for Young Artists in Chicago once remarked to my Music Industry class: " I enjoy creating: planting a garden, teaching a student,...or starting an institute!"

Whether you are looking for ways to augment your performance career or replace it, a knowledge of alternative career choices can provide you an overview of the industry that surrounds every performer. Because performance, teaching and merchandising have already been discussed in the previous articles, this article will focus on a variety of additional options available.

Be the Boss

Most free-lance performers work repeatedly for local **contractors** who book sidemen to play behind different acts or shows. Though many contractors are players as well, most have chosen to set aside their instruments in favor of organizing music for local occasions and travelling attractions. The financial incentives are good: most contractors earn double a sideman's pay or more! And contractors enjoy a certain working relationship with the "stars" and their managers who call. But to pursue this career track you had best be reasonably organized, able to get along well with people (specifically the acts, the sidemen and the public), and willing to live a good part of your life by the phone. If you wish to be a contractor, work as a sideman for as many as you can and observe their strengths and weaknesses. There is no substitute for self-evaluation in this field!

Another leadership position is that of **musical director/conductor**. Circuses, ice shows, musicals, nightclub acts and other attractions generally require an individual who can blend the musicians into one ensemble sound. Liza Minnelli's set drummer, Bill Lavornia, has been her touring director virtually all of her life, never wielding a baton. But you may wish to pursue the podium as well. Mike Brothers, a touring percussionist with such Broadway shows as "The Music of Andrew Lloyd Webber in Concert," enjoys his creative time as a conductor of local musicals but also offers a warning. "At the Broadway tour level, I know of no conductors who are percussionists; most are formal rehearsal pianists, pit pianists, vocal coaches or a combination of all three. So there is a tendency to typecast the desired background of a Broadway conductor, even to typecast a given conductor's specialty: orchestral shows, rock shows, etc. Still, there are lots of musicals to be conducted elsewhere."

Again, good interactive skills are helpful; and formal conducting study is essential. But director/conductors also need a theatrical sense of timing and nuance that can only come from observing and performing in many styles of the genre: not only theater but also opera and symphonic literature as well.

Write the Music

A musician's options as a **composer/arranger** are almost endless, including writing works for classical or jazz performances, commercial jingles, film scores, popular songs ("top forty"), even kids' music! Though some writers focus on one style only, many enjoy the variety and challenge of composing chamber music one day and jazz or pop the next — and perhaps all for a single film score. A writer's paycheck is generally related to the size of the work, the deadline, and the job environment. Naturally, the competition increases at the most lucrative pay levels. And while income may be higher in New York or L.A., so is the cost of living as compared to many other cities.

A writer must be prepared to live by the phone and meet the pressures of often ridiculous deadlines. Some writers free-lance; others work for a business such as a *jingle house*. Most have completed some degree of formal study, though the need varies with each individual and job. Knowledge of MIDI and other electronic techniques is especially helpful in the commercial field. If you aspire to be a writer, realize that your career advancement may hinge primarily on the demo tapes you assemble at each stage along your career. Schools and film workshops offer the opportunities to write, record and meet current and future composers in your idiom.

Many new writers create the "connections" they need by copying out parts for the more established arrangers Such **music copyists** "ink out" the individual parts from a music score by hand or use any of several computer programs to deliver an excellent result. Copyists are expected to adhere to the highest standards of accuracy and clear presentation, often to the point of noticing and correcting a composer's error; so you had best be a stickler for detail to pursue this career track! Any pressured deadline a composer has will be worse for the copyist, who must wait for the writer's work to progress so that the copying can begin. Payment is generally by the page of sheet music or by the number of measures scored. Copyists desiring a composition career can thus earn a living while observing the techniques of experienced writers. In some cases, a composer may even hire a younger but talented writer as an **orchestrator** (to arrange given themes) or even a **ghostwriter** (to compose music - but with the credit going to the employer).

Distribute the Music

The music publisher reproduces and distributes music to the public. Many are large, well-known firms which must monitor the consumers' appetite (or lack thereof) in the market. Such a firm is Columbia Pictures Publications, headed by former percussionist Sandy Feldstein. But a publishing company can also be a one-person "sole proprietorship" targeted towards a particular type of music. As a sole proprietor, you are your own boss; all of the profits — and risks—are yours. No lawyers or contracts are needed to set up such a business: a person need only trademark a business name with the area Secretary of State and file the appropriate taxation and/or zoning forms with the proper governmental agencies, tasks often accomplished for less than one hundred dollars. A lawyer is generally needed to negotiate a partnership or establish a corporation, though exceptional cases occur.

Why would a percussionist start a publishing company? "Dissatisfaction with other publishers," offers one publisher (who prefers to remain anonymous). "Signing over an original composition to another publisher is a trade-off You are freed of the details of handling production, marketing, etc , but you also lose control over the accuracy of the transcription from the manuscript to the master, the degree of publicity, scope of distribution, and certainly the allocation of royalties I like to control those elements myself. Of course, the disadvantage is that business details can really eat up your creative time; I still perform regularly."

Large and small publishing firms often need **music editors** to examine existing projects and incoming manuscripts, evaluate their appropriateness to the firm's catalogue, and standardize the musical notation and format in a manner set by the publisher In order to accomplish this, a person must be well-versed in music theory and literature, with a flair for recognizing the creative efforts of the writers seeking publication

Record the Music

An artist or composer would hardly achieve recognition without the invaluable work of the **recording engineer** or **producer.** Any musician interested in acoustics and technology would be a candidate for engineering study, particularly if physics and mathematics are appealing. While not all engineers are musicians, many of the best are As with performing or writing, income depends on the size of the project, the deadline, and the geographical locale Many engineers go on to own and operate their own studios as well

Any musician interested in acoustics and technology would be a candidate for engineering study...While not all engineers are musicians, many of the best are.

■

Often a "bridge" is needed between the artist in the studio and the engineer at the board: the producer serves as liaison by acting as the artist's "ears" in the booth, listening to ensure that the recorded results will be to the artist's liking, offering any necessary suggestions to the engineer (who may not be as familiar with the intent of the artist) Because of that link, a producer is often chosen or approved by the recording artist Engineering skills are not mandatory, discerning ears and the ability to communicate other persons' goals in a diplomatic fashion are essential!

Broadcast the Music

If you have a good speaking voice and like the thought of sending it out over the airwaves, could you see yourself as **disc jockey**? Remember that the market includes a variety of musical styles (including the classical "broadcast announcer"), so you would have to target the area best for you. Frankly, a DJ's career is about as

unpredictably mobile as a musician's, but if the thought appeals to you, take all the communications courses you can. Try to start logging experience as a volunteer announcer at a non-profit station; you'll learn quickly whether or not this career track is for you. Many announcers continue to perform musically "on the side," finding that the publicity generated by one career generates exposure for the other.

Manage/Promote the Artists

A **manager** represents the best interests of the "talent" - the employing individual or group. Persons with a strong organizational approach, a business sense, and a sincere willingness to serve others may find management an attractive career option.

A *personal* manager must know what the artist can offer the public and then find a multitude of ways to present that artist attractively to **promoters**, who will "package" that artist into a performance venue in the manner most likely to bring the artist exposure and everyone financial gain. Payment is usually by a percentage commission.

Managers and promoters are certainly part salesman, so it is helpful to remember that the positive qualities present in the best salesman are also needed in these fields. The firm of Thomas Cassidy, Inc. in Woodstock, Illinois has managed such talent as Louis Bellson, Les DeMerle, Ed Shaughnessy, and the bands of Buddy Rich, Count Basie, Woody Herman and many others. Bob Davis, first associate of the agency, stresses that "a manager must first have a knowledge of and a belief in the artist. Honesty is essential, as your trust and reputation are everything in this business. You must be able to listen, be insightful as to other's needs, and creatively respond with solutions. And your best preparation is a liberal arts education that will assist your understanding of human nature, mass society, and the mass media."

Arts management extends to organizations as large as symphony orchestras and as small as chamber groups. In fact, due to the economic pressures facing so many ensembles, more and more groups are realizing the value of a trained and dedicated arts manager. Often you may view more job listings in this career track than virtually any other! Fortunately, experience is accessible via area and national internships within the profession.

Performers may find themselves transformed into administrators almost without warning! Karl Androes never intended to become founder and executive director of Whirlwind Performance Company, a group that brings music, drama and dance performances to children and senior citizens in the Chicago area. "I had a vision that I wanted to fulfill. I don't think I wanted to run it; I just wanted to participate in it. But it was necessary to run it at first, and then I discovered I enjoyed running it. I realized that I wanted to create 'the whole thing,' not just be a part of a larger thing. My musical background encouraged just the sort of creativity I use as an administrator today. This job involves challenges which are satisfying in themselves and more than tempt me to set my instrument aside."

Musicians wishing to pursue formal studies in Arts Administration will find that an increasing number of universities now offer concentrated majors in the field. Many other colleges offer the potential to "contract" an individualized program drawing from music and business courses.

Protect Artists' Rights

If you have a strong interest in legal matters, the work of an **entertainment lawyer** may appeal to you. The best professionals in this field have a genuine appreciation for performers and have chosen to concentrate their practice in the specifics of the entertainment business (musical and non-musical). Often such "specialists" are amateur musicians themselves; by focusing their work in the entertainment industry they can enjoy being inside the music world but are free from the pressures of performing. The variety offered by this profession is attractive to most people working with big names and unknown artists, large organizations and small, musicians, comedians, record companies, virtually every facet of the industry.

Should you wish to pursue this career track, begin preparing yourself for law school by incorporating business courses into your music studies. A background in Arts Administration studies may also help your understanding of future clients' needs, though no one area of study can truly prepare you for what you will encounter. And a call to the bar association of a major city might lead you to visit an entertainment lawyer, perhaps even discussing what preparations he or she took along the way to success.

Assist the Infirm

Because of the way music brightens our lives, improves our moods, and even engages us physically, we have chosen to study how to perform it. Yet most people are unaware that music can serve those same functions and more within the healing process of the ill and disabled. Stroke victims unable to speak may regain that ability once approached via singing familiar songs. Patients requiring muscular therapy may improve their results when exercise is coordinated to appropriate musical stimuli. Individuals depressed due to their injuries or even confinement in a hospital may be cheered up by exposure to certain kinds of music, benefiting not only their psychological state but perhaps their physical recuperative powers as well.

The **music therapist** evaluates each individual's needs and devises an appropriate program designed to improve the patient's well-being. A therapist may work as a lone individual in a sole proprietorship or as a team member in a partnership, contracting services outward as any business might. Or the therapist could be on the staff of a medical institution, providing full-time services there exclusively. Many therapists also continue to perform as

their schedules and interests warrant. Chris Heaney is a music therapist at Tulane Medical Center in New Orleans. "I also play drums with area rock, Dixieland, and jazz bands. When you have a full-time job income and a predictable daytime schedule, playing local gigs simply becomes extra enjoyment and income.

"Percussion has played a dominant role in every culture. We're trained in the most kinesthetic family around. As a kid, playing drums provided me with a strong physical and emotional outlet. In high school I developed my skills in math and science. When I entered college as a music major, I discovered music therapy by accident and found it to be a great way to combine my interests in music, science, and helping others.

"Percussion is used a great deal in music therapy. Patients respond quickly to the sights and sounds of exotic percussion instruments, and even a patient untrained in percussion can derive a feeling of success from playing the instruments as novices. Once a person has released that initial expression, I can help his or her emotional or physical concerns on a rational and cognitive basis.

"Still percussion won't reach everyone. You'll expand your musicality by the need to incorporate piano, guitar and vocal skills into your programs."

Several universities offer a major in music therapy. Once studies are completed, an additional test must be passed in order to become a registered music therapist. While salaries vary with every situation, music students seem favorably impressed with the published job descriptions that include salary figures!

What's Right For You?

Due to space limitations, this article has left out dozens of other allied careers: piano tuner, music librarian, even music journalist among them Regardless, in order to recognize the career(s) best for you, you must first determine what qualities you seek in a job, what your strengths are, and what your weaknesses are. Visit and observe people currently doing what you want to do. Pick up a copy of the periodical that caters to the profession that attracts you—do the articles interest you? Don't be unduly influenced by other's opinions; what's right for someone else might not be right for you.

If you need to take a nonmusical job in order to pay the bills, search for work that seems creative and stimulating; not all "day gigs" are as horrible as one might hear. And employers are generally more receptive now towards applicants with some sort of Humanities or Liberal Arts degree; they find such applicants are often more creative and self-motivated in their work. [*Author's note: I recall reading an article about a computer programming firm that only hired persons with strong backgrounds in art or music, so well-documented was the job success of the artistic personnel already employed!]*

Finally, keep in mind that most careers evolve, especially musical ones. What you want or get from your job will likely change each year; and as your experience and "connections" improve, new opportunities will surface. So don't feel as though today's decision is a permanent one; most of us would probably be bored by a predictable career! What is important is to find a job that provides not only financial means to live but also the creative stimulus to make that life more satisfying. ■

Recommended Books:

American Music Conference Careers in Music (Chicago: American Music Conference, 1980).

Bakersville, David. Music Business Handbook and Career Guide (Thousand Oaks, CA. Sherwood Publishing Company, 1990).

Burton, Gary. A Musicians Guide to the Road (New York: Watson-Guptill Publications, 1981).

Dranov, Paula. Career Opportunities in the Music Industry (Elmhurst, IL: Music Business Publications, 1980).

Field, Shelly. Inside the Music Publishing Industry (New York: Facts on File Publications, 1986).

Fiest, Leonard. Popular Music Publishing in America (New York: National Music Publishers Association, 1980).

Frascogna, Xavier M., Jr. & Hetherington, H. Lee Successful Artist Management (New York. Billboard Publications, 1988).

Muench, Teri & Pomerantz, Susan. Attention A & R [record industry] (Los Angeles: Alfred Publishing Company, 1988).

Rapaport, Diane. How to Make and Sell Your Own Record (New York: Putnam, 1984).

Rosencrans, Glen. A Music Notation Primer [music calligraphy] (Santa Cruz, CA: Pen Pusher Publications, 1976).

Shemel, Sidney & Krasilovsky, M William. This Business of Music (New York: Billboard Publications, Inc., 1985).

Recommended Periodicals

American Music Center [publishing, composition]
Billboard [record industry]
College Musician [especially the annual "Get A Job" issue]
Entertainment Law Reporter
Journal of the Arts Management and Law
Journal of Music Therapy
Mix [engineering]
Recording Engineer/Producer
Symphony [orchestra management]

***Antonio García** is Assistant Professor of Music and Coordinator of Jazz Studies at Northern Illinois University in DeKalb, Il, where he has taught Jazz Theory, Improvisation, Arranging I & II, Music Industry, Jazz Pedagogy, and directs the Jazz Lab Band and the combo program. A performer, composer/arranger, publisher, producer, and author, Mr. García received a grant in 1989 to establish music business internships at the NIU School of Music. He also serves as Secretary of the Illinois Unit of IAJE.*

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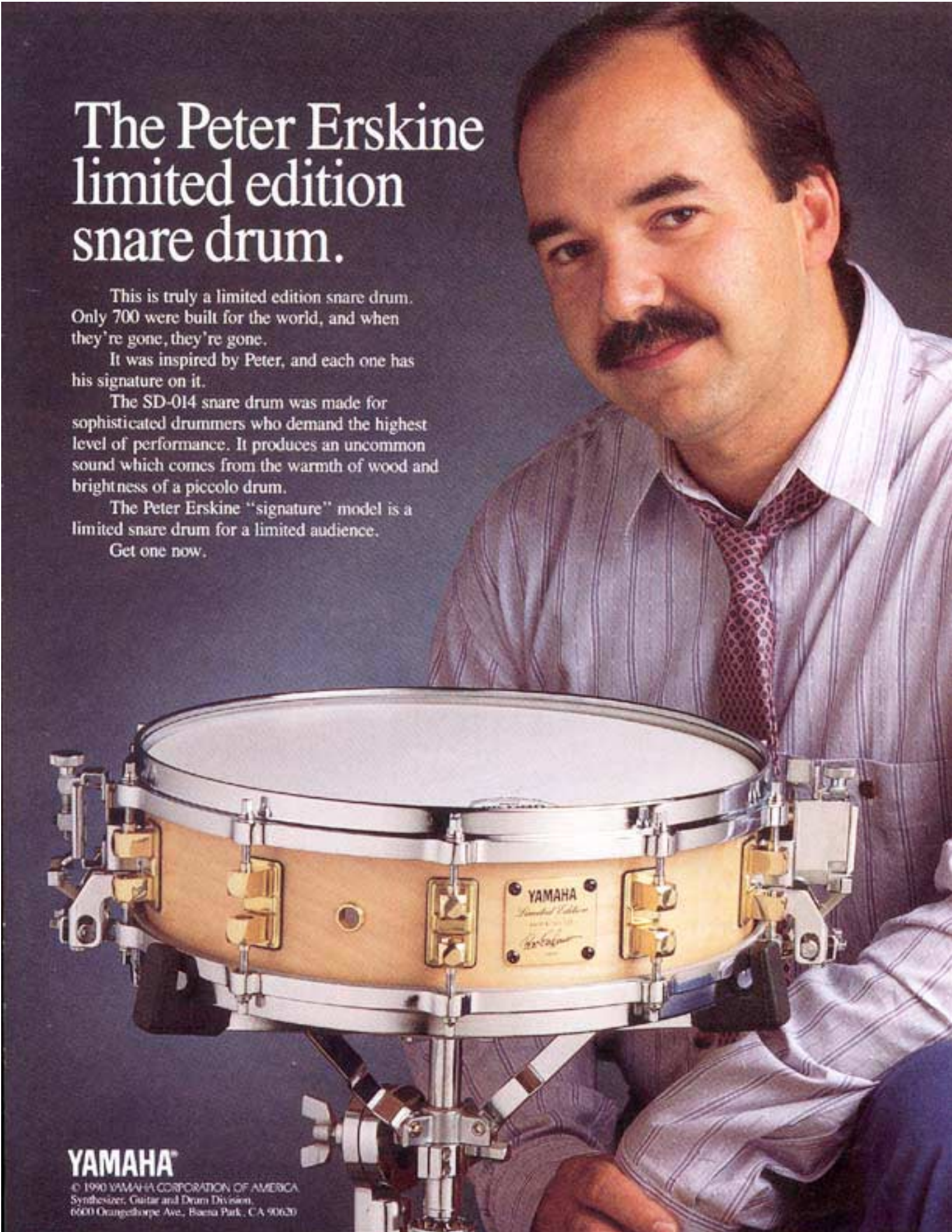

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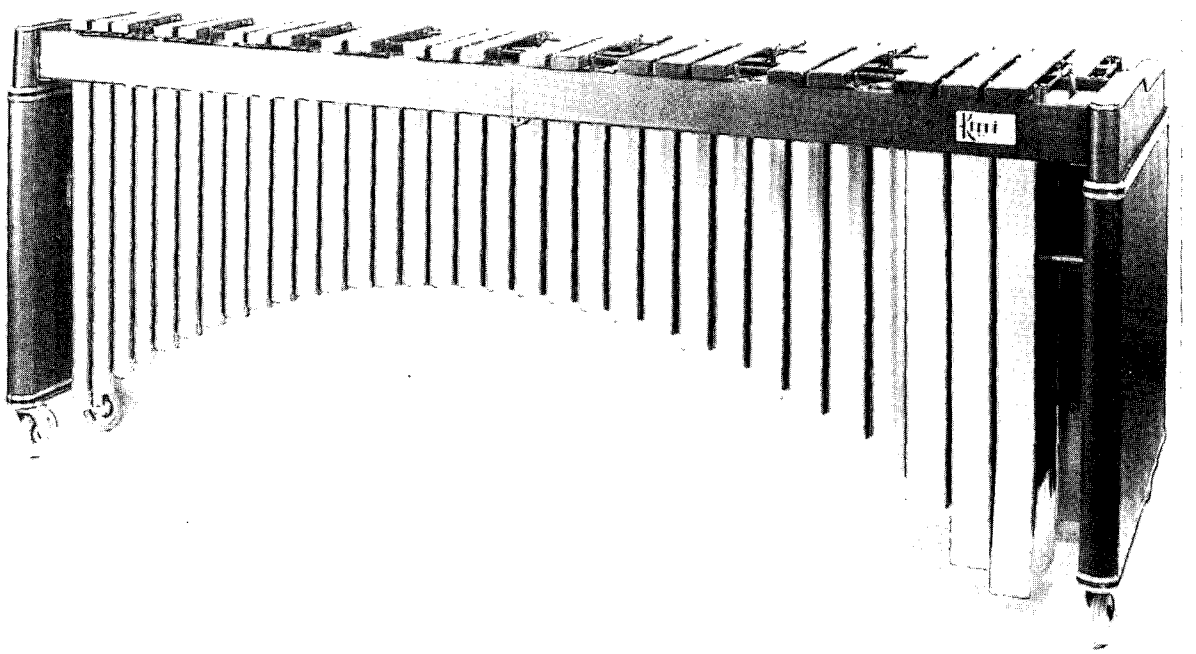

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FOCUS ON EDUCATION

Practicing the Accessory Percussion Instruments

Ben F. Miller

THE QUESTION IS ASKED, "DO YOU REALLY have to practice tambourine, hand cymbals, triangle and the other toys? What's the point? All you have to do is hit 'em." Obviously, the answer is yes, but understanding why and how to practice these instruments is another matter.

As an undergraduate percussion student at Indiana University I often heard George Gaber, head of the percussion program, tell students about Richard Weiner. Mr. Gaber would say, "He was the only student I ever heard practicing triangle and look where he is now, Principal Percussionist of the Cleveland Symphony Orchestra."

Taking time to regularly practice triangle, tambourine and cymbals will not guarantee you a position with a major orchestra, but not practicing these instruments will most certainly guarantee that you won't be playing with a major, or even regional or local orchestra. In some states, membership in All-State Band and Orchestra is based on a demonstrated ability to play accessory instruments as well as snare drum, timpani and keyboards.

*Taking time to regularly practice triangle, tambourine and cymbals will not guarantee you a position with a major orchestra, but **not** practicing these instruments will certainly guarantee that you **won't** be playing with a major or even regional orchestra.*

In concert bands and orchestras there are many clarinetists, violinists, etc., but only one of them will ever have an opportunity to play a solo during a particular piece of music. However, during that same selection there is only one triangle player, one bass drummer, and one person responsible for the crash cymbals. In concert situations, each percussionist is a soloist. That is the strongest reason I can think of to practice the accessory instruments. Even if the part calls for only one cymbal crash it is still a solo. The cymbal player must be as thoroughly prepared mentally and physically for that one solo as any first chair player.

It has been my experience that in school bands and orchestras the accessory players won their parts by default. They weren't good enough for the snare drum, timpani or keyboard, so they "end up" with the cymbal or bass drum part. I would like to suggest that the conductors of school bands and orchestras require players to audition for all percussion parts. The accessory parts will no longer be thought of as leftovers, but will be just as important as any other part. If conductors did this, their students would be motivated to practice the accessory instruments.

The first problem faced when practicing the accessory instruments is how to hold them. This is not a problem with snare drum, timpani or keyboards, but it is a major consideration with crash cymbals, tambourine and triangle. It takes time to develop the strength and coordination to get a good sound from a pair of crash cymbals. Right-handed players may have difficulty holding a tambourine in their left hand. It will probably take time for them to develop a good sounding shake roll with their left hand.

Just as a snare drummer would not be able to perform a clean closed roll without practice, a triangle player must also practice to develop a clean triangle roll. How the player holds the triangle affects the sound. There is quite a difference in the sound of a triangle held in the hand and one hanging from a stand. These are just a few problems which must be overcome when practicing the accessory instruments. Each instrument has its own unique set of problems.

Here are some suggestions for practicing the accessory percussion instruments. They would apply to any instrument.

1. *Experiment with the instrument to find as many different timbres as possible.* Strike different areas of the instrument. Use a variety of mallets or parts of your hand. Hold the instrument at various heights and angles. Be aware of the sounds which are produced.

2. *Work to develop a consistent sound.* Try to play four notes in a row with the exact same volume and timbre. This is more challenging than you might think. Once you can consistently play four, go on to six, eight, ten, etc.

3. *Use exercises from beginning snare drum methods.* Once you have developed a consistent tone apply it to exercises found in your method books. Start with whole note studies and work to sixteenth note and roll studies.

4. *Be aware of attacks and releases.* There are many ways to stop the sound of a triangle or cymbal. Experiment.

5. *Practice at various speeds and dynamic levels* You might have developed an excellent triangle roll, but what if the conductor wants it softer?

6. *Listen to recordings.* Hear what the professional players sound like If possible, listen to different recordings of the same selection.

7. *Be patient.* Just as with any other instrument you must work slowly to develop proper playing techniques You must give your muscles time to get used to new positions and movements.

Having to play a number of different instruments is the challenge of being a percussionist. Moving from snare drum to triangle to bass drum to cymbals is part of the excitement of being in a band or orchestra percussion section Every player in the section is a soloist and as such must accept the responsibility to prepare every part as a solo Practicing the accessory instruments is part of the responsibility of being a percussionist.

Although not every accessory instrument was discussed in this article, the following method books contain valuable information with specific playing techniques for each instrument.

Cirone, Anthony, *Orchestral Techniques of the Standard Percussion Instruments* (Cirone Publications)

Denov, Sam, *The Art of Playing the Cymbals* (Henry Adler Inc)

Payson, Al, *Techniques of Playing Bass Drum, Cymbals, and Accessories* (Payson Percussion Products)

Price, Paul, *Techniques and Exercises for Playing Triangle, Tambourine and Castagnets* (Music for Percussion Inc) ■

Ben F. Miller *is a member of the Percussive Arts Society's Education Committee and is percussion instructor and assistant director of bands at Marshall University, Huntington, W Va Mr Miller is the former principal percussionist and timpanist with the West Virginia Symphony Orchestra*

FOCUS ON EDUCATION

A Look at Percussion Pedagogy With Alyn Heim: An Interview

Cort McClaren

ALYN HEIM IS A CHARTER MEMBER OF THE Percussive Arts Society. He is an educator, performer, author, composer, and active MENC representative. His most well known work, Drum Class Method now distributed by Columbia Pictures Publications, has become a classic text used throughout the United States in public school music. Dr. Heim earned his B S from Julliard, his M.A. from Columbia, and his Ed. D. from New York University. His presentation at the 1989 PASIC in Nashville, TN, focused on the "essence" of teaching and learning. A summary of his presentation and the results of a subsequent interview occur below.

During his presentation at the 1989 PASIC, Mr. Heim described his impression of the "essence" of teaching and learning. The essence of ***technique*** involves the stroke, volume, position of the body and instrument, and stroke placement. The essence of ***difference*** involves the need for directors to realize that much of what they deal with [such as breath support, embouchure, attack and release] has little to do with drumming. Therefore, teachers need to provide appropriate activities for percussionists. The essence of ***challenge awareness*** involves the realization that what percussionist s play may not be difficult, but determining when to play it requires supreme musicianship. He says that an airline pilot's description of his job is not unlike that of the concert percussionist: long periods of boredom interrupted by moments of panic. The essence in this case is that what is being played is not difficult, but finding out exactly when to play can often be frightening. Finally, the essence of ***valuing*** involves showing people their importance through carefully planned strategies, not simply telling them they are important.

"A master teacher teaches 'essence.' He begins from the center, not from the fringe. He imparts an understanding of the basic principles of the art before going on with the meticulous details. When the essence is perceived, the master teacher teaches what is necessary to expand the perception." (From Mr. Heim's 1989 PASIC presentation on November 9, 1989)

Cort McClaren: ***The evolution of percussion pedagogy has taken some interesting turns, especially in recent years. As a charter member of the PAS, you've been around long enough to watch this evolution take place. Do you see any significant differences in performing percussionists and percussion pedagogues today as compared to thirty years ago?***

Alyn Heim: I see differences from two sides. In one sense I don't see much change. I see the same books now that teachers used earlier, such as the Podemski, Wilcoxen, and the Goldenberg snare drum books. My book was first published in 1959 and is still being used. On the other side, I see change in a kind of exclusiveness, like marching band. Marching band has become an area that takes all the attention, to the disregard of everything else. I see college programs that actually discourage kids from playing in symphonic band and orchestra in favor of being in only the marching band. I see marching bands with fantastic percussion sections, but sometimes nothing else happens except field music in these programs. There has been a decrease in the type of all-around percussionist who can play concert music, field music, and recital music. From my point of view, performance has improved in all these areas because people specialize so much. To me, that is almost a disappointment.

Alyn Heim

Cort McClaren: ***Is there danger in specializing too early?***

Alyn Heim: Yes, I think so. However, people get excited and want to be good at one specific instrument. They want to be good at snare drum or marimba, which is wonderful. I'm not critical, that's fine, but it's not good to specialize too much too early. There's a lifetime ahead. You will not develop your optimum musicianship by specializing in one instrument and avoiding orchestral literature and other areas. If you just specialize in drum set to the exclusion of anything else, you're not equipping yourself for employment.

Cort McClaren: ***Do you think there is a significant difference in today's high school graduate and the graduate of 20 years ago, in terms of what he/she knows about percussion performance?***

Alyn Heim: I think they are better players today; there's no doubt about it. I just think the ***overall*** quality suffers as a result of becoming too specialized. People are playing better; that's something we can be proud of!

Cort McClaren: ***What can we do at all levels of percussion education to accommodate learning all the basic percussion instruments, and still play them all well enough to have some sense of credibility? Is it possible to be a generalist during an undergraduate program and still be a marketable performer?***

Alyn Heim: Well, it becomes a matter of degree I think if you're going to retain a specialist field, you're going to have to give up the generalists, and I don't think there are any two ways about compromising it. I just feel that specializing too much is narrowing the experience too much Thirty years ago, teacher Tony Cirone and I revised the all-state audition material to include snare drum, mallets, and timpani. We were trying to get away from specialized auditions and give the students a broader experience Some teachers said that we should allow students to audition on bass drum only We said no We tried to get students to study all three things in high school because we felt it was important Subsequent revisions in an opposite direction allow percussionists to be even more specialized

Cort McClaren: ***That's interesting. Several years ago the PAS initiated a study to determine the status of all-state audition procedures throughout the United States. The committee discovered that many states require a splintered rather than generalists approach. In fact, the committee developed an audition model as a result of their research. What kinds of skills would you like to see a high school graduate demonstrate? What should they be able to do as a percussionist?***

Alyn Heim: From a generalist point of view, they should demonstrate highly developed skills in the four major areas, jazz, concert music, marching music, and percussion ensemble They should also be able to play all basic instruments, including keyboard percussion instruments, so they're not just rhythm players.

Cort McClaren: ***During your presentation this morning you asked a very pertinent question, "Does the band director have time to teach all these areas equally well?" What suggestions do you have for that particular dilemma?***

Alyn Heim: I wish I had the answer to that question, that could make me rich The suggestions I gave dealt with the concert setting I think that's where young percussionists have the least self-esteem. So, in terms of suggestions, directors should encourage kids to study privately, and encourage them to play in all types of ensembles. Rotate kids around and let more than one be in the jazz band, and so on Directors do have to provide some instruction. Any good high school band will have special instruction on clarinet, trumpet, bassoon, oboe, etc., since teachers can't do all of those either. In many New Jersey systems you'll find not only brass and woodwind specialists, but percussionists also Of course, outside staff are often used for marching band Some people will kill to get those trophies, so specialists are usually necessary in those programs

Cort McClaren: ***Everyone agrees that providing adequate instruction is a time consuming effort.***

Alyn Heim: A band director can't do it by himself. No way.

Cort McClaren: ***Let's consider band directors and percussionists as separate entities. Although, there are many directors who are also percussionists. Whose responsibility is it to get the bandwagon going in terms of enhancing the quality of percussion pedagogy?***

Alyn Heim: I think it has to be on the school, on the band director. I don't think people outside the school can get it going. I think the band director has to see the need and somehow make it happen Only the director can go to the band parents and say "We need to hire someone to help." Only the director can go to the princi-

pal and say we need this or that. If percussionists on the outside get directly involved in the schools' activities, it looks too self-serving, as if they just want to get some lessons and make money.

Cort McClaren: ***I see a dichotomy in that plan. If band directors need the knowledge to guide percussionists toward higher goals, how can they acquire it without the aid of the professional percussion pedagogue, the outside person? Is it impossible to do any of this without those two factors [percussionist and directors] working together?***

Alyn Heim: I see what you're saying and I agree with you. The band director doesn't know any better and he's not going to ask for anyone's help. He'll just tell the drummer shut-up, play now, don't play now. So, for both things to happen we have to convince him that he needs the help. The outsiders can't get into the school without being asked. That's reality! We have to show the need, and we have to convince band directors that we need to work together.

Cort McClaren: ***Your presentation this morning focused on the "essence" of teaching percussion. Has the profession as a whole grasped these ideas?***

Alyn Heim: It's fuzzy. It's fuzzy because we're around the edges and not the center. Even a Gestalt isn't quite the same. A Gestalt is a sense of the whole thing and to have the sense of the whole thing you must be at the end of it. For example, people who graduate from college as percussion majors and are now teaching might have a sense of the Gestalt, of the whole thing. The essence is the thing in the middle, the thing that's the heart of it all. And that's fuzzy because when we have clinics on how to play tambourine and triangle and all kinds of exotic things, they sit there and take notes but in many cases still scream at the drummers. We have to get at the core of learning.

Cort McClaren: ***Perhaps we're still in our infancy as percussion pedagogues?***

Alyn Heim: Yes, I guess so. But when I see the progress in forty years! I played on one of the first performances of Ionization ever done. Várèse came to the school I was attending to make that first recording...and now kids are playing it all over the place. So, it's come a long way. We're not in our infancy as performers, but we are as educators. Our approach is splintered. We need to have specialized clinics at PASIC. But, we need to be more active in sharing this information with band directors in an effort to help their students become better generalists.

Cort McClaren: ***There's that dichotomy again. There seems to be a difference between what we know about performance technique and the ability to disseminate that knowledge in a meaningful and helpful way to school directors.***

You have some very significant publications. Your materials appear in classrooms all over the country. What do we need in terms of percussion literature? Is there a void in any area?

Alyn Heim: The only level I can speak to is the school level. The things that I'm hearing are mostly material for college students. So, at the junior high and high school levels we desperately need more quality music that is understandable by directors and the audience.

Cort McClaren: ***If more of that type of literature is available, will school directors have access to it and will they use it?***

Alyn Heim: I think if the literature is fashioned at a level that fits their needs, they would take to it if they got to see it. Many people ask my opinion about what to play. Most of the new things scare them to death. I have a published piece, Fanfare for Percussion, that has been played by college and high school groups. It appeared on the list of most-often-played percussion ensembles. It's written for five people; bass, cymbals, snare drum,

timpani, and triangle, involves 3/8, 2/4/, 3/4, all kinds of interesting rhythms, and the notation is great I wrote it for junior high school The point is, if the frame of reference is traditional music with normal notation with nothing too exotic, and if the students and the audience feel good about it, they'll buy it and play it. It has to be in a form that's easy to understand.

Cort McClaren: ***You made a comment in your clinic that the training of percussionists in the early days was primarily by rote. Does that still occur? Do percussionists still learn primarily by rote in school settings?***

Alyn Heim: Yes. When I referred to rote learning I was speaking about the very early days - in military drumming. I think there's still a lot of rote learning in schools. Much of the rote teaching in high schools is rhythm teaching. I think drummers know that they are expected to read. Without a doubt, percussion instruction places considerable expectations on reading. The only place where this doesn't hold true is marching band. Since they can't memorize all those tunes, they just have to learn them by rote. Unfortunately, they play the same show all year, and they learn it by rote. I don't feel that rote is a nasty word; all musical learning is basically through the aural experience. I don't think kids should read music just by rote.

Cort McClaren: ***Recently, while giving a presentation to a group of directors at a state music educator's convention, I said that "a high school percussionist doesn't have to know very much to be successful." Do you have any reaction to that statement?***

Alyn Heim: No, a young percussionist doesn't have to know very much; he/she can get away with it. The parts are usually easy and they rehearse for a long time

Cort McClaren: ***Do directors consciously think that since percussion parts are usually easier that they don't need to spend as much time with percussionists?***

Alyn Heim: Yes, that's right. I've heard them say that.

Cort McClaren: ***What is the "essence" of technique for all percussion instruments?***

Alyn Heim: It's three things the essence of the stroke, the essence of positioning, the essence of placement There is more and if you think in this mode you will come up with more. That's my hope - that this idea will spread and clarify this whole issue of percussion pedagogy.

Cort McClaren: ***You've mentioned that percussionists know too much about technique and too little about disseminating this knowledge to school directors. Let's assume that within five years every percussion pedagogue and every teacher captures the "essence" of teaching and revolutionizes percussion pedagogy. Is there any danger of not expanding beyond that knowledge?***

Alyn Heim: No, I don't think so. That's our job and we're going to do that anyway. That's why PAS is here. Highly sophisticated detail, that's the purpose of PAS. If you get a high cymbal sound here and a low cymbal sound there, that's great because we get excited about our instrument and want to push it further That's no worry, it will happen, and it's happened already The only thing that hasn't happened is getting to the 'essence' sooner. It starts so late, usually not until college

Cort McClaren: ***You said in your presentation that we haven't gotten to the center of the problem.***

Alyn Heim: Yes, that's right and if we get closer to the center in junior high and high school, drummers would be functioning better at that level That's where drummers do not function well If directors know the "essence" of the problem, the center of learning, we would be better off We tend to teach generalities instead of fundamentals When teachers start thinking about fundamentals they think back to basics, all those things you have to learn.

Cort McClaren: ***Then fundamentals comprise a part of the "essence" of percussion performance.***

Alyn Heim: Yes. ■

Cort McClaren

Cort McClaren teaches percussion at the University of North Carolina at Greensboro He earned his Doctorate of Music from the University of Oklahoma

FOCUS ON EDUCATION

Percussion Education at Japanese Universities

Keiko Abe

MARK FORD'S REQUEST FOR AN ARTICLE on percussion education in Japan provided a good occasion for me to review the ways that we are cultivating young percussionists. Rather than trying to touch on all the many different approaches at our secondary schools and universities, however, I decided I could do more justice to the subject by focusing on the percussion programs at four leading university schools of music.

These music schools have a lot in common in terms of curriculum:

- They all teach solo work on the timpani, snare drum, vibraphone, marimba, and multiple percussion, as well as ensemble playing, such as marimba duets, percussion ensembles, and wind ensembles with percussion.
- Instruction at all four schools centers on methods published in the United States and in the Federal Republic of Germany.
- Keyboard instruction includes much use of Bach pieces as etudes, while performance pieces feature a great deal of contemporary music by Japanese, U.S., and European composers.

The percussion programs at these schools of music also have distinguishing features, though, reflecting the different attitudes and policies of the instructors in charge. I will try to highlight some of these features.

1. **The Toho Gakuen School of Music**
   Percussion department head:
   Prof. Keiko Abe

Toho Gakuen, where I teach, comprises a college, a high school, and a Saturday program for children. The percussion program at the college is oriented toward marimba performance and orchestral playing, with students selecting a major in either marimba or general percussion in their third year. Our percussion program is unique in offering a separate course of study expressly for marimba.

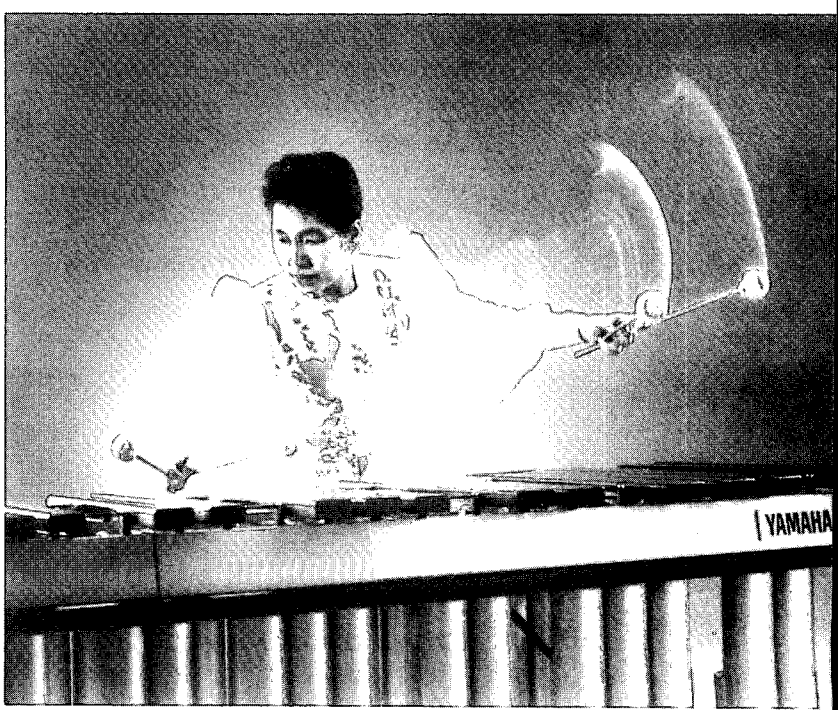
Marimba students must learn at least eight compositions by heart each year, in addition to their rudiments and etudes. We assign the compositions according to the students' abilities, selecting them from among contemporary solo pieces and Bach works.

In four years, the students can learn as many as 70 compositions, including duets, chamber music, and concertos, as well as solo pieces. By the time they graduate, therefore, students develop comprehensive repertoires that reflect their individual musical orientations.

Marimba ensemble is also an important part of the curriculum. Students undertake contemporary pieces written expressly for marimba ensemble and arrangements of works written originally for other kinds of ensembles. They also study improvisation in the ensemble context.

Our academic year in Japan consists of two semesters, beginning in April and in September, and juries take place at the end of each semester. The juries at the end of the first semester emphasize technique, as in scales and etudes, along with interpretation. To evaluate interpretive skills, we commission a contemporary composer to create a piece of about three minutes for solo marimba, which we give to all the students two weeks before the juries to interpret and play from memory at their juries. The year-end juries emphasize musicianship, with students performing contemporary works for adjudication.

Our general percussion program, meanwhile, focuses on orchestral playing. Toho Gakuen is known for rigorous instruction in solfege, and all students must pass a demanding aural test to gain admission. This approach underlies the world-class excellence of the school's orchestras, which enjoy opportunities to play under such prominent guest conductors as Giuseppe Sinopoli, Jean Fournet, Emmanuel Krivine, and Seiji



Keiko Abe

Ozawa, who is an alumnus of the school and takes every opportunity to visit

We have ten orchestras, and each gives at least ten concerts during the year, with about eight rehearsals per concert Percussionists, under the guidance of their instructors, choose which orchestras they wish to join to broaden their repertoires.

July marks the beginning of summer seminars at Toho Gakuen. In September, we convene intensive courses in traditional Japanese drums, drumset, and ethnic percussion, such as Latin and African percussion, with lessons by special guest instructors. Throughout the year, the school invites foreign performers who are visiting Japan on concerto tours to come to the campus and give lessons and master classes.

I am discussing only the college curriculum, but the high school students at Toho Gakuen receive instruction that is based on fundamentally the same pedagogical approach The children's classes on Saturdays incorporate many aspects of the Orff method.

2. **Tokyo National University of Fine Arts and Music**

Percussion department head:
Prof. Makoto Aruga

Faculty and students at the Tokyo National University of Fine Arts and Music experiment freely in the name of exploring the central role of rhythm in evoking the essence of music Instructors encourage students to become one with the musical flow, sometimes urging them to move and even sing in response to the rhythm and feel of the music. Summer clinics at the school include lessons in t'ai chi c'huan, the Chinese system of meditative exercises, which provide valuable insights into the fundamental elements of body movement and breathing

The Tokyo National University of Fine Arts and Music has an affiliated secondary school, where percussion studies are based more or less on the university curriculum. Instruction at the high school emphasizes solo performance.

3 **Kunitachi Music College**

Percussion department head:
Prof Tomoyuki Okada

Instruction at this school is oriented toward getting students to transcend musical genres and national cultures. The students undertake different study projects each semester and present the results of their study upon completion of the projects. Instructors assign these projects to acquaint students with percussion instruments of the world, to stimulate their sensitivity to the musical potential in everyday objects around them, and to open their eyes otherwise to new musical possibilities

At the same time, students receive a solid grounding in the rudiments of percussion music, along with thorough instruction in their main instruments. The training literature ranges from orchestral music to popular works and even music for children to prepare students for any kind of music they might encounter in their careers after graduating The school commissions new compositions regularly to use in its curriculum

4. **Tokyo Gakugei University**

Percussion department head. Prof Yasushi Tsukada

Tokyo Gakugei University is primarily a teachers' college, and the percussion curriculum there is balanced between music education and performance Along with mastering the elements of solo and ensemble playing, that is, students learn how to teach percussion music in elementary and secondary schools They receive instruction in various educational instruments, in scoring and arranging for young ensembles, and in matching instruments to children's ages and levels of physical development

To strengthen its program in music performance, the music school at Tokyo Gakugei University holds summer clinics in cooperation with other music schools These clinics provide opportunities for percussionists and other music students from different universities to broaden their musical perspectives by sharing ideas and playing together in ensembles

All too few people in Japan recognize the musical value and potential of percussion instruments, despite the widely revered role of traditional Japanese drums in festivals and other special events.

Percussion music in Japan has come a long way in the past ten years, but it remains difficult to draw significant crowds for percussion-only recitals and concerts. In fact, a career in percussion music is even more difficult than it used to be, given the slow-as-ever turnover in orchestra positions and the growing use of synthesizers in place of real percussion in the recording studios.

Determined percussionists seek opportunities in pop groups or make their services available to drama and dance troupes Some of them form percussion ensembles and give chamber concerts on their own Showrooms and hotel lounges become working opportunities for a few percussionists, and music-appreciation concerts in elementary and junior high schools also present demand for a certain amount of live percussion music Giving private lessons for children, of course, is a common means of supplementing meager musical incomes in Japan, as in other nations

All too few people in Japan recognize the musical value and potential of percussion instruments, despite the widely revered role of traditional Japanese drums in festivals and other special events. Sadly, this insensitivity is conspicuous even among music teachers in the secondary schools.

It is only natural that instruments like the piano and violin should have much larger and higher-quality literatures—not to mention far more performers—than percussion instruments, given their longer history in classical music. I am optimistic, however, about the long-term prospects for percussion music in Japan. Many of our contemporary composers are extremely interested in percussion, and the number of percussionists is increasing steadily.

The biggest challenges will be to cultivate a large and high-quality literature that is unbound by musical genres and to foster a pool of superior performing talent. If we can meet these conditions, we will be able to reach out to a large audience and earn a solid place in the eyes of the music industry and of society at large.

The author wishes to express heartfelt thanks to Professors Aruga, Okada, and Tsukada for their cooperation in the preparation of this article and to Ms. Seiko Itoh for her excellent work in conducting the interviews with these professors. ■

Keiko Abe *has advanced the art of the marimba with an impressive technique and a distinctive musicality. At the same time, she has fostered a substantive literature for this instrument by commissioning more than fifty works from prominent composers and also by composing important works herself. Ms. Abe appears frequently in concerts and recitals in Europe, the Americas, and Japan, and she is also in demand worldwide as a clinician. She is on the music faculty at Toho Gakuen School of Music and at Soai University, and she serves as a visiting professor at Utrecht Conservatory. Japan's Agency for Cultural Affairs has accorded several prestigious awards to Ms. Abe in recognition of her musical attainment.*

Editor's Note: *This is the final article from our series featuring International Percussion Education. If there are other international PAS chapters that would like to sponsor an article on their country, please contact* ***Percussive Notes****, Mark Ford, Focus on Education Editor, School of Music, East Carolina University, Greenville, NC 27858.*

FOCUS ON EDUCATION

The Problems with Sound Delay on a Football Field

John Wooten

THE BIGGEST PROBLEM WITH TRYING TO put together an ensemble on a football field would have to be sound delay. Sound travels approximately 1,100 feet per second at sea level and it is 105 feet from the back hash to the front side line. Therefore if you were to put a snare drummer on the back hash and a bass drummer on the front side line and have them play quarter notes at 160 at exactly the same time, it would sound as though they are 1/5 of a beat apart from the front or the back of the field. The only place they would sound together is in the end zones or half way between the two players.

Sound should start from the back of the field and go forward in order for it to be together in the stands. Here are some simple rules to correct the sound delay problem although it is easier said than done.

Rule #1: Whomever is furthest back field should cue off of the drum major and ignore the sound coming from the musicians in front of them.

Rule #2: The players in the front of the field should not watch the drum major but should cue off of the players behind them as long as there is something to cue off of.

From the back of the field a corps or marching band should not sound together. Here is one of my favorite quotes, "Man, I was standing back field and those guys were having all kind of phasing problems." Well, back field is the worst place to judge because if it is together up front then chances are it will sound bad back field.

This past summer, with the Phantom Regiment Drum and Bugle Corps, I had the pit actually cue off of the drum major at only three spots in the show. Each was because no one else on the field was playing so they had nothing to listen to. At all other times they played by ear. Even though it appeared they were looking at the drum major they were looking through him just because it looks professional and the judges like that.

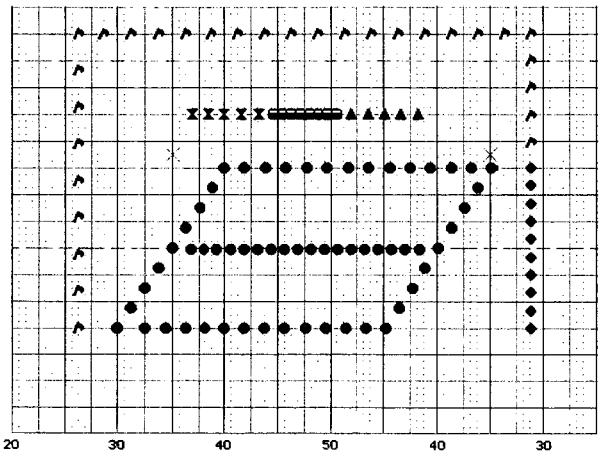
John Wooten

Only twice in the show did the horns or battery percussion cue off of the pit and that was because they were within eight steps of the pit.

The following pictures are from the visual book of the 1989 Phantom Regiment "New World Symphony" show by John Brazale.

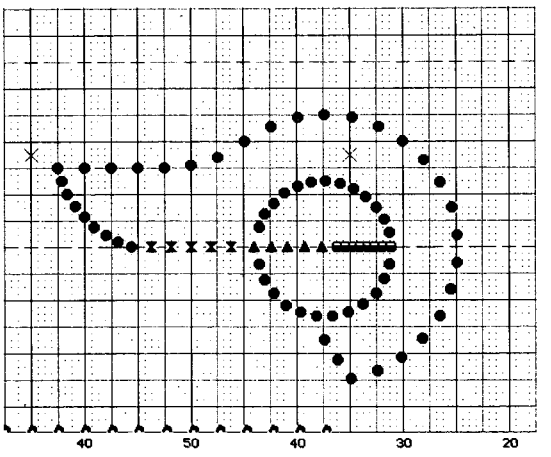
It is always easiest to keep the corps together when the drum line is behind the horns. In this first picture they are just that. The drum line was furthest back field so we had them watch the drum major and the horns cue off the drums.

Picture #1



In this next picture most of the horn line is behind the drum line but several horn players are still in front. Right here we had the baritones behind the drum line cue off of the drum major and the drum line went with the baritones. The horns in the front and pit cued off of the drum line just because they are easier to hear.

Picture #2



As the drill progressed the drum line split with the horn line. We had drums on one side of the field and horns on the other.

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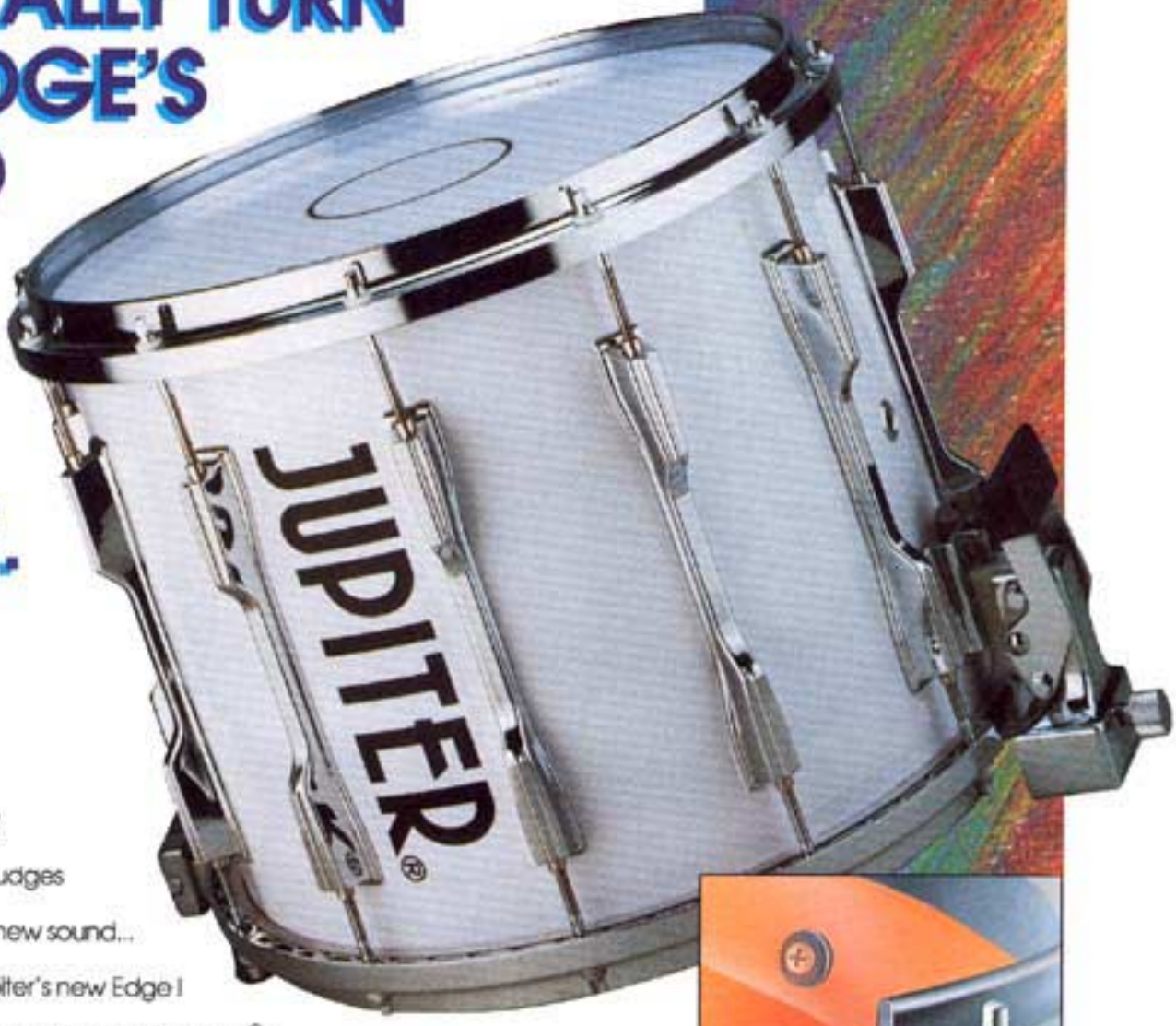

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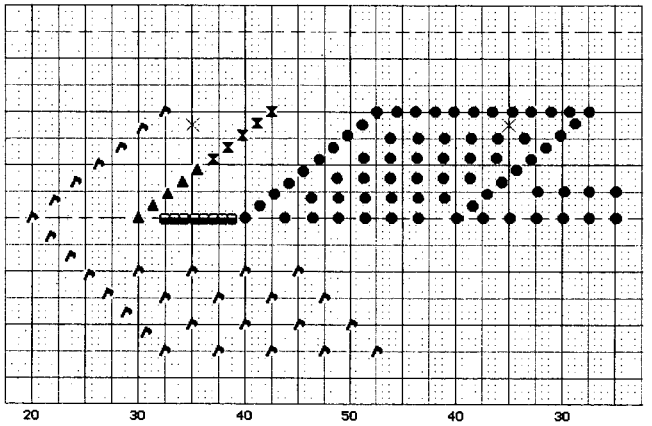
Picture #3

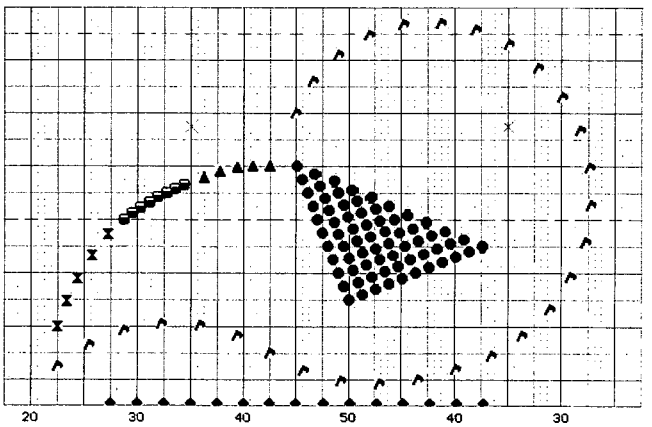


When this occurs one of two things can be done: 1) Have the drum line control the tempo and tell the drum major to keep the horns with the drum line by watching the drummers' feet while conducting the horns. 2) have everyone cue off of the drum major as long as there is limited spread east and west.

The first suggestion seems to work best just because the drummers tend to be a little more consistent with tempos than the drum major.

The picture below creates the same problem with separation. This would be easy to pull off if your audience were in the end zone, but they aren't.

Picture #4



I do have one more suggestion on how to fix this problem and that is to avoid writing drill where horns and drums separate north and south unless you have very mature musicians; or, the horns or drums have tacet time, then it doesn't matter how far you separate them.

When working on tempos we used a Dr. Beat hooked up to a Long Ranger speaker, set it on the podium back field, and then turned it on so the chirp was on every down beat and the volume was all the way up.

Always have the source of the sound, whether it be Dr. Beat, a bass drum, a cowbell, etc., as far back field as possible. Putting the source at the front will be disastrous because you are now multiplying the sound delay times two. Putting the source in the middle of the field is what some people might find logical but that creates two problems. 1) It gets in the way with drill. 2) Even though it is minimal there is still a sound delay for those people behind the source.

Every drill picture creates different problems. I always thought it was fun trying to figure out who was to listen and who was to watch. Hopefully my suggestions will help you out. Just remember to be consistent with the marching members on whether to listen or watch and you shouldn't have too many problems. ■

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

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 grow.

Here is this issue's question. It is directed to high school and college percussion instructors.

How do you motivate a student who is talented but ill-prepared for private lessons?

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.

All responses will become property of ***Percussive Notes***. ■

Mark Ford

Forum Response

1. Do electronics really enhance your teaching or learning?

Dear PN:

I was very happy to see the Focus on Education dealing with electronics (June 1990).

Presently the University of Northern Colorado has received several grants to build and maintain a technology center for music. This project will encompass many areas such as: theory, history, performance, education, etc.. The center will use electronic keyboard labs as well as computers, interactive audio and video, recording lab, etc.

Because of this project and the development of my own interest in the electronics area I feel strongly that electronics have enhanced both my teaching and learning skills and that of my students.

I have witnessed a new excitement about learning in my students from their working in the labs and from the use of the electronics that we are utilizing in the various ensembles. (percussion ensembles included)

I am currently working on several computer programs, several to aid in the editing of the KAT mallet controller and several to aid in more of the educational aspects such as percussion methods class. This has been very rewarding for me, giving me growth and more understanding of electronics, MIDI, and computers Hopefully the programs will be of benefit to the musical and educational worlds.

I look at the new technologies as new tools for performing, teaching, and learning and not as a replacement to the environment that currently exists. I hope there are more percussionists who are excited about the new technologies!

Sincerely,
Gray Barrier
Asst. Prof of Percussion
University of Northern Colorado

2. Traditional or Matched . . .

Editor:

First of all, thanks for the article in the Summer 1990 issue concerning proper practicing habits for percussionists (John Papastefan) However, I am a little concerned about the section concerning the use of matched grip as the universal grip of the total percussionists.

I am in full agreement that matched grip is easier to teach, very accessible to other percussion instruments, and above all, more logical than traditional grip However, as a member of the Concord Blue Devils Drum and Bugle Corps, I can tell you first hand that a large majority of today's drum corps drum lines use traditional grip. As a matter of fact, you have to look long and hard to find any corps line that utilizes matched grip. Anyone experienced in marching percussion will also tell you that today's top college drum lines are playing traditional grip.

It remains obvious to me that marching percussion is one of the most visible of percussion activities and very often is the motivation for a student to continue studying. Teaching total matched grip cheats: 1) any student who wishes to march in drum corps; 2) any

student who wishes to march in a top college drum line (U. of North Texas, etc.). Why not teach both grips? It may take more time, but are we not, as percussion educators, trying to make our students "total percussionists" as Papastefan stated in his article? I think playing and teaching traditional grip helps make me a total percussion educator.

Chris C. Harris
University of Oklahoma

John Papastefan responds:

In response to Chris C. Harris regarding my article on practicing which appeared in the Summer 1990 issue of ***Percussive Notes,*** I offer the following:

I realize the high visibility afforded various marching groups; unfortunately there is an overemphasis on this to the exclusion of all else, at least in some regions of the country. My views are those of a university faculty member with a quarter of a century of teaching and professional performing experience.

Not all percussionists wish to limit themselves to corps style playing. There are a number of players out there who also want to learn concert style, in addition to other types of playing. As a user of the traditional grip for more than forty years, I do feel it works best for me. As was stated in my article, "Traditional grip is in no way obsolete..." Nevertheless, the matched grip, or variations there of, make it easier to play the many other percussion instruments. Still, Chris Harris does make several very valid points.

3. Steel cases anyone?

Dear PN:

I greatly enjoyed your feature on ethnic music, particularly steel drums (April 1990). I would like to add that in addition to the steel drum case company listed, Roadcraft, Inc. designs excellent road cases for steel drums. Their design also includes a place for a fold up "DH Sounds" stand, which I find is an excellent stand. Please print this address so pan players have a hard case option (instead of fibre) as well.

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Sincerely,
Jim Roberts
Durham, NC

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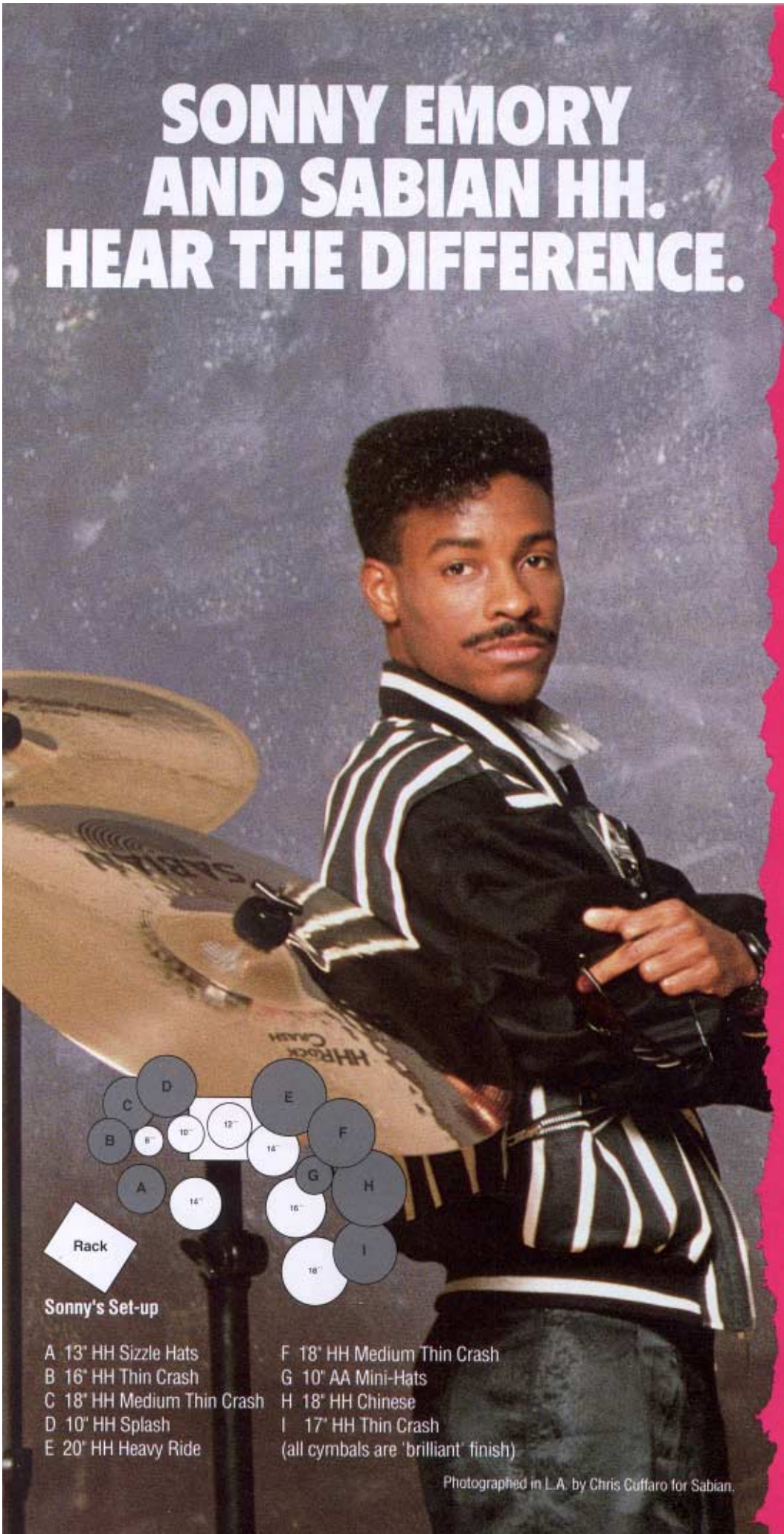

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PASIC '91 ANAHEIM, NOV. 20-23

Dave Black, Host

PASIC '91 WILL BE AT THE DISNEYLAND Hotel, November 20-23, 1991, in Anaheim, California. As described in previous PASIC '91 articles, the Disneyland Hotel offers first-rate accommodations for both attendees and exhibitors.

With PASIC '90 now behind us, we are eager to see what another year of development will bring to the world of percussion. Who will be the most interesting personalities and groups? What will the latest innovations in drums and hardware be? What about the most creative percussion publications? These are just some of the elements that attract percussionists from around the world to a Percussive Arts Society International Convention.

The Planning Committee for the 1991 PAS International Convention is working hard to ensure the most exciting and memorable convention possible. Many individuals and manufacturers have presented proposals and requests for performance consideration. The PASIC '91 Planning Committee has just submitted the first proposal for clinic/concert performances to President John Beck for approval by the PAS executive board.

One of the evening events under consideration by the Planning Committee includes the **finals of the 1991 International Drumset Competition.** The announcement for the competition is outlined below:

Purpose: To give young musicians an incentive to grow through participation in local, state, regional and national events and to spread awareness of the Percussive Arts Society to retailers, instructors, and students.

Age: There will be two divisions: one for ages up to and including 18 years, and another for ages 19-23 years.

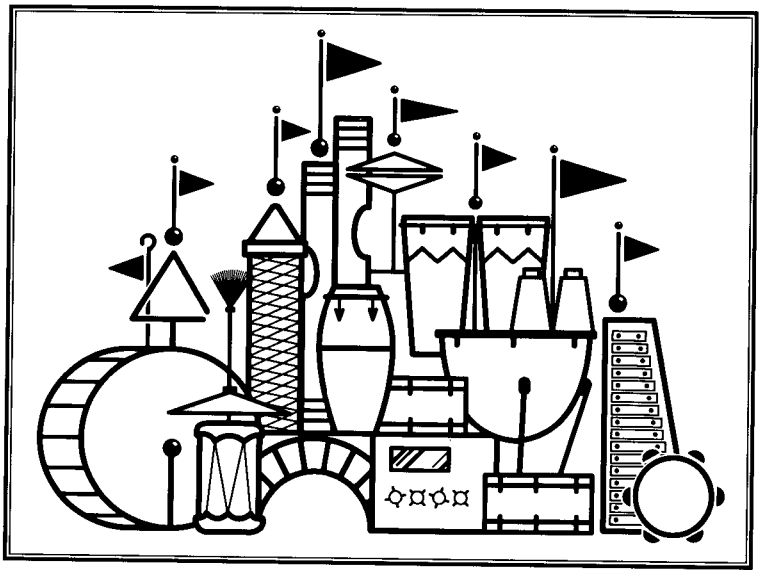
Entry Fee: $15 (payable to PAS) plus all contestants must be members of the Percussive Arts Society.

Format: 1) Each participant must play a required solo commissioned by PAS specifically for the event. The solo will include a variety of elements designed to show the participant's skills including basic time concepts, free/open improvisation and varied styles.

Dave Black

2) Trade 4 bars of time and 4 bars of solo for a total of 32 bars.

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



P·A·S·I·C '91

ANAHEIM, CALIFORNIA

Be sure to watch future issues of ***Percussive Notes*** for more information as additional details are finalized. For further information and/or suggestions, contact Dave Black, PASIC '91 Host, c/o Alfred Publishing Company, P.B. Box 10003, Van Nuys, CA 91410-0003. ■

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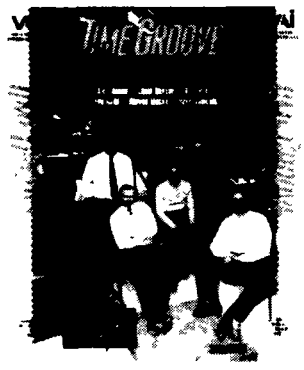

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A Cross-Cultural Eclectic: Lou Harrison and His Music

Richard Shaffer

LOU HARRISON'S MUSIC PROVIDES A tremendous insight into the effect of culture, personal interests, and formal training upon the mature style of a composer. Harrison's love for world music and his studies with Henry Cowell, Arnold Schoenberg, and Virgil Thompson have added a richness to his compositions which place him in a prominent position among the composers of our time.

The following interview was conducted on March 16th, 1989, on the campus of Arizona State University. As a lecturer/composer, Lou Harrison added a unique cross-cultural dimension to the ASU Music Department's VISITING COMPOSERS SERIES.

Richard Shaffer: ***Having traveled extensively over the years studying the music and instruments of other cultures, would you describe some of the "high points" of your listening experience; for example, moments when you were truly captivated by the sounds being played?***

Lou Harrison: The moment that stands out to me occurred early in my experience with the Javanese gamelan. The great gamelan *Udan Mas*, which is now at the University of California, Berkeley, was at that time located at San José University. Pak Cokro, the great Javanese composer and teacher, was there too. We were going to give a concert. Most of us were rank amateurs, but there was a core of experienced players. Among the pieces played was a *golek* dance which is now very popular. The theme represents the feeling that a young woman has when she first discovers she's a woman and beautiful. The dance was originally hours long, but we were doing a half-hour version. So I was playing *demung*, a heavy instrument with only seven bars. I was trying to keep track of the notation — which was new to me then, where I was in the piece, and the tempo levels. There is a point in the piece where the men's chorus, the *gerong*, rises in volume and pitch. The whole gamelan takes a sudden little surge and the great *gong one* comes in. I happened to be sitting near the *gong one*. I was playing my instrument and all of a sudden I wasn't playing. My hair was standing completely on end. I looked down and tears started. I didn't know where I was, or what I was. The simple sensuous pleasure was so great that I was completely overcome. I put down the mallet, brushed my hair back and wiped my tears. I then looked at the score, picked the mallet up, and went on. Toward the end of the piece a similar sound occurs and the same thing happened to me all over again. To this day, when I hear that piece or even think about it my hair stands on end.

Another high point in my listening experience came while visiting Korea. I was very effected by the impassioned lyricism of their music. It apparently comes from Mongolia originally, but the Koreans have perfected it. It's absolutely marvelous. While learning to play the *Piri* the rapture of this lyricism became very important to me. My pieces are written with that spirit in mind. Apparently its roots came from upper Asia where the singing is in harmonics. There's a kind of enraptured and noble lyricism that is not found in the neighboring cultures.

I have heard timbre in my head that could not come from traditional instruments. When this happens my only option is to hunt around until I find a way to produce it.

Richard Shaffer: ***How do you perceives sounds and timbres?***

Lou Harrison: I have heard timbre in my head that could not come from traditional instruments. When this happens my only option is to hunt around until I find a way to produce it. I remember once wanting the sound of stars coming out. I found it by using pure brass rods properly mounted on a resonant redwood box. It's a cross between complex pointed overtones and the chime. That was as close as I could come to it, and I used it in a piece.

I love serendipitous instrumental acquisition. When I was writing the *Trio* for my 70th birthday concert, I happened to walk by a kitchen supply store. In the window there were baking tins of different sizes, I realized that those tins had the potential to be instruments, so I bought five or six of them. Sure enough, they were absolutely marvelous. They were as good, if not better than the muted gongs that I have often used. They have become a part of my instrumentation.

I don't explore instruments in the modernist way, that is to say, funny sounds on wind instruments and ways of playing. I just take an instrument as it is, includ-

ing baking tins. I don't make any fuss with them. I just play them The same is true when I use an instrument from another culture. I make every effort to learn how to play it as the musician from that culture plays it, because that's what attracted me in the first place.

Richard Shaffer: ***In the second movement of your* First Piano Concerto, *you used a large chord cluster regularly on the piano part. How can the pianist manage to play it?***

Lou Harrison: That is done with a bar that is the exact dimensions of the piano octave. It is about two inches high with a grip on it. Originally it was latex tubing which was covered with felt Now it is genuine sponge rubber, covered over with felt, otherwise the rubber would blacken the piano keyboard I use it in a fair number of pieces The *Piano Concerto*, the *Organ Concerto,* and the *Grand Duo* all use the octave bar When the score goes out it has to go out with an octave bar There is also a new improved model At first there was just a bar that covered an octave. That meant that all of the notes were equal within it Now it has a little bump on the end so that you hear what octave is sounding All the other notes sound, but you get an emphasis on the actual pitch of the octave, which I like better

Richard Shaffer: ***I'm interested in understanding how you perceive music. As you were composing that movement, did you perceive the cluster as a singular sound?***

Lou Harrison: Oh no! Remember that I learned my clusters from Henry Cowell many years ago While working with him, I found out how he played a two octave cluster. It was actually played with the knuckle of the little finger, then you brought in as many overtones as you wanted or as much extra sound as you wanted, up to simply flat out. Your elbow will give you two octaves With a single octave, you can either emphasize the octave — as we now do with the octave bar — or flat out It is interesting to note that Henry's clusters were always used melodically. You will notice in the *First Piano Concerto* that the modes used often have both naturals and accidentals The octave bar is designed for either If the mode proceeds from B to C# and then D, you will get all the naturals on B, all the sharps on C# and the naturals on D. This means that you will get a varied texture throughout the part. It also helps to accentuate the part more than simple octaves would

The stampede in the *First Piano Concerto* is very hard to play At first, I made a little sign in the score to tell the performer when to put the bar up on what I call the "dashboard" of the piano. It's very hard to reach for it, get it down and then put it up on time In fact Keith Jarrett who recorded it, had his page turner sit on his right side and hand the octave bar to him each time, so he was very quick at it. However, Ursula Oppens memorized the piece and plays it direct without any trouble Dennis Russell Davies puts it in his lap and he gets it up to the keyboard as fast as ever So, there are different ways of dealing with it.

Richard Shaffer: ***You mentioned the stampede in* Grand Duo. *In listening to that movement, I noticed an absence of the sense of a down beat or regular metered pulse.***

Lou Harrison: Actually, it is there, but as I pointed out before, a stampede is generally in six. Technically it's in three, but it's divided into eighth notes, so you can do all the hemiola you want. That's one reason why six is so marvelous. You can do anything rhythmically, it teases you on It's an intense activity that sometimes finds its beat and sometimes moves across it The rhythm can be immensely free as a result, because it is bounding along in a rapid three, with cross metrics going on all the time

Richard Shaffer: ***Did that kind of writing or rhythmic notation come out of your mathematical studies?***

Lou Harrison: To an extent, yes I learned early on that you can cross the metrics I had a long experience in madrigal singing I learned very early in adolescence that madrigals do not have four square melodies Anyone of the parts can be measured in many different ways So I got the idea of cross metrics from my madrigal background and also from Henry Cowell I'm unhappy if one of the parts just starts marching on I like each melody to have a life of its own

Richard Shaffer: ***Have you written much choral or vocal music?***

Lou Harrison I've written a fair amount of choral music, but not much vocal music for soloist When I think of voice, I generally think of chorus because I sang in so many of them I enjoy the sound of massed voices An example of my choral style can be heard on the recording of my Heart Sutra, La Koro Sutro

Richard Shaffer: ***One element I found interesting in the La Koro Sutro chorus was the wonderfully blended unison. There was a homogeneous sound that resonated.***

Lou Harrison There's a point there that I'm interested in. In the first place, that particular recording is with a set of instruments that I had built, which I called an American Gamelan. It's all in just intonation in D major It's perfectly D major—vocal D major All the modes that are taken out are still that tuning and it works The chorus—

if it has an accompaniment that is in perfect intonation—will tend to even out. I once tuned a piano in just intonation for some John Dowland songs. The soloist began to sing and by the sixth measure, she had lost her vibrato. The piano was on the exact pitch when she needed it. If things are really in tune you can use vibrato as an ornament, like Paganini. He is said to have played his whole career without vibrato, except in cadenzas where he wanted to use it as an ornament. But now days it's assumed. The real reason for that can be discovered by studying the phonographic history of the last century. With the adoption of equal temperament voices on recording came wobbles. The pitch isn't right, and so you try to compensate. If people sing straight out, as in barber shop quartets, the triads are right and the intonation is right. So, it's a question of what you are surrounded with in the air—the ambiance. If it's in tune, then you'll be in tune. If it's out of tune, then you'll be out of tune and you'll wobble trying to keep up with it.

Richard Shaffer: ***What were the three most important principles that you learned from your formal studies of composition and how did these principles affect your writing?***

Lou Harrison: Through Henry Cowell I developed an avid interest in various methods of composing and a love for world music. He taught a course called "Music of the Peoples of the World." It was an introduction to the high-cultured music of Asia predominantly, but it also included other cultures. I took that course with Henry when I was quite young and it made a permanent impression.

If things are really in tune you can use vibrato as an ornament, like Paganini.

In San Francisco where I was growing up, any day you could go down the street and the Chinese merchants were playing the *Ti Tze* and the *Hu's,* to entertain themselves between customers. You could always hear Chinese music, and you get used to that. When I was an adolescent, the first recordings were coming out of Uday Shankar's accompaniments—Indian music—and Javanese Gamelan music. Then in San Francisco, during the Golden Gate Exposition, I heard my first gamelan resounding over the water. It was beautiful. I also heard and saw my first Javanese dancer. I had no idea anyone could dance that slowly. So, I grew up in San Francisco, not only under Henry's training, but also with the surroundings of world music.

The next important thing that I learned was from Arnold Schoenberg, who dug into a piece of mine. I had written myself into a corner. So I took it to him. He was doubtful of it himself, so he asked me, "Is this a 12-tone piece?", and I said "Yes." Then he said, "It's good. Continue!" When we got to the problem spot, I said, "What do I do?" He said, "Oh!, use only the essentials, not the complications. Just write the essentials: what you need, what you hear, and so on." This impressed me so deeply that it's still with me. To this day, I sometimes wonder if that's why I write Javanese music, because you're concentrating on a basic line that is there no matter what you do.

Schoenberg's comment about using "only the essentials" was an important lesson, that was later reinforced by Virgil Thompson in New York. I learned an enormous amount from Virgil, including orchestration techniques. Both Schoenberg and Virgil Thompson used sparse orchestration. Schoenberg has said, "If no other instrument is playing that note, no matter what it's surrounded with, it will be heard. I then learned the French system through Virgil. I also learned how to clean out my sections of the orchestra and let everything sound. I'm still learning that.

Those were the important principles. They also subsume my interests in world music. I've learned specific things from world masters: from Tsai Ping Liang in Chinese music, from Kim Kee Su and others in Korea and of course from Pak Cokro, the great Javanese composer.

Richard Shaffer: ***Do you have any ideas as to where the current compositional trends will lead to on the musical horizon of the next century?***

Lou Harrison: It depends on several things. For example, I think of the remarkably lively students of the Great Academy in Indonesia. They are not allowed to graduate unless they've done what they call an "experimental" piece, which is quite far-out sometimes. Also in Korea, the young people are interested in compounds between what they are getting from Northwest Asia and their own traditions. The same thing is true in Japan. The tradition has not died in Japan. It has been amalgamated. Takemitsu, for example, is an amalgam. I live in a Pacifica area and I too am amalgamated with that area. Again, it's not just Northwest Asia that is concerned, it's a planetary culture.

The United States is bewilderingly rich now: rare Buddhist chants in Alabama, composers like Chinary Ung at ASU *(Arizona State University),* and Oakland, California, with its Cambodian orchestra. There are over a hundred gamelan in the United States. There are only 11 in Holland and 5 functioning in England. We're very, very rich. We've also been the beneficiaries of an enor-

mous Asian influx recently. They have not stopped at the West Coast, so that almost anywhere you go now there is a rich culture which is not necessarily being left behind in favor of total westernization. Also, Westerners are fascinated with the possibilities this music brings. If you want to write for instruments such as the *r'Gyarling,* *Biwa,* or *Slentom,* professional players can be imported to play within 24 hours, if you know how to write for them. I view it as a great enrichment possibility I think that's what is likely to happen There may not be a next century. But if there is, an enrichment of world culture could be a possible scenario. ■

FOCUS ON PERFORMANCE

The Truth About the King George Marimba as Used in the International Marimba Symphony Orchestra

David P. Eyler

THIS ARTICLE WAS EXTRACTED FROM Dr. Eyler's DMA dissertation entitled, "The History and Development of the Marimba Ensemble in the United States and Its Current Status in College and University Percussion Programs," available from University Microfilms in Ann Arbor, Michigan (No. 8526371).

For many years, various stories have circulated concerning Clair Omar Musser and the Deagan King George Marimba. To understand the background of the instrument, one must follow the development of the International Marimba Symphony Orchestra.

In 1933, Clair Musser formed his first "large" marimba orchestra which he called the Century of Progress Marimba Orchestra. This ensemble had tremendous success while performing at the Chicago World's Fair (the Century of Progress Exposition) during that summer. The following year, Musser went to work preparing for another marimba orchestra, which he named the International Marimba Symphony Orchestra. Musser arranged a European tour for this orchestra, which would conclude with a concert at Carnegie Hall in New York City. The destination of the group was London, where concerts for the twenty-fifth anniversary Golden Jubilee for the coronation of King George V were to take place on 27-28 April 1935.

Musser designed a marimba, appropriately called the "King George," especially for this auspicious event. Each instrument displayed the British coat of arms, with each orchestra member's full name engraved on a gold-filled shield on the front of the instrument, engraved by the internationally famous artist Alexander Jacobs.[1] Each instrument also had its own "music rack" which was attached to the upper row of bars. The J. C. Deagan Company made only 102 King George model marimbas: 100 for the members of the International Marimba Symphony Orchestra, one for Clair Musser's personal use, and one remaining instrument for use as a spare. After producing the 102 King George Marimbas, Clair Musser, intent that this design never again be duplicated, had all of the materials for constructing the King George marimba destroyed. Musser insisted that these limited edition instruments be the exclusive property of the members of the orchestra. Each instrument was personalized to the point of being adjusted to the correct height of its owner.

Musser arranged the music for this ensemble in five voices, just as he had in the Century of Progress Marimba Orchestra. Therefore, one-fifth of the instruments (20) were made in the low range beginning Small c to c4 in order to play the lower bass part. The remaining marimbas (80) had a four-octave range of Small f to f4.

Musser decided that the International Marimba Symphony Orchestra should consist of fifty men and fifty women ranging in age from seventeen to twenty-five. Recruiting advertisements were placed in newspapers in many cities around the United States. Musser auditioned each applicant in person, usually discussing his proposal with their parents. Members of the orchestra came from as far away as San Francisco and Los Angeles, but almost half of the group was centered around Chicago, Illinois, Clair Musser's home. Thirty members were located in eastern Pennsylvania, while the remaining few were spread from New York to North Dakota. The members in the Chicago contingent met regularly at the Deagan factory for rehearsals with Musser. Carl Fisher, the assistant conductor of the orchestra, rehearsed the players from the eastern Pennsylvania area every Saturday and Sunday, beginning in the fall of 1934, on the second floor of the farmers supply house in Lancaster, Pennsylvania. Musser tried to monitor the progress of as many players as possible, but those members in more distant areas had to prepare the music mostly on their own. Musser sent letters to his members exhorting them to practice diligently. One such letter pleaded "PLEASE, PLEASE, PLEASE practice your part incessantly and when you think you can play your part well enough please remember that there is no such thing as perfection, at least in music."[2] The musical background of the membership ran the gamut from a Hollywood studio musician and college music graduates, to high school students, some of whom had never even played a marimba before! It was probably this latter group,in particular, that Musser was addressing when he wrote:

David P. Eyler

"...by all means practice your 'roll' as I am more concerned about this than anything else in the orchestra. I WANT A LIGHT DELICATE FAIRLY RAPID ROLL WHICH PRODUCES ONLY MUSIC AND NO BAR NOISES OR HAMMER DETONATIONS."[3]

Each member was obliged to purchase his own instrument at a cost of $500. This fee also purchased the two carrying trunks for the marimba and all major expenses for the trip for each performer Musser had received more than $40,000 in pledges from music patrons who were interested in the success of this "new" orchestra These funds supplemented the members' payments to cover the expense of hotels, train and ship transportation, and educational trips in Paris.

The members of the western states gathered in Chicago and traveled by special train with the contingent to the Greenbrier Hotel in White Sulphur Springs, West Virginia, on Sunday, 14 April 1935. This Group, which consisted of about two-thirds of the total International Marimba Symphony, presented a concert series on three consecutive evenings, beginning on Tuesday, 16 April, in the Cameo Ballroom of the Greenbrier. (see photo below)

The International Marimba Symphony Orchestra performed during the height of the resort's spring season Greenbrier historian Robert Conte states

" Spring, or more precisely right about Easter time, was always the most popular time of the year here Guests from the northeast and Midwest travelled here for an early glimpse of spring where they were joined by many wealthy patrons migrating from their winter homes in Florida to their Summer homes in the North April of 1935 was a continual round of polo, riding, swimming, and fashion shows For a century, the Greenbrier and White Sulphur Springs were known for the elaborate balls and formal dances

"...Despite the national depression, the Greenbrier seemed able to maintain a steady patronage I suspect that the Marimba Orchestra performed here to provide a rather glamorous send-off to their European tour."[4]

The Thursday, 18 April concert was broadcast nationwide from the Greenbrier's Cameo Ballroom, over the Columbia Broadcasting System In a newspaper article the following day, it was stated that the listeners of the nation-wide broadcasting thought "it was impossible to realize a hundred similar instruments were playing, the general effect being of but five or six, indicating excellent direction "[5]

Following the orchestra's appearance at the Greenbrier hotel, the group traveled to New York City. There,

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after being joined by other members from the Northeast, they embarked from the port of New York on Saturday morning, 20 April 1935, on the S.S. Paris for Southampton, England While on board, practice sessions were held with about twenty members at a time, because there wasn't a room large enough to accommodate the whole group The problem of performance space would continue to plague the orchestra during their European tour Members of the group report that all one hundred players never played together at any concert because no stage was ever large enough to accommodate the full orchestra Personnel for each performance was decided by Clair Musser and Carl Fisher, the assistant conductor, prior to each concert. A concert was given by a select group of twenty members in the Grand Salon Ballroom of the S S Paris on Monday, April 22nd.

The original itinerary had the orchestra presenting two concerts in Royal Albert Hall in London on 27-28 April The concerts were in connection with the twenty-fifth anniversary Golden Jubilee, and King George and Queen Mary were to have been in attendance Unfortunately, both of the performances were abruptly cancelled Earlier that year, Ray Noble's Dance Orchestra, a very popular British group, had come to New York to perform However, through a contract dispute with the American Federation of Musicians Union, local No 802 in new York, the full group was unable to give its performance In a maneuver of "political retaliation," a representative from the British Ministry of Labor met the International Marimba Orchestra at the ship upon arrival, and informed them that they would not be allowed to perform in Royal Albert Hall.

The Atlantic voyage , which lasted seven days, finally ended Friday evening, 26 April, in Le Havre France The orchestra members took the train to Paris that same evening Sight-seeing occupied the first few days of their Paris stay

The International Marimba Symphony Orchestra's European concert performances opened with an evening concert at the Salle Rameau in Paris on Thursday, 2 May 1935 Early Saturday morning the group left for Brussels After arriving there in the mid-afternoon, the orchestra performed that very evening in the Grande Salle du Palais des Beaux-Arts de Bruxelles (Great Room of the place of Beautiful-Arts of Brussels) The program consisted of Chopin's Prelude in C Minor, Rosales' "Bolero," the "Pilgrims Chorus" from Wagner's *Tannhauser*, Rubinstein's "Kammenoi Ostrow," and "In a Monastery Garden" by Albert Ketélbey A special version of Elgar's "Pomp and Circumstance" that Musser had arranged especially for the London concerts closed the first half of the program The second half consisted of the first and second movements of the Franck Symphony in D Minor, the "Largo" from Dvorak's *New World Symphony*, and concluded with the overture from the opera *Mignon* by Ambroise Thomas. This concert by the International Marimba Symphony on May 4 was the opening music event of the 1935 Brussel's World's Fair.

As soon as the orchestra members had packed their instruments, they returned to Paris. The following afternoon, the Fox and Paramount Motion Picture Companies made a movie of the group Later that evening the orchestra again presented a concert at the Salle Rameau

A Viennese impressario suggested that the International Marimba Symphony Orchestra extend its tour to eighteen more European cities. The offer had to be declined because a concert had already been scheduled at Carnegie Hall shortly after the orchestra was to return to United States One can only speculate as to the result of this tour extension had it occurred.

On Wednesday, 8 May, the group boarded the S.S. Ile de France for its return trip to New York Arriving in New York City the following Tuesday evening, 14 May , the orchestra stayed at the Lincoln Hotel near Times Square until the Thursday evening performance in Carnegie Hall The International Marimba Symphony orchestra performed before a 'large and enthusiastic audience' at Carnegie Hall that evening.[6] However , as with the European tour, the full orchestra was again unable to perform together as a unit, even with an addition built onto the present Carnegie Hall Stage Only seventy-eight players appeared in the publicity photos taken before the 16 May performance The program consisted of the same works the group had played in Paris and Brussels

Plans had also been made for the full one-hundred piece orchestra to tour ten of the larger cities in the United States by chartered train, after completing its New York engagement Orchestra members were to receive a small salary each week A sizeable radio contract, as well as a motion picture to be made in Hollywood during the troupe's stay in Los Angeles, had also been planned. Unfortunately, the tour never materialized.

Following the Carnegie Hall concert, the King George marimbas, showing signs of wear and tear as a result of their poor handling while packing and unpacking during the European tour, were returned to the Deagan Factory for repairs This was yet another expense for the J C Deagan Company, which had subsidized most of the trip, and had been left in serious financial straits as a result Fortunately however, with the ever increasing popularity of the marimba and its sales boom towards the late 1930's, the Deagan Company was able to recover its losses.

The concert tour of the International Marimba Symphony Orchestra exposed many people to this unusual instrument by means of live performances, radio broadcasts, and motion pictures Peters states that " Musser's advertising and performance with the organization had so improved opinion about the marimba that it was no longer looked upon as a poor satellite of the xylophone "[7]

With the conclusion of the tour, Clair Musser relaxed his efforts of touring with large massed ensembles, although he remained quite active in promoting marimba groups.

Musser also attempted to perpetuate the success of the International Marimba Symphony Orchestra's tour by selecting five Marimbists for a tour of the mid-west and western United States on the Atchison, Topeka, and Santa Fe Railroads in 1936. Besides Musser himself, the group included Marion Musser (Clair's wife), George Seaberg, Burton Lynn Jackson, and William F. Ludwig, Jr. The Santa Fe Railroad provided room, board, and transportation. In turn, the group was expected to perform two-hour concerts at the railroad's division points. In May 1936, the tour started in Chillicothe, Illinois, and, after performances in ten cities across the nation, it concluded in San Bernardino, California.[8]

A year later, in 1937, a twenty-seven-piece marimba ensemble conducted by Musser, performed for the Annual American Music Manufacturer's Convention in Chicago. The following year, Musser tried to reunite the International Marimba Symphony Orchestra for the NBC nation-wide "Magic Key" radio broadcast on 31 July 1938. The group, composed of about 90 members, included some marimbists who had not been with the International Marimba Symphony Orchestra because many original members had withdrawn from the unit. The program, which featured *The Magic Flute* and *Flight of the Bumble Bee*, was broadcast live from the Civic Theatre in Chicago.

Although no reunion of the full International Marimba Symphony orchestra has ever been held, there was an attempt by Willis Rapp, then Percussion Instructor at Millersville State College (near Lancaster, PA), to reunite the members of the Pennsylvania unit on 11 April 1979. In his desire to expose his students to the marimba ensemble literature of Clair Musser, Rapp located members of the original group who lived in the Lancaster County area. He invited them to attend a special concert and reunion at the college. Of 17 original members in attendance, including Musser himself, 8 former players unpacked their music and King George marimbas to play once again under Musser's baton.

Through the International Marimba Symphony Orchestra, Clair Musser had introduced the modern manufactured marimba to concert audiences in both Europe and America. From the grand ballrooms in Paris and Brussels to Carnegie Hall in New York City, from ocean liner dining rooms to school gymnasiums at railroad division points, Musser's groups were seen and heard by audiences ranging in size from a few to several thousand. During the eight years that Musser had been organizing and directing large marimba orchestras, he had helped to popularize the marimba. Musser did not, however, cease his involvement in marimba orchestras after completing his work with the International Marimba Symphony Orchestra. Instead, he foresaw the opportunity to continue and expand the marimba's sphere of influence and continued to travel around the United States organizing and directing marimba ensembles while continuing to design and manufacture new and larger marimbas. ■

[1]Jacobs was at this time the head of the engravers in the United States mint, a position he had held for more than seven years.

[2] Personal letter from Clair Omar Musser, Chicago, Ill., to International Marimba Symphony Orchestra Members - from 11 January 1935. Letter given to the author by Mrs. Bettie McCauley, Lancaster, PA. (Capitalization his).

[3] Ibid. (Capitalization his)

[4] Personal letter from Robert Conte, Historian, Greenbrier Hotel, White Sulphur Springs, W. VA., 19 August 1982, pp. 1-2.

[5] "Marimba Symphony Orchestra Heard in Fine Broadcast," Times Press, 19 April 1935, Streator, Ill., p.1.

[6] "Music in Review: A Marimba Symphony," New York Times, 17 May 1935, p. 25.

[7] Peters, Drummer: Man, pp. 161-62

[8] Personal letter from William F. Ludwig Jr., Chicago, Ill., 18 March 1982, pp. 1-2.

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Dr. Eyler has directed elementary through high school concert and marching bands in Baton Rouge, La., and has served as the Assistant Conductor of the Louisiana State University Symphony Orchestra. He has been very active as a clinician and adjudicator for marching band festivals, All-State Band and Orchestra Festivals, and District Solo and Ensemble Contests. Dr. Eyler earned degrees from Louisiana State University, Ohio State University, Frostburg State University, and The Peabody Conservatory of Music.

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End Of Discussion.

FOCUS ON PERFORMANCE

Terms Used in Percussion: *L'Enfant et Les Sortilèges* by Maurice Ravel

Michael Rosen

L'ENFANT ET LES SORTILÈGES (THE CHILD and the Fantasies) was originally a story by Colette, the famous French writer of the early twentieth century. She asked Maurice Ravel, whom she had met at the salon of Madame Marceaux which was frequented by the likes of Debussy, Fauré and Messager, to write the music. He was sent the story while serving in the army during the First World War in 1916 but it was lost somehow and a second copy was sent in 1917 which he received. Because of other commitments the score wasn't finished until 1924 and received the premiere performance at the Théâtre de Monte-Carlo in March of 1925 under the baton of Raul Gunsbourg.

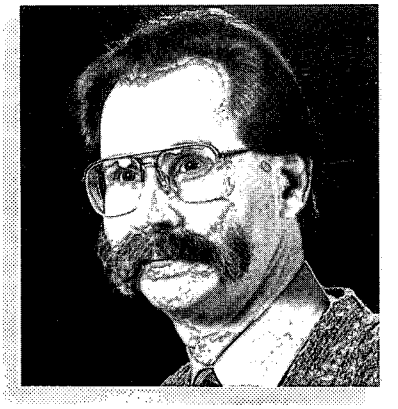
Rather refined, this sophisticated chamber music-like piece is lean in nature being a very charming look into a child's fantasy world. Ravel admitted in his autobiography that he treated the setting like an American musical comedy confessing to mixing the styles of Massenet, Puccini, jazz and Monteverdi (sic!). For percussion the use of uncommon instruments is both interesting and common to French music of the twenties where Satie, Milhaud and the rest of Les Six had their following (see Creation du Monde, Parade, etc.).

L'Enfant is the tale of a boy who is naughty out of sheer boredom. His mother sternly tells him to stay in his room until he finishes his homework. She leaves and he begins his mischief by smashing china, tearing up his school books, terrorizing his pets, slashing the curtains and otherwise causing mayhem. The child falls asleep and dreams: which is when the fun begins! The furniture comes to life and each does characteristic songs with appropriate musical motives. Even his pet cats rebuke him and the fire comes to life saying that "I warm good little boys but I burn bad boys like you!" Every object and animal which the boy has mistreated torments him and transforms him from a mischievous, nasty ruffian into a frightened little boy ready to make amends for his misdeeds. He calls for his mother and falls asleep in her arms with a gentle cry of "Maman."

I suggest the following recordings:

1. **Ambrosian Opera Chorus (Angel #DS-37869)**
   London Symphony Orchestra
   Andre Previn, conductor
2. **Orchestre National de la RTF (DGG-LPM18675)**
   Lorin Maazel, conductor

Below are the instruments called for in *L'Enfant*, the substitutions suggested by the composer and the sometimes novel playing techniques demanded. Material in parenthesis are my comments and are not indicated on the music.



Michael Rosen

Timbales-timpani mi en ré-change E to D

Petite Timbale en Ré-piccolo timpani tuned to high D *(Above middle C. At this place in the score the composer says that the music should be naive of the type played with a pipe and a tambourin. I wonder why he didn't call for a real tambourin provençal here because the piccolo timpani imitates the tambourin. Surely they were available to him.)*

A défault de Petite Timbale, se servir du Tambourin ou, à la riguer, du Tambour-in place of a piccolo timpani a deep tom-tom can be used or as a last resort a regular snare drum without snares. *(See **Percussive Notes,** Vol. 16, No. 3 [1978] and Vol. 18, No. 2 [1980] for a detailed description of the tambourin provençal.)*

perdendosi (I) -dying away

Triangle - triangle

Tambour - snare drum

baquettes seules-single sticking (with one hand)

modo ordinario (I) - use the normal playing method (in this case alternate sticking)

(Be sure to observe the slashed half-notes as 16th-notes and do not play a roll at this notation. Ravel is scrupulous in his notation of a roll and indicates a trill when a roll is wanted.)

Cymbales - cymbals

avec baquette - with a stick *(Unless otherwise modified, this means to use a snare drum stick; however, performance practice is hardly consistent about this term. On the Previn recording the percussionist used a soft stick and on the Maazel recording a wood snare drum stick was used. In this case the snare drum stick is more appropriate because the part emphasizes the singer saying "Ding, ding, ding" in unison with the cymbal.)*

modo ordinario (I) - normal playing method *(In this case use a pair of cymbals.)*

2 Cymb. frottées - 2 cymbals rubbed together *(This sounds best when the cymbal player holds the pair lightly*

touching in a horizontal position and one of the other percussionists plays on the cymbals with soft mallets. The crescendo is particularly effective when executed in this manner.)

Grosse Caisse - bass drum

Tam-tam - tam-tam

laissez vibrer - let ring

Fouet - slapstick

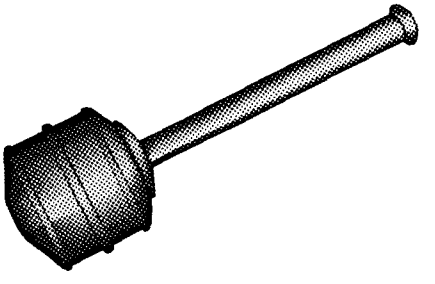
Crécelle (à manivelle) - a hand operated crank ratchet

Râpe à fromage - a cheese grater! *(I use a real vegetable grater for this part! The part accentuates grace notes played by the woodwinds.)*

La râpe à fromage doit être frottée avec une baguette de triangle - the grater should be played with a triangle beater

Woodblock - *(note the use of the English word demonstrating the influence American music and jazz in particular had on Ravel.)*

Éoliphone - mouth agitated wind machine (see illustration) A défault d'Éoliphone, se servir d'une brosse en chiendent frottée sur la Grosse Caisse - in place of the Éoliphone rub a stiff brush on the bass drum *(Even in the twenties the mouth agitated wind machine was as rare as it is today and Ravel made provisions for its substitution. Another substitution would be to play a suspended cymbal while simultaneously making a "shhh" noise with your mouth.)*



Éoliphone

Crotales - antique cymbals *(just one...A#. I play with it with a heavy triangle beater.)*

Flûte à coulisse - slide whistle *(Do not try to articulate each note, just play glissandi beginning and ending on the right notes. It helps to mark the slide whistle with a felt tipped pen at a spot corresponding to the beginning note of each entrance. It is almost impossible to find specific notes on a slide whistle. Also note that the slide whistle sounds an octave lower than written in this case.)*

Xylophone -xylophone

Le Livre de bois - a book made out of wood *(Although this part is played by a character on stage, it would be well for the percussionist to know about the "instrument" since we are often asked to supply various sound effects and backstage goings-on. Made of wood it is supposed to resemble a book which is opened in the form of the roof of a house. It is struck with a wooden mallet in rhythm by a character playing an old teacher who torments the boy with fragments of unsolvable math problems.)* ■

FOCUS ON PERFORMANCE

In Search of Klyposerus: Mystery, Science, and Discovery

John Stoessel

THE BEGINNING OF THIS SEARCH GOES back several years to the time the author first heard a Deagan Klyposerus xylophone and was told how rare they were. Deagan's records seem to indicate 100 to 150 total produced in the early 1920's

Following a 60-year-old trail was interesting, and like a detective story, it had its false leads, disappointments, and a surprise ending.

HISTORY AND SCIENCE

Klyposerus xylophones are remarkably durable, made of natural wood, and unlike any other ever manufactured By way of history, it should be noted that Honduras rosewood was a popular choice, but not the first historical choice.

Hickory was used when the xylophone was called the "straw fiddle," a name used because early bars were set on a bed of straw, not felt-cushioned rails. The hickory bars were prone to splitting, and although hard, were not adequate

It could have been some other hardwood but Deagan found Honduras rosewood the easiest to get, least expensive, most musical, and most durable for that time.

The Greek word "klypos" means "secret" and the word "eros" could have been an anagram for "rose." Klypos-eros then becomes secret rose...

BEGINNING THE SEARCH

Finding why some woods "sound" better than others is still argued today. Older xylophones do have better tone, partly due to the aging process, partly due to a more select choice. Rosewood is less common now, new wood comes from less desirable areas. If klyposerus were ever to be identified, perhaps a good supply of untapped timber would be available. Kingwood, a rare rosewood from northeastern Brazil, looked like klyposerus and had its density and hardness After several experiments, however, it was rejected.

Coco bolo was studied, but only on paper. While some Central American mallet instruments are made of coco bolo, its use in the United States has always been limited. Its dust is toxic, and the color was all wrong Coco bolo resembles normal Honduras rosewood in color, although the tint is more orange than red

Lignum Vitae was studied because of its hardness A xylophone was made, and it had wonderful durability, fine tone, and—unfortunately—a drifting pitch. Because this wood is so resinous, it cannot be dried, and its moisture content varies along with the pitch. Finding a modern option to synthetic wood was another goal but Lignum Vitae was not the answer However, it did make fine mallet heads that produced low contact sound (probably because of the wax and resins) with a hard enough surface to play either wood or metal bars Other than that, direct experimentation had come to naught after three months.

ENTER AN EXPERT AND VOLUNTEER

Another phase of the research was to find a person knowledgeable in tropical woods When following a trail, there are many experts, but few specific enough to provide the right answer New York and Chicago had museums, the libraries had books on rare tropical woods, but none gave information specific enough The Forest Products Laboratory in Madison was willing to test a piece of historic wood, but no one wanted to chance a bar from a genuine instrument Meanwhile, there was the name could it provide a clue?

DECODING THE NAME

The name itself was a puzzle, but Mrs. Stoessel is a classical scholar, and it was her understanding of Classical Greek that helped crack the word puzzle The Greek word "klypos" means "secret" and the word "eros" could have been an anagram for "rose " Klypos-eros then becomes secret rose, and J C Deagan was known to have studied foreign languages including Greek One acquaintance heard the solution and laughed, saying how much it reminded him of Deagan's style Now we had the name, all we needed was a genuine piece of wood

Out of personal curiosity, one pro who had an unquestionable vintage Deagan was contacted, and he agreed, provided the bar was not destroyed or altered Thanks to modern advances, this was possible without sacrificing accuracy Then came the phone call, and total surprise It wasn't a rosewood at all, but a brand new wood, never mentioned in the musical literature

SURPRISE!

Morado, also called Bolivian Rosewood, was the klyposerus Deagan used Morado is not in the rosewood family, which is why in the search for another rosewood all these had been unsuccessful It is hard, has a beauti-

ful grain that is considerably finer than rosewoods (like comparing maple to oak), and it's less prone to split. Deagan probably received a shipment of Morado back in the 1920's by some jobber who either didn't know what the cargo was or didn't care. According to the U S. Forest Lab, it's easy to make a mistake when logging in a rain forest. Deagan may have not known himself—at first. There is no doubt he appreciated it later, even inventing the name to separate the NAGAED name he used for Honduras Rosewood. The market response, if documented, was lost, but it apparently wasn't enough to impress Deagan Perhaps the jobber didn't know (¿No comprende senor?), and Deagan couldn't find out what it was. Anyway, the new wood wasn't continued. Rosewood remained the leader

SO, WHAT NOW?

In retrospect, no one has yet broken the rosewood-kelon mold to try new woods, although Morado seemed to have much less waste than rosewood, thanks to its close grain. A xylophone was made of Morado, but it didn't have the sound of an old Deagan The author is no maker of xylophones, and the refinements still need some aging as well Wooden instruments usually do, but that can be handled by xylophone makers, if they want to try. The quality and raw materials are there, waiting

AFTERMATH: NOT AN END, BUT A BEGINNING

While looking for one answer, another wood came across my desk from South America that was even better than Morado. No one knew the proper name So it's back to the Forest Lab again, to get another analysis, and who knows what? The wood is brown like teak, so hard a plastic #10 won't dent it, and rings like claves, even in the rough. Any ideas? ■

***John Stoessel** has been making symphony percussion products for over 20 years. He has written articles for other percussion journals, and lectured graduate classes about quality sound in percussion He is married, has 4 children and lives in Iron River, Wisconsin*

Editor's Note: In the Fall 1990, Volume 29, No 1 issue of ***Percussive Notes***, there are two corrections which need to be made in the article by Martin Kluger entitled, *The Agile Pedestrian: Melodic Freedom for the Timpani as Illustrated in Byron McCulloh's "Symphony Concertante for Timpanist and Orchestra* "The first correction is a typographical error found on page 43, paragraph two The date *1912* should read, "As early as *1812* " The second correction is in reference to the placement of the figures on page 44. "Figure 2" refers to "Measure 83, Maestoso " *JI*

FOCUS ON DRUMSET/STUDIO PERCUSSION

Part Marking: A Self-Help Guide

Robert Breithaupt

DRUMMERS AND PERCUSSIONISTS ARE often subjected to notation and nomenclature which can be confusing to both the player and other musicians who try to understand it. Some of the most misunderstood notation is found in "charts" for shows and other types of written arrangements Without any specific efforts for codification, standard methods of part writing and "marking" have made their way into most arrangements for shows, recording sessions and charts for jazz and pop ensembles Many of these "rules" can be applied to charts written for the percussionist as well as the drumset player

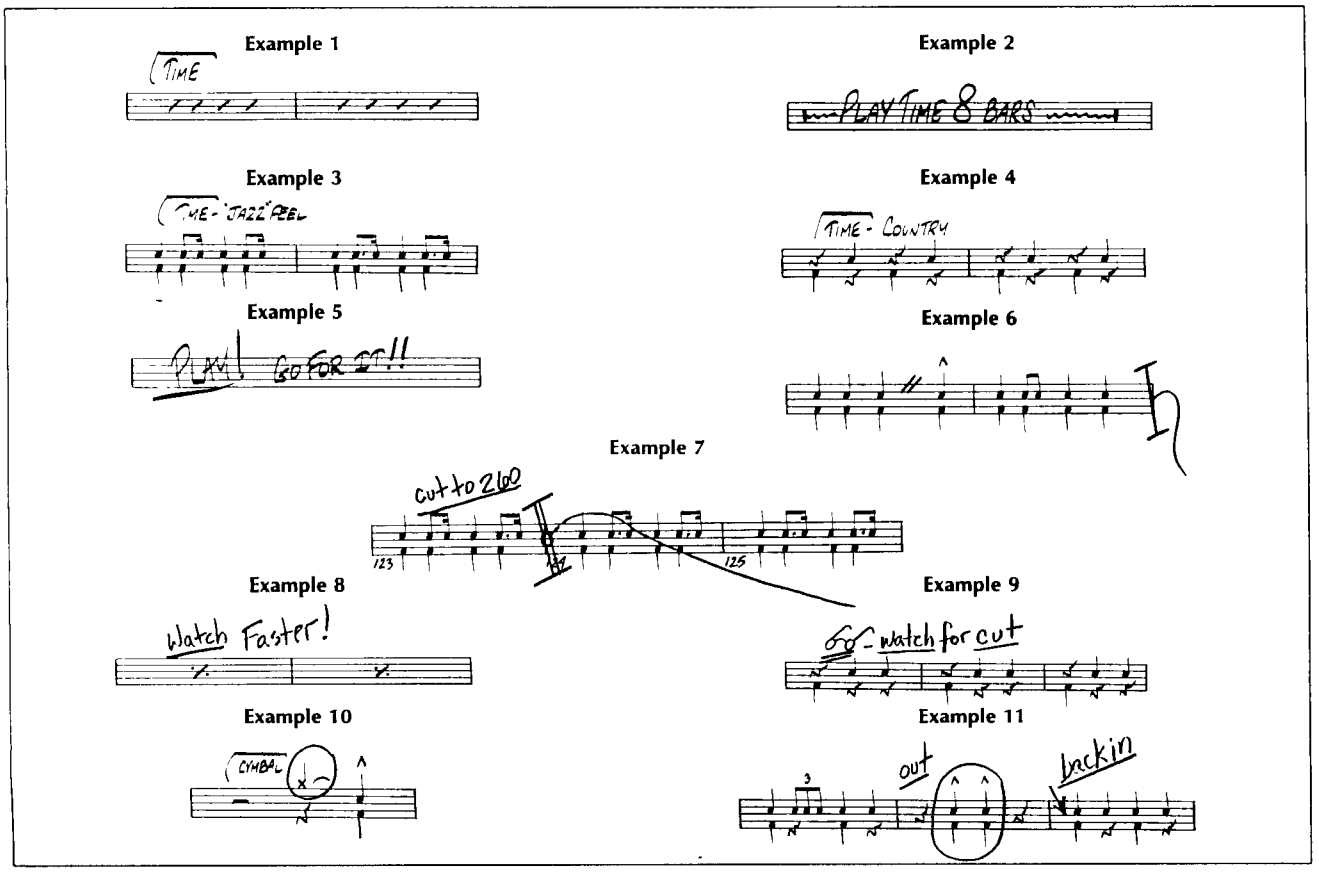
Time

Basic rhythm is usually referred to as *time* Time can be a simple two-beat feel produced on the drumset, an ostinato back beat on a tambourine or a pattern on congas The player must observe tempo, indicated feel (rock, swing, country, etc), dynamics and time signature before determining exactly what "time" means. Time may be indicated with simple slashes (Ex. 1) or a verbal explanation (Ex 2) It may indicate a particular feel (Ex 3) or may use terms which may be descriptive or sometimes confusing (Ex. 4 & 5).

Cuts

Cuts in the chart must be clearly marked to avoid embarrassing and critical mistakes which can effect the entire ensemble. Be sure to clearly mark parts (always in pencil!) and erase ambiguous marks which do not pertain to the manner in which you are currently performing the chart. Cuts may be indicated visually (Ex. 6), verbally (Ex 7) or both. Many players will note an upcoming tempo change (Ex 8) or cut in the music (Ex. 9).

Often a conductor will ask the drummer or percussionist not to play a note(s) originally placed in the part. *Circling* the note or phrase will indicate to the player **not** to play those notes (Ex 10) This indication is frequently used in show playing and much less frequently used in concert or symphonic part marking The words "out" or "don't play" sometimes accompany these markings (Ex. 11) If large sections are cut, pieces of paper may be placed over the sections to be omitted The performer who is playing music which has been rented or is part of a traveling show must peruse the book before the rehearsal to note these and other instructions.



Tempo

The drummer must fall "into the groove" immediately, with or without the conductor. It is sometimes helpful for the conducting pattern to be indicated by slashes above each measure. This creates a clear, visual image for the performer, especially helpful during tempo and/or meter changes (Ex. 12).

Vamp

A vamp is a section of music which is repeated for a certain number of times until the conductor indicates to go on, stop or fade (Ex. 13). The number of times that a vamp is repeated is often indicated by the use of an "x". After the vamp is played the "x" number of times the chart will continue.

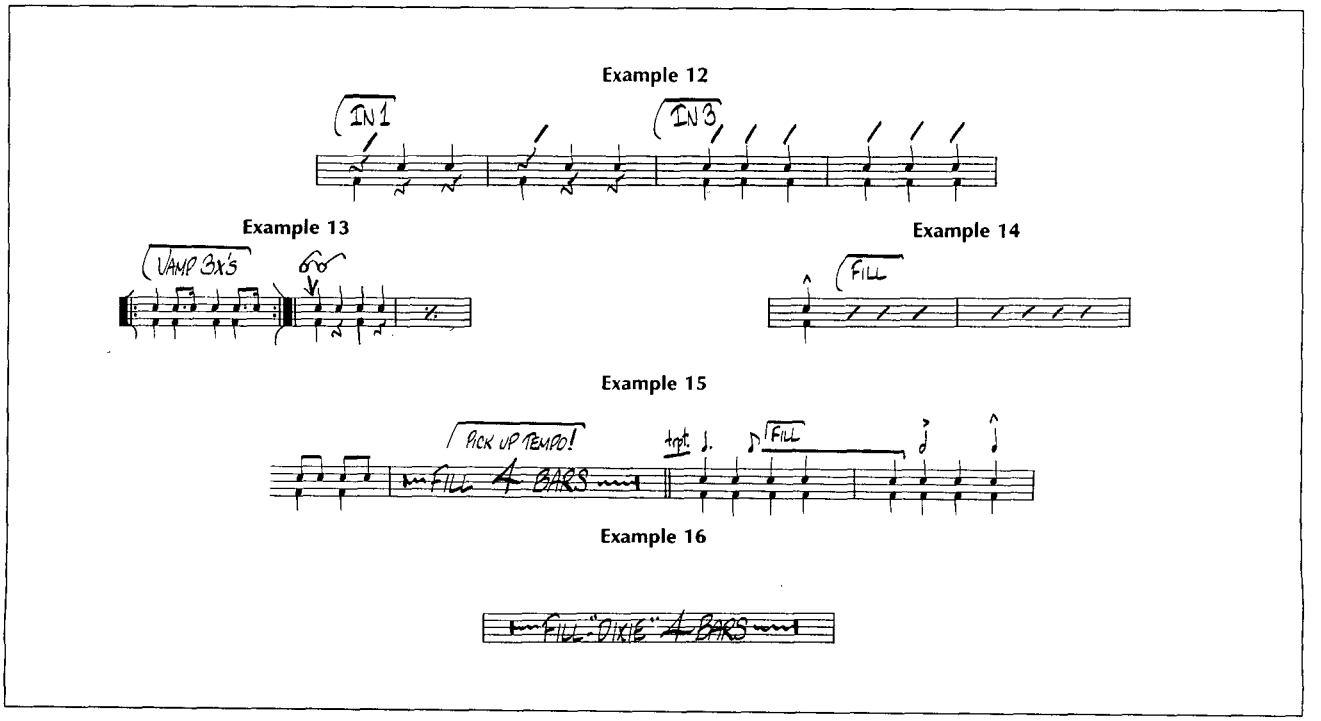
Fills

A drum fill simply "fills" up space in a chart. Fills may vary in length from a few beats to an entire phrase, but almost without exception they are played *in time*. Exceptions to this rule often come when the drum fill sets up a tempo change. Fills may be indicated by the use of slashes (Ex. 14), a set of instructions (Ex. 15) or as a part of the ensemble notations which often appear above the staff. Fills are often defined by style (Ex. 16). The performer must take note when a part is marked "solo" or "open solo": the expectation may be for the solo to be played out of time. These types of solos are usually reserved for longer segments of a chart and generally as a part of a jazz ensemble arrangement rather than for a show performance.

Arrangers and conductors who ask that parts not be marked are usually responding to the illegible "chicken scratches" that ruin many charts over a period of time. Be sure to mark parts clearly, concisely and clean up the book. Your job will be easier in the long run. ■

Glossary of Drumset "Chart" Terms

Accel.	-	Accelerando; acceleration.
Ad lib.	-	Fake or improvise.
A tempo, Tempo I, Tempo Primo	-	Play the original tempo.
Back Beat, Heavy 2 & 4	-	Accent, usually with left hand, the 2nd and 4th beats.
↓	-	Begin at arrow.
B.D., Bs. Dr.	-	Bass drum.
Bell	-	Usually the bell of the cymbal or cow bell.
Bell Cue	-	Single note or octave on orchestra bells.
Bigger	-	Play louder or stronger.
Blocks, Temp. Blks.	-	Temple blocks.
Blues	-	Music with a 12- or 16-bar structure/form.
bone or T-bone	-	Trombone.
"Bows"	-	Special music to play during performer's bows.
Br.	-	Brass.
Break	-	Stop playing even though the musical form continues.
Br./Brush	-	Brushes.
C.B.	-	Cow bell.
Chaser	-	Music which "chases" an act off the stage.
Chorus	-	One complete time through the form.
Closed or tight sock	-	Hold cymbals of hi-hat together



with foot while hands play the rhythm.

- 𝄌 - Coda sign.
- **cresc.** - Crescendo; get louder.
- **Cues** - Words, actions, or music which help identify your place or entrance.
- **"Cut," Cut-off** - The conductor or performer indicates a stop.
- **"Cut to"** - An indication to skip to another place.
- **Cym., Cymb.** - Cymbal.
- **D.C.** - Da capo; back to the beginning.
- **Decresc.** - Decrescendo; get softer.
- **Dim.** - Diminuendo; get softer.
- **Dixie** - Dixieland Style.
- **dome** - Play on the dome of the cymbal.
- 𝄋 - The sign which you return to in a D.S.
- **Encore** - Material performed after traditional end of show.
- **Ens.** - Ensemble.
- **Entre Act** - Music at the beginning of an act which serves as an interlude before action resumes on stage.
-  - Eyeglasses; watch for this spot.
- **Fade** - Fade or die away.
- 𝄐 - Fermata, or hold; to sustain the note or rest over which it's placed.
- **Fill** - "Fill-in."
- **Four Beat** - "Flat four" feel, generally with bass drum on all four beats.
- **Gospel** - Rhythm in 12/8 time or with triplet feel in 4/4 time
- **G.P.** - Grand pause.
- **Heavy 2 & 4, Back Beat** - Accent, usually with left hand, the 2nd and 4th beats
- **"In 1, 2, 3, 4"** - One, two, three or four beats per bar.
- **Intro.** - Introduction or beginning of a tune.
- **Jungle** - Play repetitive pattern on tom-toms.
- **"Latin"** - Play Latin style.
- **"Lay Back"** - Relax the time feel.
- **"Lay Out"** - Don't play.
- **L'istesso tempo** - Same time.
- **L.T.T., L.T.** - Low tom.
- **L.V.** - Let vibrate.
- **Mara., Mrcs.** - Maracas.
- **M.T.T., High Tom** - Mounted/high tom.
- **"Open Up"** - Get louder and/or busier.
- **"Out Chorus"** - Last chorus of the tune. Generally louder and more driving.
- **Pno.** - Piano.
- **Rall.** - Rallentando; slow down.
- // - "Railroad Tracks;" a stop in the music.
- **Reprise** - The repeat of music played earlier.
- **"Ricky-Tic"** - Light, triplet style - often accompanying dance.
- **"Ride"** - Play time on the big "ride" cymbal.
- **Rim** - Rim of drum.
- **Rit.** - Ritard; slow down.
-  - Ritornello sign; two preceding measures are to be repeated.
- **Sax., Sx.** - Saxophone.
- **Segue** - Move from one section or piece of music to another without pause.
- **Shake, Shakr.** - Shaker.
- **Shout Chorus** - The last, and usually loudest chorus of the tune. Terms used interchangeably with "Out Chorus."
- **SN. dr., S.D., Sn.** - Snare drum.
- **"Soft Shoe"** - To accompany or in dance style; generally on rim or woodblock.
- **Soli** - A solo played by more than one, usually by a section in a big band.
- **Solo** - Playing along or soloing with accompaniment.
- **Spiritual** - Slow triplet-style (12/8) piece of music
- **"Straight 8th"** -
- **"Straight Time"** - Similar or same.
- **Stripper-beat** - Type of beat with heavy accents usually on 2 & 4 with loud tom toms.
- **Stx., Stix, Stks.** - Sticks.
- **Sx., Sax.** - Saxophone.
- **"Swing"** - Play "Swing" feel
- **Tacet** - Do not play.
- **Tag** - "Tagging-on" an ending. A short extension of the form which brings the music to the conclusion.
- **T bone, bone** - Trombone.
- **Tamb.** - Tambourine.
- **Temp. Blks., Blocks** - Temple blocks.
- **Tempo I, Tempo Primo, A tempo** - Play the original tempo.
- **Tight or closed** - Hold cymbals of hi-hat with foot while hands play

		the rhythm.
Timb.	-	Timbales.
Time	-	Rhythm that is employed by the drummer in a particular style.
Tog.	-	Together.
Tom, Toms, T.T.	-	Tom Toms.
Tri, Trgl	-	Triangle.
Trpt.	-	Trumpet(s).
Tutti	-	All together.
"Two Beat"	-	"Two" feel. Emphasis with bass drum on beats 1 and 3 and back beat on 2 and 4.
unis.	-	Unison.
Vamp	-	Repeat a measure or number of measures until the conductor cues to continue.
V.S.	-	Volti subito; usually meaning a fast page turn.
"Walk"	-	Straight time, much as the "walking bass."
WB, W.B., W. Blk, Blk.	-	Wood block.
X's (1x, 2x, etc.)	-	The number of times a passage is repeated; 4x - 4 times, etc.

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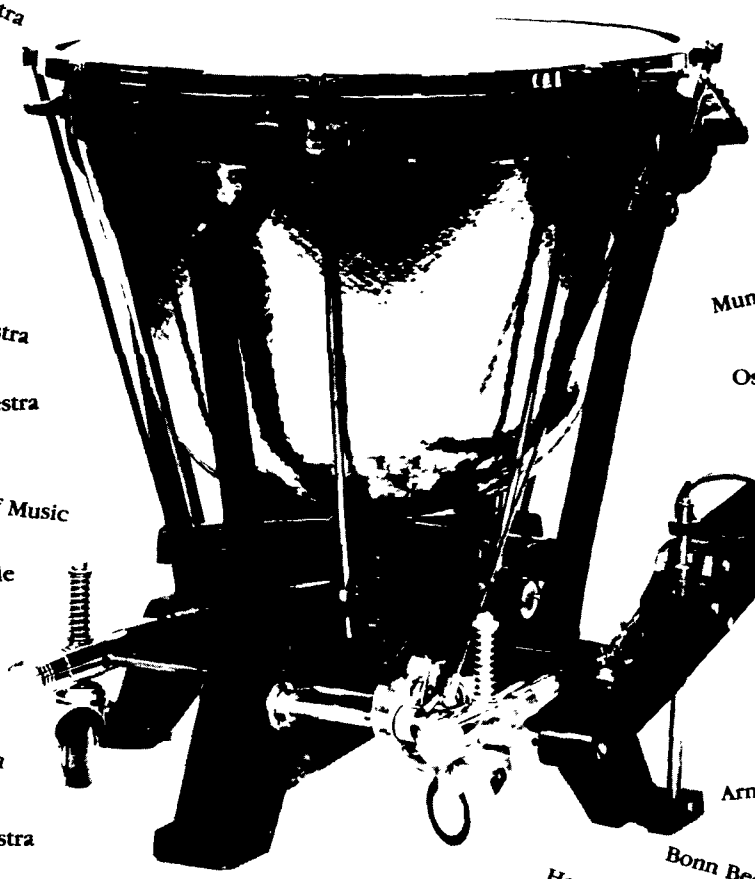

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Beirut – A Vibraphone Transcription

Transcription by David Jarvis

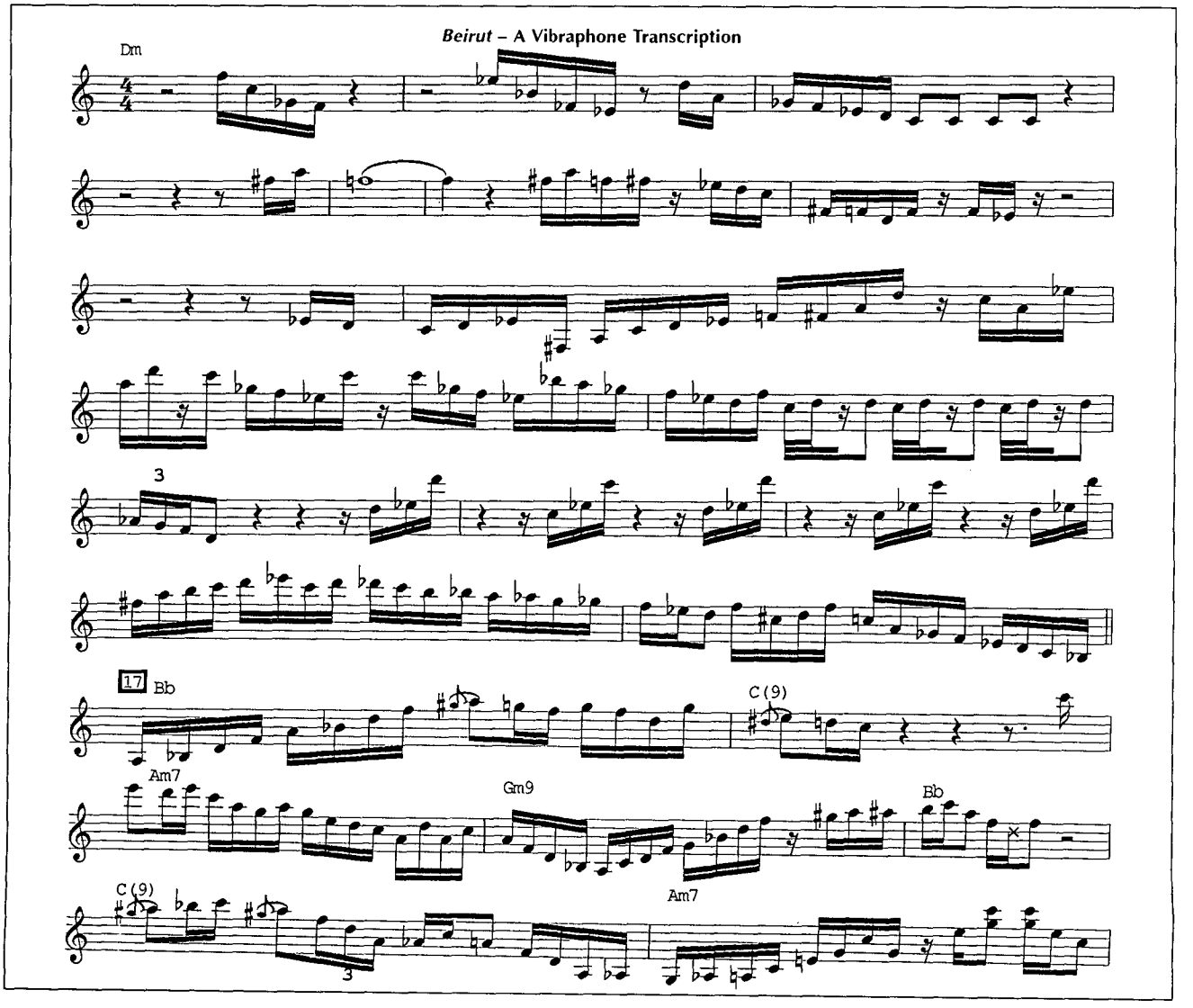
MIKE MAINIERI'S VIBRAPHONE SOLO IN THE piece *Beirut*, from the Steps Ahead album, "Magnetic" (Elektra 60441-4), is an exciting and soulful *tour de force* of improvisation. The intensity that builds throughout the solo using motivic riffs, polyrhythms, and chromatic harmony would impress any vibraphonist listening to this great artist.

According to a Downbeat magazine interview in July of 1989, Mainieri commented that the music from Africa, India, and the Middle East had an impact on him during his travels with the Buddy Rich band in 1961. The exotic eastern sound which dominated all of *Beirut* makes it an excellent example of this influence.

The first sixteen measures of the solo are based on a D minor tonality and the following scale:

This scale becomes a substantial building block for tension that reaches a point of release at measure seventeen. Also note how the tension increases in measures fifteen and sixteen using chromaticism in a descending line encompassing the entire range of the instrument.

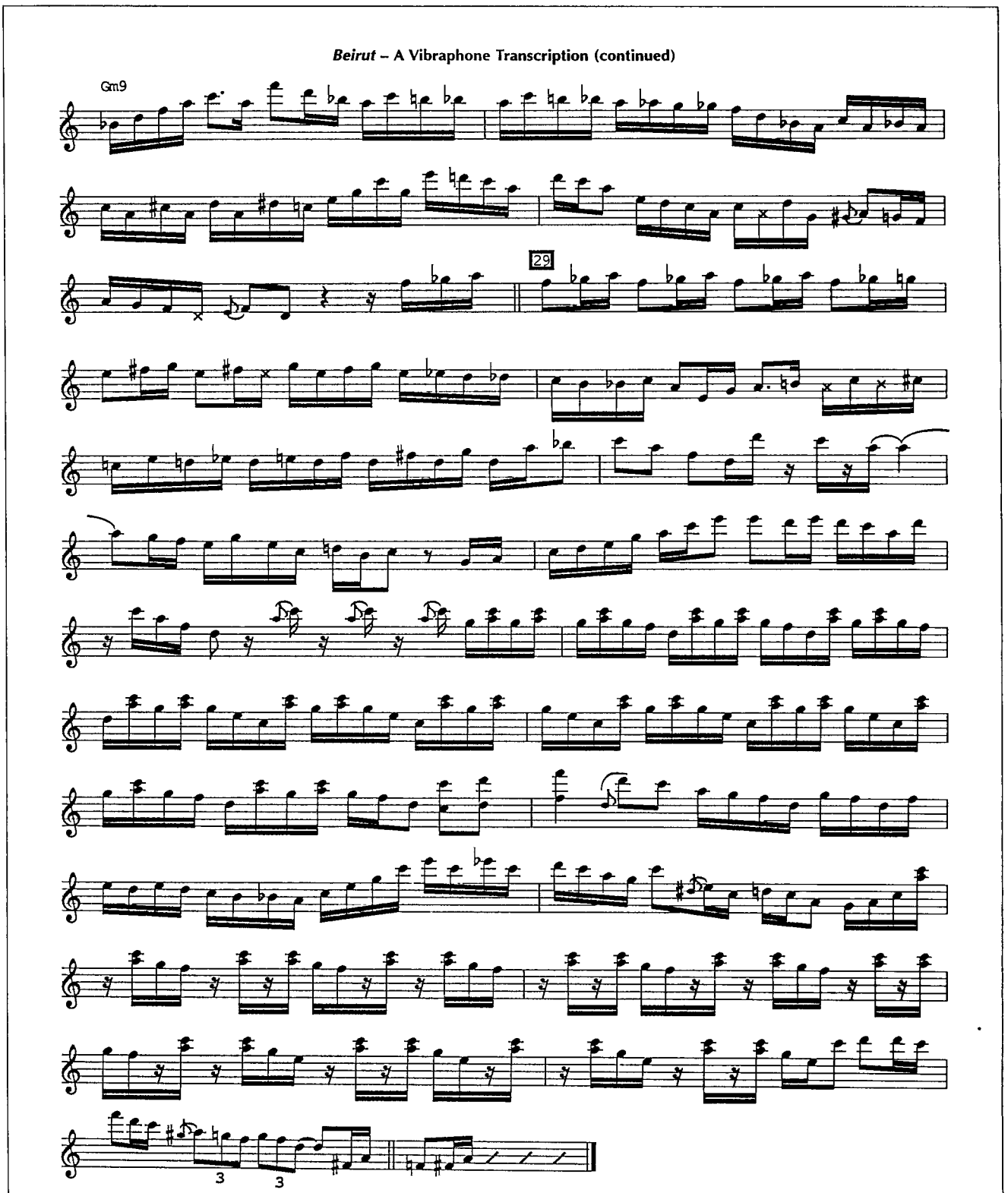
Mainieri's rhythmic quote of the theme in measure twenty-nine brings a sense of continuity to the overall solo improvisation. Using melodic and rhythmic material which is based on the theme of the music is an important improvisational device that young players should incorporate into their playing.



Mike Mainieri is an exciting vibraphonist on today's music scene, and *Beirut* features only one of the many fine solos on record by this artist. I recommend listening to other Steps Ahead recordings, in addition to Mike's solo albums. ■

David Jarvis *is the Director of Percussion Studies and Assistant Director of Jazz Studies at Washington State University in Pullman, Washington*

Beirut **– A Vibraphone Transcription (continued)**



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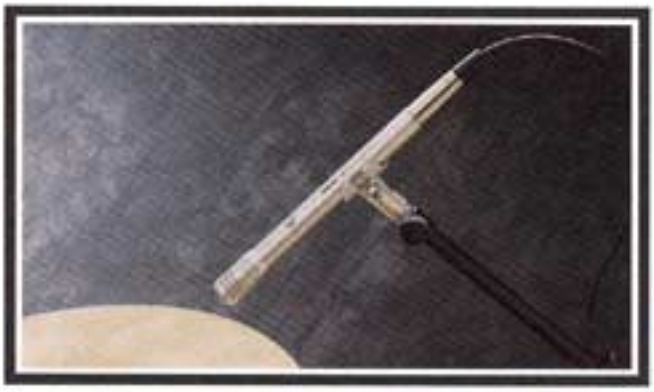

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FOCUS ON DRUMSET/STUDIO PERCUSSION

Four Loops

D'Arcy Gray

FOUR LOOPS WAS PERFORMED USING A Roland S-550 sampler, Alesis HR-16 Drum Machine, Yamaha PMC-1 percussion controller equipped with six snare pads and sustain/patch change pedals, and a Roland Pad 80 (Octapad II)

I have long been interested in the relationship between a few basic mathematical principles and their application to musical processes. Many musical qualities are indeed expressed in numeric terms Meter and its accompanying measurement of note values (rhythmic notation), tempo expressed in terms of solar time (beats per minute or bpm), and pitch expressed as a rate of vibration (cycles per second or cps)—again in reference to solar time—are all bound to numeric conceptions Most musical composition treats each of these qualities as separate non-related entities while it is evident they have at least numeric conception in common

HISTORY

Several years ago, I had the pleasure of studying percussion with Alex Lepak One small part of that study included polymetric analysis His method of analysis was so logical—being based on the mathematical expression a b (ratio)—and his method of presentation so stimulating, that I continue to be fascinated about the nature of polyrhythms, their motivic and structural application, and their inherent consequences to musical form In fact, I have used polyrhythms as motivic and structural premises to all of my compositions The mathematical nature of polyrhythmic analysis seemed to present a possible link between some of the numeric/musical qualities mentioned above

I began working on Four Loops in 1981 My original intent was to write a polyrhythmic/polymetric composition for acoustic percussion instruments employing three percussion sections Each section was comprised of a drum set player and two percussionists. Each section would play the same notes (derived from a very basic rock back-beat) at different but related tempos

♩ = 120, 160 (120 * 4/3) and 180 (120 * 3/2) bpm

Because of the complexity—both notationally and aurally—it seemed necessary to use a conductor for each section in order to keep things synchronized. Although the basic conception of Four Loops seemed simplistic, the actual composition was exploding into a logistical nightmare with little hope of ever being publicly realized That version of the tune was promptly shelved, but not the idea.

Some years later, I had the opportunity to experiment with a sampler After becoming familiar with sampling technology, not only was a solution to the problem of Four Loops discovered, but some other interesting possibilities became apparent Four Loops was realized some months later using a sampler, four track tape recorder and several overdubs It existed in that state for several years.

Meanwhile, increasing sophistication of percussion controllers and tone generators - brought about by advancing technology and the MIDI specification - opened new doors in the area of real-time performance. My interest in the performance, compositional and educational fields of electronic percussion seemed to grow with each advance in the industry With the installation of the Electronic Percussion Teaching Studio at the University of Western Ontario, I have been able to translate some of my compositions, which previously existed in the realm of acoustic percussion, into real-time electronic percussion performances At the 1990 Ontario Chapter Day of Percussion, I had the opportunity to perform two of my compositions for solo electronic percussion. This article concerns some compositional techniques employed in Four Loops These techniques were made possible by both sampling technology and electronic percussion instruments

THEORY

The Compact Oxford Dictionary defines "ratio" as

" The relation between two similar magnitudes in respect of quantity, determined by the number of times one contains the other (integrally or fractionally) "

It was just this idea of ratio - the relation between two similar magnitudes - that formed the basis of Four Loops. The expression a b easily explains the notion of polyrhythm when both terms of the expression are similar - rhythm rhythm Indeed several similar terms can be used in the expression and still comprise the notion of polyrhythm - a b.c d or rhythm rhythm:rhythm:rhythm. However, consider the following expression of dissimilar terms - rhythm pitch harmony tempo Traditionally these musical terms or notions have been interpreted as separate entities but electronic music and sampling technology have contributed to making grey what used to be black and white

Four Loops is an experiment in the possible connectivity between rhythm, pitch, harmony and tempo.

Rhythm and pitch can be very closely related. If an infinite accelerando is applied to a short repetitive rhythmic fragment, eventually that rhythmic fragment will turn into a pitch. This effect can be demonstrated by programming a series of very short note values into a drum machine and adjusting the tempo. Try using a series of consecutive 32nd notes as in Example 1a or non-consecutive (random) 32nd notes as in Example 1b.

Example 1a

Example 1b

Loop (endlessly repeat) the pattern and adjust the tempo within the range 150 and 250 bpm. You will hear a noticeable rise and fall in pitch. (Lower pitched instruments - bass drums or tom toms - are the best choice for this experiment.) Sweeping the entire bpm range of the drum machine, a transition between repetitive rhythm and pitch should be discerned. Any pitch can be thought of as a very fast repetitive rhythm and any repetitive rhythm can be thought of as a very slow pitch. The following chart shows two different perspectives of rate of vibration for a given pitch (A=440) progressively halved or shifted downward by one octave.

Rates of Vibration

Cycles Per Second	Beats Per Minute
A 440	26400
A 220	13200
A 110	6600
A 55	3300
A 27.5	1650
A 13.75	825
A 6.875	412.5
A 3.4375	206.25
A 1.71875	103.126
A 0.859375	51.5625
A 0.4296875	25.78125

Values on the left express the rate of vibration in cycles per second. Corresponding values on the right express the rate of vibration in beats per minute (cps * 60). Rates of vibration above A 27.5 cps or 1650 bpm are quite discernible as pitch while rates of vibration below A 3.4375 cps or 206.25 bpm are discernible as repetitive rhythm. Rates of vibration between A 27.5 and 3.4375 cps are nebulous and might be considered either pitch or repetitive rhythm depending on the listener. For a colorful analogy, imagine rates of vibration generally above 412.5 bpm as infrared repetitive rhythm and rates of vibration generally below 6.875 cps as ultraviolet pitch.

Intervalic/harmonic structures resemble the same characteristics described above except that now, the concept of polypitch and/or polyrhythm must be entertained. To address this notion from a different perspective, take a step backward to the 6th century B.C. Pythagoras determined intervalic relationships by fractional expressions of a reference pitch. For example, using a freely vibrating string fixed at two points, by stopping that string half way between its length, the string vibrates twice as fast and produces a pitch one octave above the reference pitch. Eventually, the Pythagorean scale - corresponding to Dorian Mode scale steps - was given as:

C	D	E	F	G	A	B	C
1	9/8	81/64	4/3	3/2	27/16	243/128	2

(Letter names for notes apply for all diatonic transpositions.)

Note in particular the relationship between:

C	F	G	C
1	4/3	3/2	2

If a diatonic transposition to A major (A 440 cps) is applied, then the resultant values for the fourth, fifth and eighth degrees of the scale are 586.6 (440/3*4), 660 (440/2*3) and 880 (440/1*2) respectively.

If two notes are sounded simultaneously, their relative rate of vibration can be expressed as a ratio of the reference pitch just as polyrhythm can be expressed as a ratio. If C or 1 has a hypothetical rate of vibration of 3 cps then F's rate of vibration would be 4 cps and could be alternately expressed as 4:3. And if C or 1 had a hypothetical rate of vibration of 2 cps then G's rate of vibration would be 3 cps and could be alternately expressed as 3:2. Similarly, if C or 1's rate of vibration has a hypothetical rate of vibration of 1, then F = 1.3 (1 / 3 * 4) and G = 1.5 (1 / 2 * 3). These hypothesis can be tested using samplers. To carry out the following experiments, you will need a keyboard sampler (or a sampler module midied to a keyboard controller) and a drum machine or sequencer-controlled tone generator.

METHOD

1. Using a drum machine or sequencer, program the following source rhythm using a snare drum or closed hi hat sound.

Example 2

2 Adjust the tempo to exactly ♩=120 bpm

3. Sample the rhythm. You will need more than two seconds of sample time

4. Assign the original sample to note C4 or the C closest to the middle of your keyboard. Make sure that the sample's pitch and tempo are the same as the source pitch and tempo

5 Map the sample to the entire range of the keyboard Some samplers do this automatically while others require individual note assignment

6. Trim the wave start time to correspond with the first instance of attack. Depending on the threshold setting of the sampler, some silence may appear before the actual attack and must be eliminated. While visual editors are helpful, your ear is probably the best judge. Play the lowest note available - or transpose downward as far as possible - and note the delay time between when the key is pressed and the sound is heard It is always advisable to save a copy of the sample before any editing is performed

7 Loop the wave Set the loop start point to the wave start time This should now correspond to the first instance of attack Set the loop end point by ear so that the looped rhythm produces a perfect repeat Again, visual editors are helpful, but your ear should be the final judge The end product can be tested by playing the drum machine source rhythm and the sampler (note C4) simultaneously The two rhythms should remain in very close synchronization over a long period of time

An alternative method is to sample five quarter notes and proceed as above, but set the loop end point just prior to the attack of the fifth note

OBSERVATIONS

Play (hold the key down or use a sustain pedal) C4 The sampled rhythm should be playing at

♩ = 120 bpm

Now play F4 The sample will now be playing at

♩ = 160 bpm (120 / 3 * 4)

Also note that the pitch has been raised by an equivalent amount Play G4 The tempo is now

♩ = 180 bpm (120 / 2 * 3)

and the pitch is correspondingly higher Play C5 The tempo is now

♩ = 240 bpm (120 / 1 * 2),

and the pitch is one octave higher than the reference pitch.

Now play C4 and C5 simultaneously You should hear the reference tempo and pitch along with a double time tempo one octave above Play C3, C4 and C5 simultaneously. Listen for the reference sample as well as a half time sound wave shifted one octave lower and a double time sound wave shifted one octave higher. Play F3, F4 and F5. Note the same results are achieved except that all pitches and tempos are shifted up by 4/3. The corresponding new tempos are

♩ = 80, 160 and 320 bpm

G3, G4 and G5 correspond to C3, C4 and C5 shifted up by 3/2 The new tempos are.

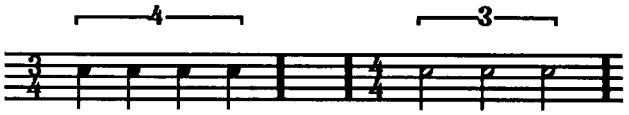
♩ = 90, 180 and 360 bpm

Now play C4 and F4 simultaneously. The two sounds are a fourth apart in pitch and have tempos of:

♩=120 and 160 respectively.

However, these tempos are now perceived as the polyrhythm 4 3 (or 3·4 depending on which note is chosen as the reference note)

Example 3

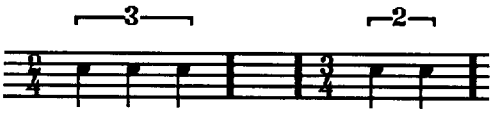


C4 and G4 produce two sounds a fifth apart with tempos of

♩ = 120 and 180 bpm

corresponding to the polyrhythm 3 2 (or 2 3)

Example 4



The perception of polyrhythm and tempo change can be controlled by octave doubling Play C3 and C4 simultaneously Using C3 as the reference pitch, you should have a reference tempo of

♩ = 60 bpm

Thinking in terms of 4/4 or common time, four bars of this rhythm takes 16 seconds Now play the chord F3, C4 and F4 Four bars of this rhythm takes 12 seconds (16/4*3) at a perceived tempo of

♩ = 80 bpm

Four bars of the chord G3, C4 and G4 takes 10.66 seconds (16/3*2) at a perceived tempo of

♩ = 90 bpm

Note also the increased polyrhythmic complexity by the addition of the lower octave

Throughout the above experiments, you may have noticed the relationship to the harmonic root progression

I,IV, V, I. If you have another synthesizer or piano (or vibraphone, marimba or xylophone) and two more hands at your disposal, try playing the following:

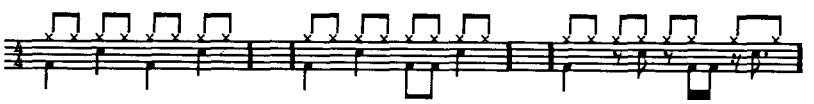
Example 5

Rhythm progression (Sampler)	Chord Progression (Synthesizer)
C3, C4,	C4, E4, G4, C5
F3, C4, F4	F3, C4, F4, A4
G3, C4, G4	G3, F4, G4, B4

Hold each progression for the equivalent of four bars according to each progression's tempo. The result is harmonic root progression tied to corresponding changes of tempo, pitch and polyrhythmic complexity. In this respect, the sense of musical tension and relaxation seems to be elevated.

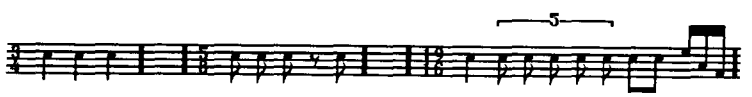
For even richer rhythmic texture, re-sample the original source rhythm with the rhythms in Example 5. Try adding hi-hat parts as well.

Example 6



And if you feel particularly adventurous, try sampling examples of different meters - simple, compound and irregular - containing rational and/or irrational note groupings.

Example 7



SUMMARY

I have found great enjoyment and stimulation in exploring rhythmic relationships and possibilities using the techniques described above. While this article has dealt with only basic applications of these techniques, their potential as educational devices, compositional tools and aural stimulants is almost overwhelming. Perhaps someday the notion of perfect pitch recognition will have its counterpart in the notion of perfect rhythm recognition.

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While samplers and synthesizers generally use Equal Temperament and not Pythagorean Temperament, I have found that for the purpose of the experiments contained in this article, the margin of error is within acceptable limits.

All tempo indications are based on Pythagorean relationships. Any real discrepancy in tempo is caused by this variation in temperament. ■

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FOCUS ON RESEARCH

The Gong: Heartbeat of Southeast Asia

Heiko Schäfer

GONGS ARE THE MOST IMPORTANT METAL instruments in Southeast Asia. Their origin, however, is still unclear. Two basic theories explain their origin. The first, supported by Curt Sachs among others, ascribes the gong's origin to the Chinese, specifically to the country *Hsi Yu* located between Tibet and Burma. The ancient instrument *sha-lo*, first mentioned in the beginning of the sixth century in the time of Emperor Hsuan Wu (500-516 C E), was larger and more powerful in sound than the small bossless gong *lo* used by the Chinese today. According to Sachs, this instrument was similar to two instruments of today the Korean *tjing*, about 15"-16" wide and rather deep, and the *tang* of the *Garo*, an aboriginal tribe in Assam.

The gong is a product of an advanced culture The Chinese state that the instrument was adopted from a barbarian (meaning "alien") people living further west Heinrich Simbrieger in his treatise Gong und Gongspiele assumes the answer may likely be found in northwest India, or in a territory situated southwest of China

The Dutch ethnomusicologist Jaap Kunst authors a second theory It is Kunst's opinion that the first gongs may not have stood in Southeast Asia at all, but in the Near East, in the Aegean civilization

Other instruments, such as the bow-shaped harp and the long-necked lute, found their way from ancient Egypt or Greece to the Near East Some Greek authors mention an instrument called the *echeion* This instrument was used on stage for the interpretation of thunder-effects and in the Eleusinian mysteries at the climax of the ritual Kunst concludes that the term *echeion* relates to "echoes," a sound instrument made of metal which sounds long after it has been beaten Use of this instrument is mentioned elsewhere in connection with ancient death rituals in Eleusis and Sparta, resulting in a threefold correspondence between *echeion* and the Chinese gong regarding material, sound, and function

According to Kunst, the eastward spread of the *echeion* may have begun with Alexander's expedition and reached as far as northwest India and the country now called Afghanistan. Probably still used in its ritual function, with the expansion of Buddhism, the instrument might have penetrated China in the beginning of the sixth century by way of Central Asia. Unfortunately, necessary iconographic and literary data is still missing. Present theories are merely suppositions.

Only one relief of Mathura, from the first century, B C E, represents priests with disc-formed instruments that may be interpreted as gongs or large frame drums. Even though it seems more probable that these discs are *disques sonores* from their estimated diameter of 90 cm and from the way they are carried, there is no certainty

Besides more or less functional usages of the instrument, the gong is often connected with magical powers. People believe that the gong is able to chase away evil spirits, heal sickness, or summon the wind.

Even if Kunst's theory is true and the gong did come to the Far East over the silk road as did so many other cultural goods, this theory explains only the origin of the thin-walled, flat sound disc without the inward-turned edge

Other gongs with a boss in the center of the face have walls that are thicker than those of flat gongs, and may have a deeper rim. These gongs are mainly found in the eastern part of the Indonesian Archipelago Sachs supposes the boss has developed from the circular, slightly convex lump of tuning paste frequently found in the center of the head of Hindu and Malayan drums

Because of the different kinds of gongs, it is likely there may have been different centers of origin of these instruments Mantle Hood, an ethnomusicologist who studied with Jaap Kunst, assumes that while the flat thin-walled type originated "somewhere in the Near or Middle East," the other type developed in Java The first time gongs were mentioned in Java was in the 9th century during the Ramayana epic In an attempt to imitate bronze drums imported from the mainland of Southeast Asia, Javanese bronze smiths accidentally, through trial and error, came to produce a thick-walled knobbed gong with a deep rim

Therefore, in different places and at different times, from ancient Greece to Indonesia, several kinds of gongs were created independently of each other. However, most of the theories involving their origin are still speculation.

The most important criterion in any definition of the gong should be an acoustical one. The material should not be specified further than that of any other idiophone. Thus, "the gong is a directly struck percussion vessel made of a sonorous material in which the vibrations are strongest near the vertex or center" (Sachs-Hornbostel). Generally a differentiation is made between hanging or vertically suspended gongs and horizontally placed gongs.

The first group includes three types of instruments, the first being a slightly dished bronze disc with the rim curved back slightly. The generic term in the western world is *Tam Tam*. Acoustically the *Tam Tam* behaves the same way as other types of gongs, although the sound differs. The *Tam Tam* produces a spreading crash of indefinite pitch.

The second and third types of gongs have a much deeper rim than the first type. These types have rims which are turned back at a sharp angle. Primarily depending on the area of origin, these gongs are either flat or knobbed and sometimes have two or even three bosses. These instruments have a definite pitch. Most vibrations are perceptible at the center where the tone is strongest and most melodious when struck with an appropriate beater.

The group of "horizontal" gongs is represented by the vessel-shaped gamelan gong. The rim, definitely reentrant, is very deep, often even deeper than the radius. The face of the gong is raised and there is a boss at the center. This kind of gong is usually placed on two crossed or parallel strings within a wooden frame, although the method of fastening the instrument varies in different areas. Besides the two large groups of vertical and horizontal gongs, there are some special forms which also exist.

Although musically of little interest, the Chinese gong chime, called *yun lo*, should be mentioned. This gong has no relation with either the chimes of the Archipelago or the usual gong. Ten bronze discs, shaped like soup plates and about four inches in diameter, are suspended in a wooden frame and form three vertical rows.

According to the definition of the gong, two other instruments must be classified as gongs. The steel oil drum is a gong chime on one body. The top of a disused oil drum is divided into small areas tuned to different notes, with each area vibrating centrally. Also, the exceptional wooden instrument, the Fijian gong-drum, looks like a small, hollow, boat-shaped log. It is struck on the top surface above a small rectangular hollow cut in the lower surface of the wood and not on the lip. Because the vibrations are strongest on the top and not at the rim, the definition of the gong is appropriate.

Although there are large variations of gongs in different parts of the Far and Middle East, the gongs of the Javanese gamelan best illustrate the wide spectrum of these instruments within one cultural setting. Among the vertically placed instruments, usually hung on a stand, the gong *ageng* or gong *gede* is the largest. Each gamelan set has at least one, and often two or more large gongs. The average diameter is approximately 90 cm and the weight differs, according to size, from about 20 kg to 80 kg. Like most other gamelan gongs, the gong *ageng* has a protruding knob in the center where it is struck with a soft round hammer like all other hanging gongs. Its musical function is to mark the largest phrase of a melody.

When the gong beats must come in quicker succession, the gong *ageng* is replaced by the smaller and less resonant gong *suwukan* or gong *siyem*. Despite its smaller dimension, the gong *suwukan* has the same shape as the gong *ageng*, but its edge is often turned more slightly inward. The tone of the gong *suwukan* is between one and two octaves higher than that of the gong *ageng*. In contrast to the sound of the large species, a definite pitch can be clearly distinguished. Therefore, in a full double gamelan both the *pelog-* and *slendro-* halves of the orchestra have their own gong *suwukans*, if not even a number of them.

About an octave higher than the *suwukan* gongs and a size smaller is the *kempul*, sometimes still known by its older name *genjur*, or *ganjur*. While originally there was only one *kempul* in a gamelan *slendro* or *pelog*, the number increased until there were as many as ten, one for each tone of the two scale systems. In case there is only one *kempul* in a gamelan, it is tuned to pitch *nem* or to *lima*. *Kempuls* punctuate a smaller musical phrase than the big gongs.

Several other vertically suspended gongs appear only in special gamelan orchestras. One of these instruments is the *penontong*, also called *kenong penontong*, a gong smaller than the *kempul* with a strikingly broad rim. It is used in some central Javanese ensembles, such as *Munggang*, *Kodok Ngorek*, and *Charabalen*, with three- and four-toned scales. The *penontong* also is found among Java's fishermen who, taking advantage of its far carrying sound, use it as a signalling instrument.

A still smaller gong is the *bende*. One of the two royal courts, *Kraton Jogya*, possesses four sacred *bendes* used mainly for certain processions. Each gong has its own name and story (e.g., *Udam Arum*: "rain of scent," or *Tungdung mungsuh*: "he who drives away the foe"). Besides this ritual function in the *Kraton*, the *bende's* main function is to serve as a signalling instrument. It is also found in some smaller rural orchestras.

The smallest hanging gongs, the *engkuk* and the *kemong*, are used only in the gamelan *slendro*, if at all. These instruments must be grouped for they are inseparable, fulfilling a colotomic function of a lower order. The *engkuk* is tuned to the pitch *barang* and the *kemong* to *nem*. Both instruments are played by one player. Another small, often knobless species of gong in Java not used in the gamelan, is the gong *beri*. It appears exclusively as a signalling and war instrument.

One of the most prominent representatives of "hori-

zontal" gong forms is the land style instrument *bonang* Today it usually consists of a double row of small bronze kettles places on a horizontal frame with the open side down In *pelog* the *bonang* generally comprises two rows of seven kettles, in *slendro* two rows of five In relation to their size the kettles of this gong chime have a quite heavy boss which is struck by cylindrical sticks covered with wood or cord wound around the head The lower of the two octaves is next to the player, the higher octave is placed in the row behind The higher set of the *bonang* is regarded as "male" and each gong in this set has a slightly higher rim Accordingly, the lower octave is regarded as "female "

In most of the music the *bonang* is beaten in octaves For reasons of playing technique, the gongs are arranged in the most comfortable way for the player and therefore are set up differently from gamelan to gamelan Originally in Java there was only one row of *bonang* kettles, as is still found in Bali The orchestral function of the *bonang* differs with the type of piece played It may assist in carrying the cantus firmus, although much more often the *bonang*, by paraphrasing, "plays around the theme " This is done by anticipating the theme, splitting it into smaller time-values, imitating it in the octave, or syncopating it, whichever the character of the piece requires

Another horizontally placed gong is the *kenong*, a single sound kettle with a high rim and a high-pitched, clear sound Its primary function is to subdivide the large gong periods into medium-sized phrases In some pieces the *kenong* beats, called *kenongan*, can be heard in such a quick succession that they perform a rhythmical function The *kenong* stick is similar to that of the *bonang*, but often has a shorter, thicker, barrel-shaped head In former times there was only one *kenong* in a gamelan set, but, like the *kempul*, the number of pitches has been extended to include all the notes of the two scales

The *ketuk*, like the *kenong*, is a single gong, with a short and rather dead sound It is tuned to a specific pitch and functions as a subdivider of the *kenongan* and, in some pieces, as a rhythmic instrument A set of two kettles, called *kempyang*, is struck simultaneously and divides the *ketuk* section, just as the *ketuk* divides the *kenongan*. Originally it was merely a *pelog* instrument, tuned to two close pitches, but today it appears as well in *slendro*, when tuned to the same pitch. Finally, the *tojeh* is a thin-walled, knobless and pan-lid shaped gong generally used in pairs. This instrument, tuned to a definite pitch, can sometimes be found in two of the central Javanese gamelans, the *Munggang* and the *Kodok Ngorek*.

The large gong *ageng* is the most honored instrument of the gamelan as well as the most sacred. It usually has its own name, and an offering of flowers and incenses, used to placate the spirits which live in and around the instrument, is given to the gong each Thursday night. The player of the gong *ageng* is better paid than his colleagues, who may play a much more demanding part on a gamelan keyboard instrument.

The making of such a magic instrument is surrounded by a certain atmosphere of mystery A Javanese gongsmith cannot be considered a mere craftsman, for he is said to be exposed to attacks from malicious spirits during his work. In order to escape any possible disaster, the smith adopts another name borrowed from a personage from a cycle of *Panji*-stories. Usually the chief smith takes the name of the principal character of the story, the *Panji* or prince, and in the working process often achieves a state of total identification with this character For this reason, the art of manufacturing is elevated to that of sacred and magic art.

The making of such a magical instrument is surrounded by a certain atmosphere of mystery. A Javanese gongsmith cannot be considered a mere craftsman, for he is said to be exposed to attacks from malicious spirits during his work.

"On the day that the gong was to be poured, the smith and his assistants meditated first, and made an offering to any spirits who might otherwise disturb them in their work The offering included a pile of cooked rice, in the shape of a gong, and a banana, to signify the yellow color of the finished gong The gongsmith had also meditated before he had chosen the anvil to be used when beating the gong into shape "(J Lindsay in Javanese Gamelan)

These rituals remind one of African drum makers, who have much in common with their Asian counterparts

Most large gongs were produced in a couple of smithies at Semarang in Java, a place also famous in the outer provinces It is a pity, however, that by 1950 there was only a single gongsmith left in Semarang Mantle Hood tried to reactivate this unique craft in the early 1960's and the art of gong-making flourished again for a short while Unfortunately, the project failed due to an inadequate market and problems in obtaining copper and tin At present, the future of the gong *ageng* seems to be in real danger.

The actual making of the gong begins with the heating of the metal, usually an alloy of ten parts copper

and three parts tin. The formula for this kind of bronze varies with the quality and purpose of the instrument. Often, small quantities of other metals are added. Other gongs consist of pure copper or iron. After the metallic mixture is made, fluid over a charcoal fire is poured into a wax or clay mould, or into a "cake of metal." After this process of "pouring" and "hammering" is done, the hot metal is shaped from the center. The smith does most of the beating while his assistants turn the mould. The bronze must be reheated constantly, with each heating lasting thirty seconds. This may occur up to 150 times. In the dark of the smithy the heated metal is more visible and thin and thick areas of the disc are more easily detected. When the instrument has finally achieved the desired shape, an iron ring is placed around it and the still hot gong is suddenly covered with cold water to keep the metal elastic. Afterwards, the third process of smoothing out uneven parts and filling in small holes occurs. A resinous paste which becomes stone hard in cooling and is one of the many Javanese secrets is used for filling these imperfections.

The difficult process of tuning follows, often containing several separate processes. The number of hammerstrokes, striking position and other factors are known only to the chief smith. After cold-hammering both the inside and the outside of the gong wall, a first sound check is done. If the smith is unlucky the gong will not sound, and must be melted down and the procedure started all over. Every small spot of the gong is crucial for the timbre of the instrument. Twelve different parts of the gong are differentiated, each having its own name.

The final process of positioning and ornamenting has no affect on the sound of the gong. The finished gong *ageng* is distinguished and graded not only by size, weight, and sound, but according to the number and nature of its sound beats (*ombak*). A gong is considered beautiful if it has twelve or thirteen of these waves.

Gong jumeglug mandul-mandul
Gumulung obaking wareh.

"The sound of the gong, beaten heavily, rolls on its ponderous beats like the ocean tide." (Ko Mo An)

As suggested in the previous section, gongs are surrounded by an aura of mystery. For people of the Far East, instruments mean much more than just music. Gongs are often the principal instruments used in old rituals and therefore play an important role in traditional and ceremonial life. As musical instruments, gongs serve as accompaniment for dances of joy, war, and sword dances. They accompany songs and theatrical performances within the gamelan, such as the famous shadow puppet plays.

As signalling instruments, gongs are used to transmit messages. One can even speak of a "gong-language" similar to the drum-languages of Africa. In everyday life the gong is used as an alarm signal, replacing the siren of the Western world. The gong beat is also used as a hunting decoy. Gongs leave their mark on all kinds of ceremonies, religious and secular.

Besides these more or less functional usages of the instrument, the gong is often connected with magical powers. People believe that the gong is able to chase away evil spirits, heal sickness, or summon the wind.

The use of the gong differs slightly from area to area. In ancient Greece the gong was struck as part of the ritual for the opening of the realm of the dead. This function occurs in Chinese death ceremonies to this day. In Buddhist monasteries in China, gongs are used to call the attention of gods.

Drinking from a gong is said to enforce an oath, and bathing in it supposedly brings good health.

In Assam, among the Garo-people, the dead are buried on gongs before the burning takes place. The number and size of the gongs are determined by the wealth and the prestige of the buried. In Borneo (Kalimantan) and Ceram, gongs are given as gifts to the bridegroom at weddings. The Dyaks and Kayans of Borneo beat the gong when a tempest is raging. Interestingly enough, the gong is not beaten to frighten away the spirit of the storm, but only to apprise him of the tribes' presences, so their village would not be destroyed.

Drinking from a gong is said to enforce an oath, and bathing in it supposedly brings good health. In connection with this, the following quote about the sacred gong of Lodaya in South Kediri/Java should be mentioned:

"Once a year this instrument is stripped of the seven tissues in which it is enveloped, after which it is washed, as a result the boreh (yellow curcuma powder, the same with which the serempils and bedaya's as well as a bride and bridegroom at their wedding, cover the upper parts of their bodies), which has been smeared on it a year before, is washed off. The washing-water is then caught in small flasks and basins and sold as salvation-bringing medicine. After this, the gong is smeared with boreh once more and wrapped up in seven swathings again. This whole procedure takes place in the presence of a large crowd of people.

Once, the Susuhunan of Solo took the gong with him to his place of residence or, as some will have it, it was stolen by a Solonese. After the tigers appeared from the South, Kadiri then floated after the gong, and the district of Surakarta suffered from a veritable plague of tigers The gong was thereupon brought back to Lodaya in great haste, and the plague of tigers immediately ceased No European is allowed to touch this gong One civil servant, who ventured nevertheless to touch it, died soon afterwards." (J. Kunst in Music of Java, Vol I)

As a sign of deep respect and high esteem, important gongs are given names such as "The Venerable Sir Earthquake" or "tiger." There are also many other ways that these instruments are honored in East Asia. In dealing with gongs it becomes evident that they are objects of extreme value, sometimes used as a form of currency or as a badge of rank and property However, it is not only the token of prosperity which makes the gong one of the most fascinating, versatile, and mysterious cultural goods of Southeast Asia. ■

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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.*

Keyboard Percussion Literature

Asturias (Leyenda)
Isaac Albeniz/L.H.Stevens
Keyboard Percussion Publications
Marimba Productions, Inc.
P.O. Box 467
Asbury Park, NJ 07712

Piano, classical guitar, or marimba...Isaac Albeniz's (1806-1909) music seems to transcend instrumental boundaries. Originally composed for piano, Asturias has been a standard classical guitar repertoire for decades. Now Leigh Stevens has expanded the Marimba Productions library with yet another transcription for solo marimba.

Based on the original piano version, Asturias provides the Spanish flair that is expected with Albeniz's work. A quick bass line ostinato melody sustains the flow over a simple ABA form while the right hand performs octave accompaniment. The middle section contains slow legato lines which utilize a great deal of one-handed rolls. As written, Asturias requires an instrument with a range of four and a half octaves (down to a low "F"). However, with a few minor adjustments it can easily be performed on a low "A" (4-1/3 octave) marimba.

This simple composition contains no shortage of musical ideas. Marimbists and audiences will be attracted by its addictive melody, absorbed with its technical challenges, and charmed by its musical character. Asturias is sure to find its way into recital halls across the country.

-Mark Ford

Prelude in E Minor OP.28, No. 4
Frederick Chopin/John Godoy
$2.50
Southern Music Company
San Antonio, TX 78292

John Godoy has arranged Chopin's popular Prelude in E minor for solo vibraphone. An expressive solo of only 24 measures, Godoy has strived to keep as much of the original intact allowing for the range of the vibraphone. This prelude is so strongly associated with the piano that my ears found it odd when played on the vibraphone. That is the danger of transcribing such a well known composition. However, this solo is suitable for the intermediate to advanced performer and many students could discover the magic of Chopin's music through such a publication.

-Mark Ford

Preludes 7, 8 and 9, OP. 14
Raymond Helble
$6.00
Keyboard Percussion Publications
Marimba Productions, Inc.
P.O.Box 467
Asbury Park, NJ 07712

One should never assume anything when it comes to the music of Raymond Helble. If you are familiar with some of his earlier works for solo marimba such as Grand Fantasy, Toccata Fantasy and the first Six Preludes, you already know his writings can range from dramatic to humorous and bombastic to lyrical. However, there are always two consistent facts with his compositions; unique musical craftsmanship and a high technical difficulty for the performer. The preludes 7, 8 and 9 recently published by Marimba Productions are no exception. I just expected them to be more like their predecessors Preludes 1-6. (you know, those demanding disjunct dissonant tunes that at times only a mother could love?) Well, I guessed wrong. As I began to play these selections I found them to be quite new for "Helble style" preludes.

Preludes 7, 8 and 9 could have been published as a three movement work rather than three preludes. All three are connected by a musical motive that Helble develops to the finest degree. Each of these selections are relatively short but each seems to follow a natural musical path which allows the listener to become involved. The music throughout is tonally oriented but is adventuresome and yes, these preludes are difficult. However, the technical difficulty does not overshadow the music.

Overall these Preludes 7, 8 and 9 are musically demanding and attractive recital works, and they may well represent Helble's best offering for the idiom. It makes one think or rather, "assume", that Mr. Helble has more in store for us yet to come.

-Mark Ford

Difficulty Rating Scale:

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

Methods Literature

Drums in 3 Phases
Phase 1, Daily exercise
Pierre Moerlen
No price given
Editions Musicals
Alphonse Leduc
175, rue Saint-Honoré

Drums in 3 Phases is an exercise book for general snare drum playing and for developing drum set coordination. This

short volume of ten pages represents the first text in a series of three. The concluding books were not available to me for review

Pierre Moerlen's book offers a variety of sticking exercises for snare drum as well as patterns for hands and feet on the drum set. The author indicates that these exercises "can be played on a practice pad, using the feet without pedals and lifting them along with the hands after each stroke". An interesting concept, but most students will probably benefit more by utilizing the hi-hat and bass drum pedals. Most of the exercises are sensible and could help anyone's technique However, there is very little instruction given to guide the student and most of the material can be found in more complete snare drum and drum set methods books Without the opportunity to review the second two volumes, the first phase in Drums in 3 Phases would be one to avoid

-Mark Ford

Percussion Ensemble Literature

Suite for Solo Drum Set and Percussion Ensemble V+
David Mancini
Score and parts-$16 00
Kendor Music, Inc
Main and Grove Sts
P O Box 278
Delevan, New York 14042

Suite for Solo Drum Set and Percussion Ensemble by David Mancini is an outstanding one-movement, three-part, concerto for the college drumset soloist with seven percussionists accompanying The percussion septet's instrumentation consists of 1st percussion bongos, triangle, chime tree, finger cymbals, tamborim, log drum, metal shaker, 2nd percussion snare drum, metal shaker, metal and wooden agogo bells, log drum, 3rd percussion 4 concert tom-toms, bell tree, temple blocks, chinese cymbal, xylophone, timbales, claves, 4th percussion chimes, xylophone, metal wind chimes, finger cymbals, afuche, claves, 5th percussion vibes, claves, 6th percussion. marimba, assorted metal bells, finger cymbals, 7th percussion· timpani, police whistle Naturally, the soloist should have at least a conventional drumset played with sticks, felt mallets, and brushes.

The three-part concerto contrasts the definitive styles of funk-rock, Afro-Cuban compound meter, and a lively samba Opportunities for free improvisation are included as cadenzas—connecting and fusing the three sections into this 9-minute single-movement composition

This composition has recently become a staple in the "college-guest performing repertoire" of such drumset artists as Ed Soph and Steve Houghton. Also, it is a wonderful addition to the college undergraduate percussion ensemble program or even to a junior or senior undergraduate recital The drumset soloist is required to perform very melodically on drumset as well as interpret the styles previously discussed with good taste and dynamic artistry

The accompanying percussion ensemble parts are challenging without being overly-demanding Only two-mallet technique is required of the keyboard percussion players This ensemble is highly recommended for the college/university percussion ensemble or for that special "day of percussion " Congratulations to both David Mancini and Kendor for their cooperative production of such clearly-notated ensemble music and for a welcome addition to the "drumset/ percussion ensemble" repertoire

-James Lambert

After Math I
Thomas A Brown
$6 00 score and parts
Kendor Music, Inc
Main and Grove Streets
P O Box 278
Delevan, NY

Teachers desiring an effective first percussion ensemble experience for elementary students will welcome this short trio The composer specifies a flexible instrumentation(i e snare drum and/or woodblock for Player I), allowing the use of one or two instruments per part and exploration of different color possibilities. This also allows for two players on a part, providing greater participation in a large class A good introduction to dynamic markings and accents is provided with the quarter and eighth note patterns mixed with half, quarter and eighth note rests that make up the rhythmic content of the work. Score and parts are both very legible and printed on good quality paper.

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- Frank Shaffer

Recordings

Three Marimba Concertos
Robert Van Sice, Marimba
Works by Hovhaness, Klatzow, Nuyts
(no price given)
Etcetera Records, Keizersgracht 518,
1017 EK Amsterdam, The Netherlands
Phone (0) 20-23 48 05

Robert Van Sice is a young marimbist hailing from New Mexico Currently dividing his time between Brussels and Rotterdam, he is also busy appearing throughout Europe After listening to this compact disc, I am interested to hear more from Mr Van Sice, either on recording or here in the States

Each work employed a different orchestra and recording date In the Hovhaness "Fantasy on Japanese Woodprints," there are a few ensemble problems towards the ending, but otherwise the R T E Symphony of Dublin does a very fine job Peter Klatzow's' "Concerto for Marimba and String Orchestra" and "Woodnotes" by Frank Nuyts are both new to me In each, however, there are no glaring intonation, balance or ensemble problems evident

Throughout all of this, Mr Van Sice proves to be an adept and musical performer While I cannot comment on his accuracy in the last two works,

during the Hovhaness he proves to be sensitive, accurate and musical. Note accuracy aside, his sensitivity and musicality are readily apparent in the works by Klatzow and Nuyts.

The Klatzow "Concerto" is a 17-minute three-movement work, tonal in a contemporary sense throughout. Klatzow's string writing is very lush, and his sense of drama is quite evident. The Claremont String Orchestra can be very proud of their work on this disc. This is a lovely work and we can only hope it becomes readily available in a published version. It deserves to be heard not only on this recording, but on recitals and concerts as well.

"Woodnotes" is at times tonal, at other times atonal, and frankly, at sometimes without direction. There are some very memorable sections in this two-movement 25-minute work. However, getting from one such section to another is very demanding for the listener, even for one who regularly performs contemporary and atonal works. While it is nice to showcase Mr. Van Sice's talents on a third work, "Woodnotes" is not in the same category with the Hovhaness and the Klatzow.

-Rich Holly

Impulse
The Percussion Art Quartett Würzburg
(no price given)
Thorofon #CTH 2063 (no address given)

Avid readers of ***Percussive Notes*** will undoubtedly recognize the Percussion Art Quartett as the winners of the 1989 Luxembourg International Percussion Competition. Listening to this disc it becomes readily apparent why they received such a high honor.

The Quartett consists of Michael Albert, Stefan Eblenkamp, Anno Kesting and Armin Weigert, all former students of the well-known Siegfried Fink. Professor Fink can indeed be very proud of these gentlemen - their performance (even on disc) is mature, extremely accurate, musical, fresh, and above all else, exciting. One of the works on which this is most evident is *Jeux Pour Quatre* by Siegfried Fink.

Other works on this recording are Dobri Paliev's *Kartini ot Bulgaria*, *Fresken 70* by Berthold Hummel, John Cage's *She is Asleep*, Ivan Patachich's *An-Pro Sifi*, *Spirale für Percussions Quartett* by Karl-Heinz Wahren, *Top-Kapi* also by Fink, and Fisher Tull's *Sonatina for Percussion Ensemble.*

Not enough can be said about the group's ensemble, balance and sensitivity. A work such as *Fresken 70* demands musical maturity in addition to a high level of technical ability. The Quartett shines here, as it does on the other works as well.

If you enjoy *listening* to percussion ensemble music, this disc will provide you with many hours of pleasure.

-Rich Holly

Pantastic World of Steel Music
$18.99 @ Volume (compact disc)
Multi-Media Ltd./Trini-T Records, available through:
Musicrama, Charles Jarzabek, 164 Driggs Ave., Brooklyn, NY (718) 389-7818

Currently in two volumes, these recordings represent the finest available of Trinidadian steel drum bands. Historically, recording these groups has been somewhat of an engineers nightmare. Multi-Media has solved most (if not all) of the problems associated with such a recording project, and together with their processing facilities in West Germany are now producing state-of-the-art digitally recorded and mastered steel drum recordings.

Volume One is titled "Classic in Steel" and presents the top arrangements of classical music from the 1988 World Steelband Festival. Volume Two, "Calypsoes and Socas", was also recorded at that time. The groups you'll hear on these recordings include the Witco Desperadoes, Amoco Renegades, Phase 2 Pan Groove, and other top bands. Whether you listen to Volume One, Two, or both, you will be treated to the best recorded and performed steel band music available.

I was able to hear both the CD and LP record versions of these two volumes, and both were of excellent quality. The cassettes that I received were, unfortunately, of inferior quality due to a manufacturing glitch. However, those tapes have been recalled, and by the time you read this, first-class cassettes should be available as well. For more information, phone the number listed above.

Many readers are involved in steel drum performance, and others still have appreciated it from afar. These recordings belong in all of your libraries.

-Rich Holly

Snare Drum Literature

Markiments III-IV
James Jurrens
Southern Music Co.
San Antonio, TX 78292

This rudimental snare drum solo for a high school or advanced junior high school student gives the performer an opportunity to show off their expertise in a musical way. Amidst an excellent use of dynamic markings from pianissimo to fortissimo, the long roll, five and fifteen stroke rolls, flams, ruffs, the flamacue, flam taps, lesson twenty-five, and the triplet ratamacue are combined with appropriate accents and some syncopated figures to produce a solo suitable for contest. The composer makes good use of crescendo and decrescendo as well. Legibility and the printing and paper are excellent.

- Frank Shaffer

Times Are Changing IV
Todd A. Ukena
$2.50
Southern Music Company
San Antonio, TX 78292

This interesting rudimental snare drum solo features mixed eighth note meters combined with very effective use of accents, dynamic markings from piano to fortissimo, and some crescendo and diminuendo. The time signatures utilized are five-eight, seven-eight, ten-eight, eleven-eight, and twelve-eight. Various stroke rolls, single and double paradiddles, flamacues, and a profusion of single flam figures make up the rudimental content. The challenge of this solo is the shifting meters since the most difficult rhythm is a sixteenth, dotted eighth note roll figure. This work would be an effective concert style solo if the rudimental sticking were eliminated and buzz rolls were used. The music is very legible and printed on excellent quality paper.

- Frank Shaffer

NEWS

Chapter News and Membership News

Edited by John Baldwin

Members of the Percussive Arts Society are encouraged to submit information about their activities to ***Percussive Notes*** *for inclusion in Chapter News and Membership News. Send submissions to: Dr. John Baldwin, Boise State University, Music Department, Boise, Idaho 83725.*

CALIFORNIA
Chapter News

L. Scott Ney has accepted the position as Director of Percussion at Clovis High School in Fresno. Scott is a recent graduate with an M. A. degree in Percussion Performance at Eastern Illinois University, where he studied with Johnny Lee Lane. Scott received his B. M. in Performance at the Boston Conservatory of Music, where he studied with Arthur Press of the Boston Symphony Orchestra. Scott also teaches in the United States Percussion Camp.

CALIFORNIA
Professional Percussionists

Yamaha clinician and studio percussionist extraordinaire **Emil Richards** has maintained an active schedule so far in 1990, having appeared on virtually all of the major Hollywood movie releases. Since the first of the year, Emil's mastery can be heard on movie soundtracks, including *Hunt for Red October, Joe Versus the Volcano, Pretty Woman, Dick Tracy,* and *Die Hard II.* In addition, Emil has been part of a masterclass series sponsored by the Dick Grove School of Music, and has also presented Yamaha clinics at the University of Southern California and the Percussion Institute of Technology. In April, Emil was a featured clinician at MusicFest in Oakland and was guest soloist at the MusicFest USA Awards Ceremony.

Emil Richards

COLORADO
Chapter News

Yamaha performing artist and clinician **Douglas Walter** has recently been appointed to the music faculty at the University of Colorado in Boulder. Having taught previously at the Oberlin Conservatory, University of Montana, University of Oregon, Lewis and Clark College, Interlochen, and most recently Indiana State University, Walter brings an extensive and diversified background to the program at CU. He is the only percussionist to win the Concert Artist Guild Award and has toured the US and Canada performing over 250 solo recitals and concertos. His solo performances have occurred at such prestigious events as PASIC, International Association of Jazz Educators, and Music Educators National Conference. Walter's jazz credits include the University of North Texas One O'clock Lab Band record "Lab 75", the first university recording nominated for a Grammy. In addition he has done weekly live radio shows with the Lenny Wilson Quartet and has performed with the Modest Jazz Trio and the Keystick Duo. He is also an accomplished orchestral percussionist having performed with the Dallas Symphony Orchestra, Fort Worth Symphony, Oregon Symphony, Santa Fe Opera Orchestra, and the Philadelphia Orchestra among many others.

IOWA
Chapter News

Kevin Hart has accepted the graduate assistantship in percussion and jazz at the University of Northern Iowa. Kevin is a recent graduate of Eastern Illinois University, where he studied with Johnny Lee Lane. Kevin placed sixth in the Neil Peart National Drum Solo Contest.

LOUISIANA
Professional Percussionists

Marimba virtuoso and Yamaha artist **William Moersch** will be performing the world premiere of a concerto by Andrew Thomas in October with the Shreveport Symphony Orchestra. Commissioned by New Music Marimba, Thomas' composition adds to the growing list of over 100 world premieres presented by Moersch. In addition, New Music Marimba announces the publishing of its 1990 Repertoire Guide. Edited by William Moersch, this invaluable resource is a select listing of recent solo, chamber, and concerto works for marimba. Each entry contains program notes, composer's bio, and a sample page from the score, as well as information on instrumentation, publisher, premiere dates, and available recordings. For those wanting additional information on New Music Marimba, please write: New Music Marimba, 155 Chambers Street, New York, New York 10007.

William Moersch

MICHIGAN
Professional Percussionists

Yamaha clinician and recording artist **Dave Samuels** recently was voted best vibe player by *Jazziz* magazine. This marks the second time since 1987 that Dave has won this distinguished award. In addition, Dave

was also recognized as best mallet percussionist by *Modern Drummer* magazine in 1987 and 1989. His second solo album, "Ten Degrees North", is currently climbing the charts, and Dave is maintaining an active schedule by touring nationally with Spyro Gyra.

Three Yamaha performing artists have been selected by the Percussive Arts Society to perform at PASIC '90 in Philadelphia: **William Moersch, Dave Samuels,** and **Doug Walter. William Moersch** is internationally recognized as a brilliant musician as well as a champion of new American music for the marimba. Dedicated to the creation of new repertoire for the marimba, he has commissioned almost 40 works from many of America's finest composers including Erwin Bazelon, Richard Rodney Bennett, Jack Druckman, and Joseph Schwanter. In addition, he has performed over 100 world premieres in many prestigious halls such as the Kennedy Center, Carnegie Hall, London's Persall Room, and Sydney's Conservatorium of Music. In 1986 he became the first marimbist to receive a National Endowment for the Arts Solo Recitalist Fellowship. He has also been honored by receiving an N.E.A. Recording and Consortium Commissioning Grant.

Appearing at the Saturday night concert will be recording artist and Spyro Gyra mallet player **Dave Samuels**. Dave will be appearing in a program featuring Gary Burton and the Burklee Percussion Ensemble. In addition to performing with Spyro Gyra, Dave has performed and recorded with Karla Bley and Double Image, as well as Frank Zappa. While teaching at Berklee College of Music, Dave was performing in Boston with Pat Metheney and John Scofield. He has been recognized by both critics and readers in every major jazz poll in the world as having a strong creative imagination in presenting a fresh new sound approach to both the vibe and the marimba. Dave recently released his second solo project on MCA records entitled Ten Degrees North, and is featured in Mallet Keyboard Musicianship, an educational video produced by Yamaha and Master Plan Videos.

Dave Samuels

Recently appointed to the faculty at the University of Colorado, **Douglas Walter's** background is extremely diversified, having performed jazz music with the University of North Texas One O'clock Lab Band and having studied with **Dave Samuels, Dave Baker** and **Kurt Harmon**. As a symphonic musician, Doug has performed with the Dallas Symphony Orchestra, Fort Worth Symphony, Santa Fe Opera Orchestra, and Philadelphia Orchestra. In addition, he has taught percussion at Oberlin Conservatory, University of Montana, University of Oregon, Lewis and Clark College, and Indiana State University. He has established an outstanding international reputation as a marimba and vibe artist and is the only percussionist to win the Concert Artist Guild Award. Doug has commissioned more than 50 new works and has been supported by grants from the National Endowments for the Arts, Canada Council for the Arts, Concert Artist Guild, and several state art agencies.


Douglas Walter

OREGON
Professional Percussionists

The percussion section of the 1990 Cascade Festival of Music held in Bend included **Dr. Jennifer Jidkins** (timpani), **John Baldwin** (principal), **Dr. Andrew Spencer, Kevin Super,** and **Doug Smith**. Highlights of the week-long festival included a delightful children's concert featuring settings of Winnie the Pooh songs, and a finale-performance of Mahler's Symphony No. 1.

TEXAS
Chapter news

Christi Campbell has accepted a Tuition Scholarship for the Shepherd School of Music at Rice University in Houston. She will be working on the Masters Degree in Percussion Performance, studying with Richard Brown. Christi received her B.M. in Percussion Performance at Eastern Illinois University. She has studied with Johnny Lee Lane for 16 years, since the age of seven.

SUSTAINING MEMBERS

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

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

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DIRECTORY OF ADVERTISERS

PASIC '92 - New Orleans, Nov. 11-14

Jim Atwood, Host

With PASIC '90 being a memorable success and PASIC '91 promising to be a Disney Spectacular it may seem premature to be introducing PASIC '92. However, presenting future PASICs is always anticipated with great excitement. It may seem a long time away but all of you should start making plans to enjoy yourselves in New Orleans, November 11-15, 1992.

Convention headquarters will be the Hyatt Regency. The Hyatt has served as the headquarters for the Sugar Bowl, Super Bowl and numerous conventions including the International Association of Jazz Educators. Additional events will take place at the Orpheum Theater located a few blocks from the Hotel.

While attending PASIC '92 you will enjoy visiting some of the sites in New Orleans, including shops in the French Quarter, the Superdome and night life on Bourbon Street.

The PASIC '92 planning committee is busy working to make your Mardi Gras convention one of the most memorable conventions ever. Be sure to read future Percussive Notes issues for more information and details.

See you in New Orleans. ■

Guidelines for Contributors

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

James Lambert, Executive Editor
Percussive Notes
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2. Manuscripts must be typewritten or computer-produced, with double-spacing throughout (including quotations), on high-quality 8 1/2" x 11" non-erasable paper, with margins of at least one inch. Footnotes, tables, and captions for illustrations must also be typewritten with double-spacing, and submitted on separate 8 1/2" x 11" sheets. Two copies of the whole manuscript should be submitted.

3. Musical examples should be short and limited in number. Each musical example must be on an 8 1/2" x 11" sheet and numbered ("example 1," etc), with its approximate location indicated in the margin of the typescript. Generally speaking, examples cannot be reproduced as part of a sentence. Authors should be prepared to supply all musical examples in camera-ready copy.

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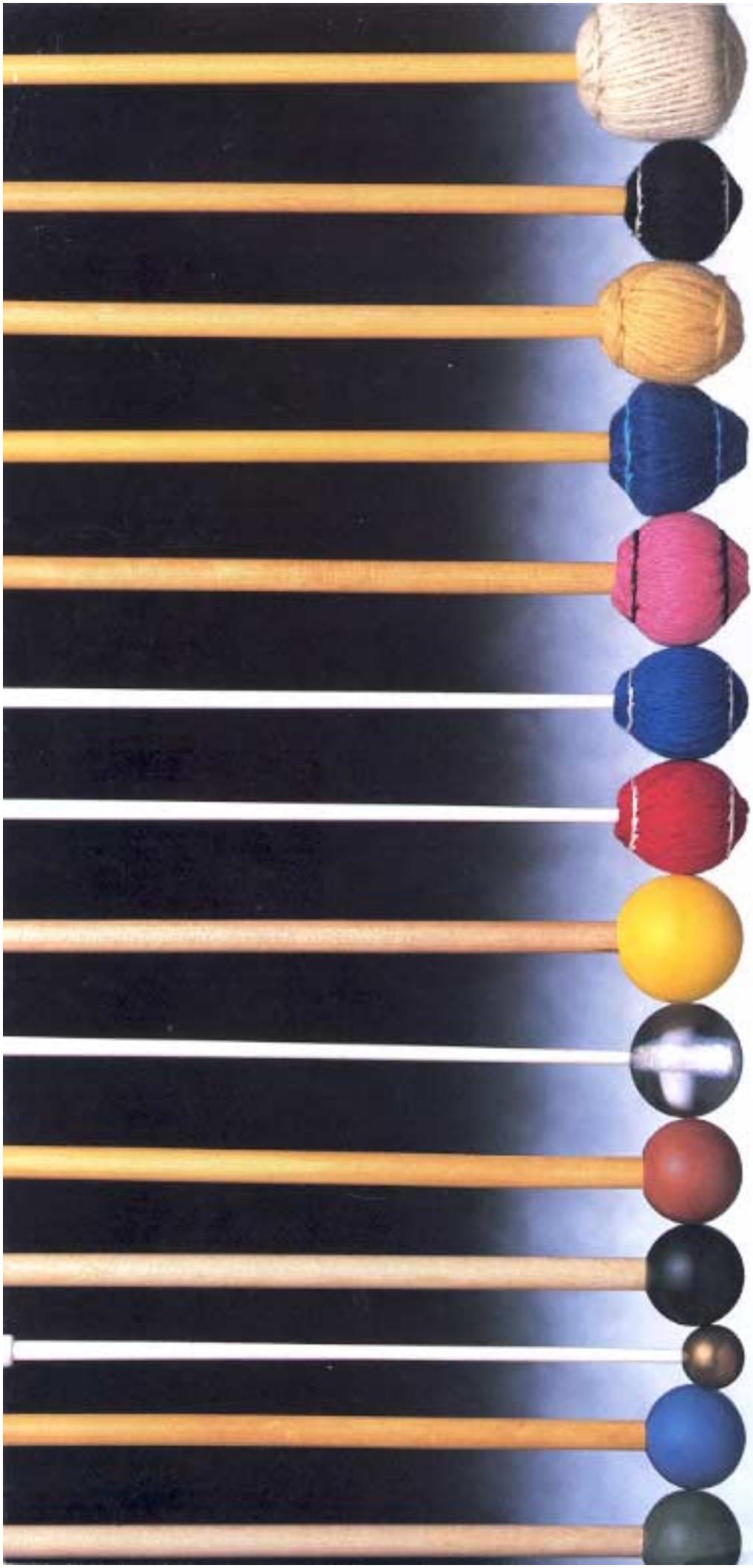

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