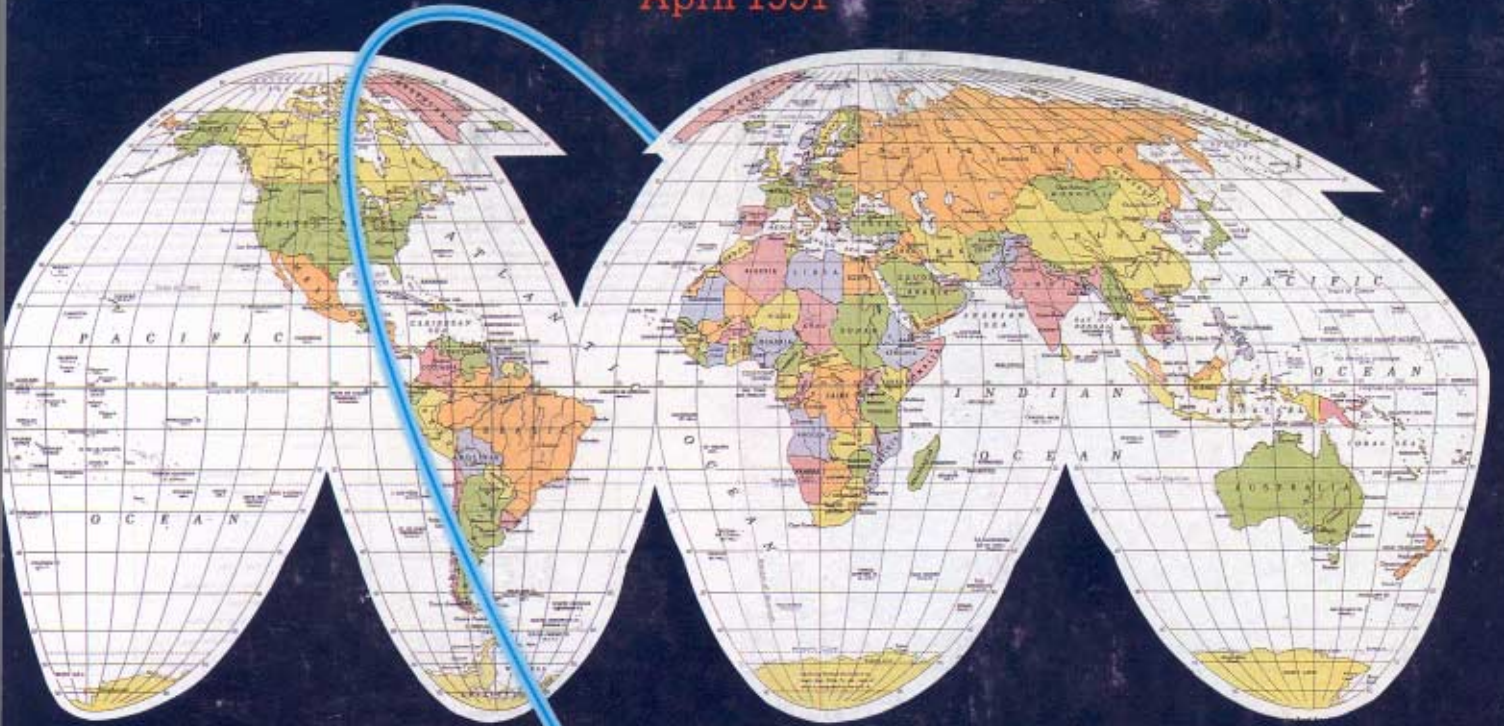


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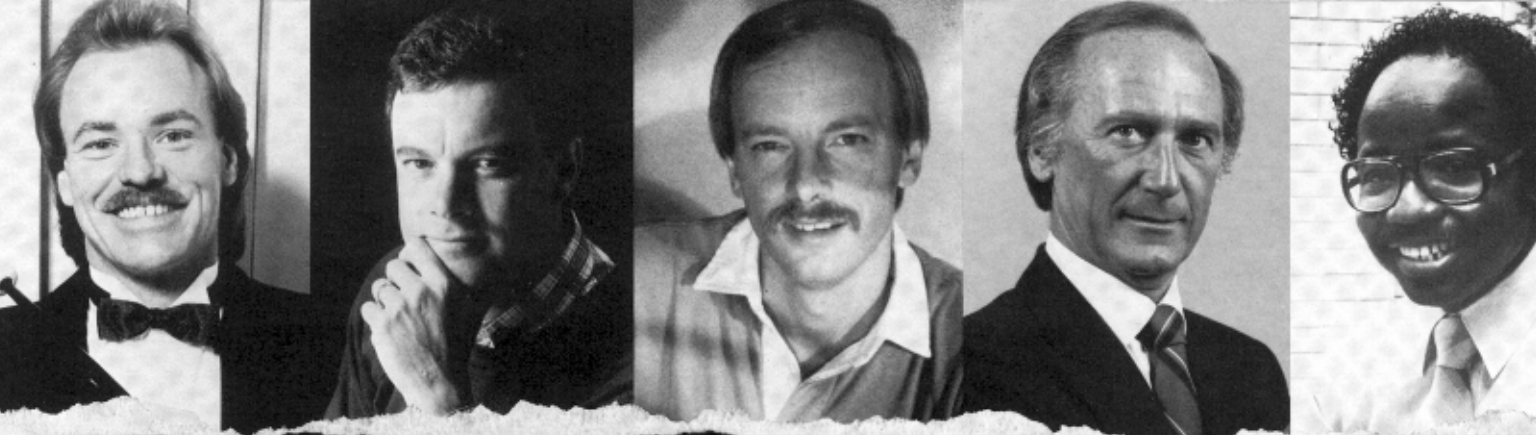
Percussive Notes

Volume 29, Number 4
April 1991



INTERNATIONAL
PERCUSSION





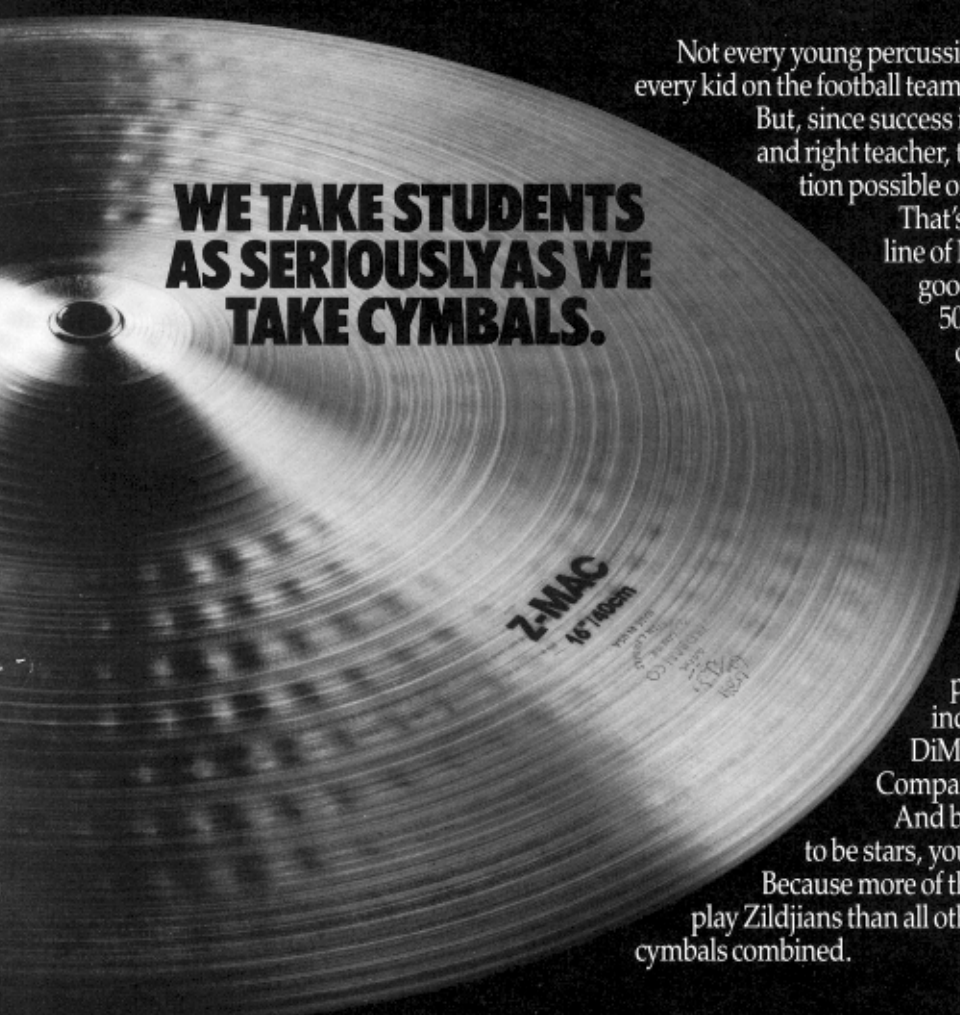
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Volume 29, Number 4 / April 1991

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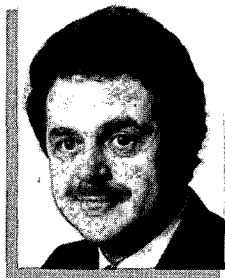
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PRESIDENT'S MESSAGE

THIS ISSUE OF *PERCUSSIVE NOTES* FEATURES THE INTERNATIONAL scope of the Percussive Arts Society. My predecessor, John Beck was very instrumental in promoting a truly international PAS. During his tenure, he represented PAS in Canada, Germany, Poland, Switzerland, Russia and Japan. The feature articles in this issue highlight the PAS trip to Russia as well as other successful percussion activities abroad. Certainly at this time in our history, as current events are taking us through a very tumultuous era, we are even more conscious of the importance of our international ties.

The grassroots of PAS must be our international and state chapters. For PAS to continue to flourish, the chapters must successfully nurture interest and growth on a regional level. First Vice President Garwood Whaley's message outlines our increasing commitment to chapter activities. As we begin a new year, your Executive Officers are dedicated to serving the membership. We hope each of you realize that you are the most important part of this organization. Your ideas and input are valuable to PAS, and we encourage you to share them with us. We must work together for a vital Percussive Arts Society. ■



Robert Schietroma

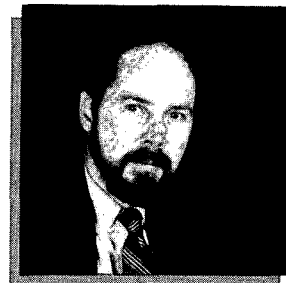
THE FIRST VICE-PRESIDENT'S REPORT

MY SINCERE THANKS TO THE BOARD OF DIRECTORS AND THE Executive Board for their support of my nomination as First Vice-President. My thanks and congratulations also go to former President John Beck for his outstanding four years of leadership.

I have extremely positive news to report regarding our Chapter Grant Program. As you know, last year we re-established the Grant Program and were able to provide over \$5,000 in Chapter assistance. At this year's Board of Directors meeting in Philadelphia, I made the following proposal: "The budget for the 1991 Chapter Grants will consist of \$3,000 from the PAS budget and profit on sales of the Education Committee publication Percussion Education: A Source Book of Concepts and Information, and profit from the 1990 Silent Auction (held during the PASIC in Philadelphia)." The motion was unanimously approved by a Board of Directors that enthusiastically supports each Chapter. I am very pleased to announce that funds available for this year's Chapter Grants are double that of last year, in total \$10,150.00. Thanks and congratulations to all those who have worked so hard to provide these funds.

The following Chapters have applied for and will receive grants for 1991:

| | | | | | |
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| Arkansas | \$250 | Louisiana | \$1,500 | Oklahoma | \$445 |
| Arizona | \$440 | Maine | \$340 | Pennsylvania | \$250 |
| California - South | \$1,200 | Michigan | \$300 | Tennessee | \$375 |
| Colorado | \$250 | Minnesota | \$300 | Texas | \$600 |
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Garwood Whaley



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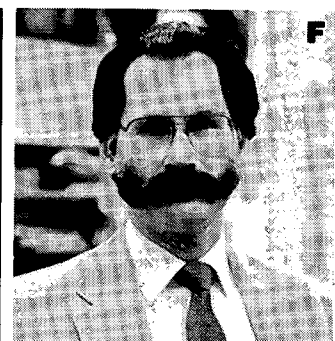
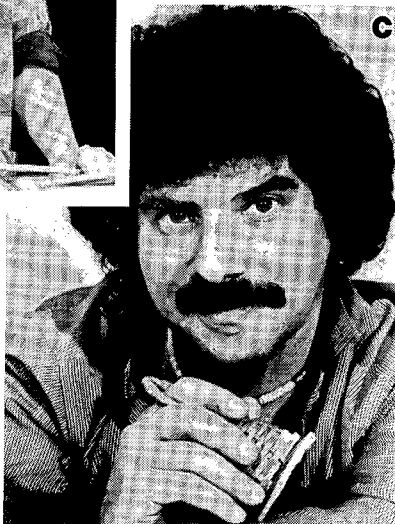
NEXUS: The Master Percussionists of North America
Left to Right: William Cahn, John Wyre, Bob Becker, Russell Hartenberger, Robin Engelman

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FEATURE: INTERNATIONAL PERCUSSION

Introduction
Rich Holly

IT SEEMS LIKE BARELY A FEW WEEKS HAVE passed since we were working on the first annual International Percussion Feature, and here it is time already for the second such issue. The response to *Percussive Notes* devoting one issue each year to this topic has been overwhelming. After publication of the initial International Feature, I received numerous phone calls and letters. No matter how it was worded, the underlying theme of these messages was "It's about time—keep it up!" Well, we here at *Percussive Notes* obviously agree it's about time, and we *certainly* plan on "keeping it up."

Working on such an issue as this brings home the fact that it's a small world and getting smaller all of the time. With the current use of fax machines, overnight delivery services, telephones, computers, not to mention television, radio and the print media, each and every one of us has access to all sorts of new and exciting information, from the latest situation in the Persian Gulf to the newest advancement in drum machines. But what makes the world of percussion seem so small is *people*. People wanting to reach out to others, developing friendships around the globe and bringing us all closer. At PASIC '90 in Philadelphia I had the pleasure of spending time with percussionists not only from all over the United States, but also from Canada, Denmark, Taiwan, Hungary, England and Switzerland. The articles in each year's International Percussion Feature reaffirm that not only are there fabulous things happening in percussion all around the world, but that there are fabulous people doing them.

There is one item I hope at least one reader among you can do something about. And that is, that as I read through these articles from all countries and parts of the world, I become even more aware that there is one heck-of-a-lot of music being composed and performed that is not available outside of the composer's native country. Is there a publisher out there interested in making some (most?) of these works more internationally available?

This issue's Feature articles focus on activities in Russia, Poland, Germany, Czechoslovakia and Australia. Eileen Mance's account of the PAS trip to Russia makes me wish I had been able to join them. What a wonderful sharing experience for all who were involved with that trip.

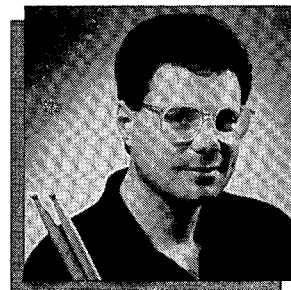
Marta Ptaszynska provides us with a look at what is fast becoming a revered event—the annual International Percussion Workshops in Bydgoszcz, Poland. Amy Barber reveals much (both musically and socio-economically) about the state of percussion in Czechoslovakia.

It certainly sounds as though she's enjoying herself there!

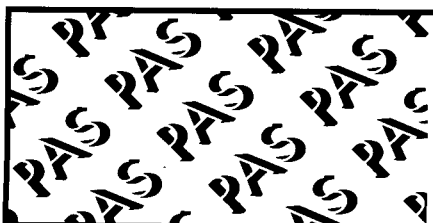
Jim Lambert was fortunate enough to be able to travel to Germany in late November, 1990. During his stay there he found the time to interview two of Germany's leading percussionists—Heinz Von Moisy and Nebojsa Zivkovic. Heinz has been particularly important in terms of expanding both the awareness and performance level of percussion in Germany. With the recent unification, Heinz looks forward to continuing his efforts in this manner. Mr. Zivkovic is a member of what we might call (borrowing from CBS' golf coverage) the "New Breed" of young, dedicated performers. Although he is quite well-known in Europe, his expertise is only beginning to be noticed in the United States.

Lastly, I would like especially to thank Gary France for his article on Australia. Australia is so large and spread out geographically that I know this was no small job. In fact, it took Gary *two years* to compile the information for the article and programs in this issue.

I would like to thank all of the authors that help make our International Percussion Feature so special. It's wonderful to know how excited people are about sharing information in the world of percussion. ■



Rich Holly



PERCUSSIVE NOTES SCHEDULE OF TOPICS

| | |
|-------------|-----------|
| June 1991 | Research |
| August 1991 | PASIC '91 |

FEATURE

International Percussion

ON AUGUST 31, 1990 JOHN BECK, EILEEN Mance, Kristen Dailey, David Sander, Rosemary Small, Dorothy Fitch, Julia Hillbrick, Venus Smith and Chester Smith (Val Eddy) left New York's J F K airport bound for Amsterdam. On the same day, Anthony Straus left from Baltimore and Phyllis Mortland, Karen Loos and Shelly and Doug Wolf boarded a plane in Chicago—their destination—Amsterdam. This group comprised the John Beck/PAS Delegation headed for Leningrad, Moscow and Vienna and we were all to meet for the first time in Amsterdam before moving on to the Soviet Union.

Up to this point all communication had been either by phone or mail through U. S. Exchanges, the organizer of the exchange program, or John. Meeting in a foreign country gave us an immediate alliance. Having several hours to kill before catching a flight for Leningrad, we piled on a bus to view some windmills and country homes, then a brief tour of a wooden shoe factory and finally a boat trip of some of the canals for which Amsterdam is so famous. Our conversation centered around our exchange program and was filled with questions as to how it was to be accomplished. John assured everyone that it would work because of the year's correspondence he had carried on with U. S. Exchanges and the Moscow Music Society.

Our flight arrived in Leningrad at 7.50 p.m. on September 1 and strangely, ours appeared to be the only plane in the airport. We were quietly lined up inside the airport facility by uniformed military and the doors locked behind us. We proceeded to go through Customs which went quite smoothly, during this operation we were met by a representative of the American Embassy. Herded onto our tour bus, which was to become our second home for our stay in Russia, we drove into Leningrad. It was dusk, few people were on the street; the streetlights had not yet been turned on (they come on about 9.30 p.m.) and there were no shops or businesses with lighted signs as we are accustomed to here in the states, all of which contributed to a very eerie atmosphere.

About 45 minutes later we arrived at the Pribaltskaya Hotel. Our interpreter, Katya Dianina, was a delightful young Russian woman with a British accent who proved to be invaluable and became a real friend of the group. At the completion of the trip John made her an honorary member of PAS.

The 1990 PAS Delegation to Russia Eileen Mance

September 2 was a free day and we spent the morning and afternoon touring Leningrad and visiting the Pushkin Palaces.

The morning of September 3 was spent at the Leningrad Conservatory. Unfortunately we were unable to meet any percussion students because school had not started; however, we were given a tour of the conservatory by Vitaly Boujanovsky, Professor of Horn. Leningrad Conservatory, whose alumnae include Tchaikovsky, Rimsky-Korsakov and other famous Russian composers was a bit awesome considering the history which surrounded us.



John Beck, Katya Dianina and Prof. Vitaly Boujanovsky in Leningrad Conservatory

After an enjoyable conversation with Professor Boujanovsky we were taken to the lovely, old concert hall of the Leningrad Philharmonic. Sadly we heard only the tail-end of their rehearsal but what little we heard was magnificent. Because time was short and instruments would have to be carried from one room to another, we performed only John Alfiere's *Fanfare for Tambourines* and Carlos Chavez' *Toccata* for the Russian percussionists. They were most receptive and in turn performed the Chavez for us. A highlight of this exchange was a xylophone solo by Val Eddy, our elder statesman. His playing delighted not only the Russians but our group as well as none of us had ever heard Val play. Despite the language barrier there was a lot of communication going on, and in that all too brief time we felt we had made some real friends.



(Above) Leningrad Percussion Ensemble performing Chavez: Conductor's view, from left—Alexander Mickhaylov, Vladimir Afonin, Vitaly Gladshenko, Sergi Sheykin, Valery Znamenskiy, Anatoly Fedozov, John Beck, conducting (Below) Val Eddy performing in Leningrad



On September 4 we toured more of Leningrad and spent the afternoon at the Hermitage. Known as the Winter Palace of Peter the Great, this museum contains some of the most beautiful and incredible artifacts of Russian history. After a farewell dinner at a Leningrad nightclub we were bused to the station where we were to take the overnight train to Moscow. Somehow, despite the huge crowds at the station, a Russian percussionist (whom we had met at the Philharmonic Concert Hall) came rushing up to us, carrying some gladiolas for several of the women in our group with whom he had had conversations the previous day, and an armful of music. Thereafter a heavy discussion regarding the sticking used for the third movement of Scheherazade took place right there on the station platform between several members of our group and our Russian friend, Vadim Krupin.

Finally at 11:00 p.m., over an hour late, our train arrived. It was party time until the wee hours of the morning as 8 or 10 of us squeezed into a compartment meant for 2 and shared liquid refreshments and whatever other provisions the foresighted members of our group had brought from the U. S.!

Red-eyed we arrived in Moscow at 6:30 a.m. on September 5 and checked in at the Cosmos Hotel. Later we toured the city on our bus with a new, rather outspoken interpreter. Like many of the Russians we had met, this young lady was extremely disgruntled regarding the



Rosemary Small, John Beck and Vadim Krupin discuss the third movement of *Scheherazade* in the railroad station in Leningrad.

current living conditions and did not hesitate to express her feelings. As we passed the State Planning Committee Building, she commented, "Everyday I walk by this building on my way home from work and see the State Planning Committee coming out, and I want to ask them what exactly it is that they are planning!"

Our exchange program with the Moscow Conservatory took place on September 6. We arrived at the conservatory in the late morning and were greeted by V. Snegirev, Professor of Percussion and six of his students. They performed a most enjoyable program of solo and ensemble material. Following the program we exchanged gifts. John received a most impressive picture of Shostakovich painted by Y. N. Kuzmin, a Russian army officer who conducted an army band.



After dinner in Leningrad, left to right: (Back row) Anthony Straus, Rosemary Small, Julia Hillbrick, Dorthy Fitch, David Sander, Karen Loos, Venus Smith, Phyllis Mortland (Front row) Shelly Meier-Wolf, Doug Wolf, John Beck, Kristin Dailey, Chester Smith (Val Eddy), Katya Dianina (interpreter)

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**Presentation of portrait to John Beck
(Left to right) Y.N. Kuzmin, Prof. V. Snegirev,
and John Beck**

In the afternoon we performed a full concert at a secondary music school. Our program was well-received and consisted of : Alfieri's *Fanfare for Tambourines*, Chavez' *Toccata*, *Voices for 12 Clappers* by Robert Paterson, and John Beck's *Overture for Percussion Ensemble* and *Trio for Percussion*. As a finale, 12 Russian percussionists were invited to join the 12 PAS percussionists to perform *Voices for 12 Clappers*. Following the concert we were taken to a private room in a local restaurant for an evening of vodka, caviar, food and friendship.

Arriving back at the hotel at 10:30 p.m. we found one of the young students who had been

waiting for John to return. He too was armed with music which he and John sat and discussed in the lobby until 12:30 a.m. (which wasn't an easy feat considering the language barrier and the many vodka toasts earlier that evening).

On September 7 our trusty bus took us to Suzdal, a 12th century village where we saw some very old cathedrals, toured a monastery and got a better feeling for Russian rural living.

On the morning of September 8 we were bused back to Moscow and later that day departed for Vienna where we were housed at the very quaint Hotel Donauwalzer. September 9 was a free day and we went our separate ways to tour the fascinating city of Vienna. With its great musical heritage and historical and architectural ambience there was a great deal to see and do. Since this was our last day together we convened for a special dinner at our hotel to commemorate our trip and say our good-byes. On September 10 we departed Vienna for the United States.

One of the necessities of any trip of this nature is the compatibility of the individuals involved. We could not have asked for a more harmonious group than the fourteen people who comprised the PAS—Russian exchange. At no time were there any personal problems that were evident. Everyone was cooperative and willing to adjust to any schedule and circumstance which occurred. This alone made the trip enjoyable.



Russian and PAS members after the concert.

For several days the **Percussive Arts Society** was a moving force in the Soviet Union. In both Leningrad and Moscow, **Percussive Notes**, PAS tee shirts, membership applications and general

goodwill were dispensed in abundance. Perhaps the future will see more of this kind of exchange program. Our first trip was a success and we highly recommend the experience. ■



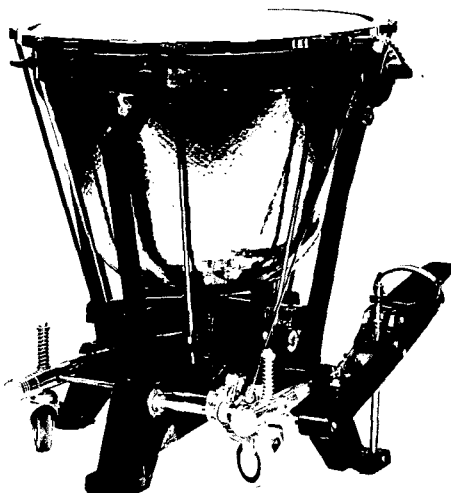
Our last dinner together was held at the Vienna Hotel Donauwalzer.



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FEATURE

International Percussion

Fourth International Percussion Workshops Bydgoszcz, Poland

Marta Ptaszynska

DESPITE THE ACUTE FINANCIAL AND economic difficulties which Poland experienced last spring, the Fourth International Percussion Workshops took place as usual in Bydgoszcz, and, as in the previous years, at the end of June (June 29–July 8). The event was organized by the Percussive Arts Society–Polish Chapter.

It is noteworthy to mention that the well-known Polish percussionist Stanislaw Skoczynski and myself were the founders of that event in 1986 and our vision was the establishment of Percussion Workshops as an important, yearly event, which in the future may become Percussion Festivals. The artistic director Stanislaw Skoczynski and our managing director Krzysztof Kopycinski deserve the highest credit for their commitment, efforts and determination to having made this event happen despite the severe financial problems we faced last year. Somehow they managed to find sponsors in and outside Poland to cover the enormous cost of the Workshops. The Polish sponsors such as Ministry of Culture and the cultural organizations of the city of Bydgoszcz assisted with money, while foreign organizations contributed mainly with air tickets for the faculty members (USIA, PAS, USA, Pro Helvetia, British Council and Adelaide College of Australia).

The “difficult times” did not seem to frighten the students, but perhaps encouraged them to take part in the event. There were more than 70 participants (mostly Poles and several students from Spain). British composer Gwyn Pritchard, who came as a guest of the Workshops, made an interesting observation on this subject: “...the state of uncertainty, which would have led many people to cancel at the last minute, seemed only to intensify the feeling that the importance of the event was such that nothing must be allowed to obstruct it. Therefore, the economic situation in no way marred the proceedings, and the morale amongst all participants remained very high indeed. This served to generate a prevailing mood of enthusiasm and cooperation amongst students and professionals alike.”

No doubt that the students were attracted by the outstanding international faculty, which consisted of already well-known Polish professors such as Jacek Wota,

Marian Rapczewski, Karol Szymanowski, Jerzy Pomianowski and vice chair and artistic advisor Marta Ptaszynska. With great enthusiasm and applause the students greeted for the second time in Poland Professor John Beck and Steven Schick. They both are so much admired by the Polish students that they are heroes for these young percussionists. The other foreigners on faculty were Australian percussionist Richard Pusz and a very famous group from Switzerland, “The Basler Schlagzeug Trio” (Siegfried Kutterer, Mathias Wursch and Gerhard Huber). This extraordinary group specializes in performances of works in the category of instrumental theater. During

their 10-day stay, they gave 5 concerts (including two at the Warsaw Academy of Music) and presented with a great mastery several instrumental theater works such as M. Kagel’s *Dressur*, C. Kievman’s *The Multinational and the Heaven* (with John Beck and Bydgoszcz String Quartet), G. Aperghis’ *Corp-a-corp* or Jean-Pierre Drovét’s *Combien de cercles superposes* and a new work by Daniel Cholette, *Si la nuit...* for dancer and Basler Trio. This last piece received its premiere at a concerto in Warsaw. The Trio was assisted by D. Cholette, composer, who also conducted the Kievman piece, and by dancer Lilian Tscherter and saxophonist Marcus Weiss.

The Swiss drummer Alfons Grieder made a fascinating presentation of the Basler Tambour playing and the Swiss rudimental technique. It is not a coincidence that the Basler Trio was invited to Bydgoszcz last year. The major theme of the 1990 Workshops was the instrumental theater in percussion music and therefore more attention was devoted to the works of this genre. Also presented was a memorable performance of the theater work by



Marta Ptaszynska

It was in a very real sense an international forum, and such an artistically rich environment cannot be generated without the appropriate personalities both to design and oversee it.

Stuart Smith..., *and points north...*, premiered by Steven Schick. The piece was written in memory of Steven's mother.

For the first time in 1990 we invited three composers as guests of the Workshops to listen to the performances of their works. Besides Stuart Smith, there were: Larry Baker from the Cleveland Institute of Music, whose piece *Rainmusic* was played, and Gwyn Pritchard, whose work *Eidos* (commissioned for the Workshops) was premiered at the final concert. Both works were splendidly performed by "The Young Percussion Studio," a Polish group of advanced, postgraduate students mainly from the Warsaw Academy of Music.

On their recitals in Bydgoszcz and in Warsaw, John Beck and Steven Schick performed works which were heard in Poland for the first time (except Xenakis' *Psappha*). The music drew a great interest among the participants, especially works by William L. Cahn, *The Recital Piece* and *Six Pieces* played by John Beck with excellence, and *Janissary Music* by Charles Wuorinen and *Rebonds* by Iannis Xenakis beautifully performed by Steven Schick. Both percussionists participated in a performance of Bela Bartok's *Sonata for Two Pianos and*

Percussion with Polish duo-pianists M. Paderewski and J. Maciejewski at a final concert of the Workshops.

Richard Puszc presented a recital of, unknown in Poland, Australian percussion music with works by Larry Sitsky (*The Phantom Drummer of Tedworth*), Felix Werder (*Quinny on the Roof*), David Harris (*Chamber Concerto for Marimba & Percussion*) and Eric Brice (*Concerto for Marimba & Vibes*).

There were some other interesting concerts, such as the recital of Karol Szymanowski, virtuoso Polish jazz vibraphonist, as well as the concert of Indian music performed by Jerzy and Maria Pomianowski. The participants also were performing in two concerts which included the pieces prepared during the Workshops under the supervision of faculty members. These presentations were quite attractive and showed already that major progress was made in Poland in percussion playing since the beginning of the Workshops in 1986.

The important daily activities consisted of clinics, master-classes and lectures with a special emphasis on subjects not familiar to the Polish students. For instance, John Beck devoted several clinics to the American rudimental technique, while Alfons Grieder concentrated on Basler drumming and the Swiss rudimental technique. These clinics were highlighted at the end by a drum parade marching through the main streets of Bydgoszcz with John Beck and Alfons Grieder leading as Tambour—majors.

Besides all the everyday activities of practicing, rehearsing, attending the clinics and the concerts, the participants attended a lecture every morning at 9:30 a.m. and participated in the after-concert discussions. The lectures covered a large range of subjects such as "Instrumental theater in percussion music," "American music for percussion ensemble and the new American music for percussion solo," "The music of Harry Partch," or "The presentation of works of the invited composers" and "The contemporary percussion techniques."

Gwyn Pritchard made a very apt remark about the attitude of participants by saying that "the students consistently demonstrated an extraordinary appetite for work, and responded to coaching and lectures with an enthusiasm and gratitude that was striking and often moving." To summarize the whole event he stated that "the Bydgoszcz Workshops, with its prevailing festive mood, were more than simply summer-school, or an exclusive gathering of percussion enthusiasts. It was in a very real sense an international forum, and such an artistically rich environment cannot be generated without the appropriate personalities both to design and oversee it."

The Board of Directors of the International Workshops in Bydgoszcz is preparing the next event, which will take place from June 30th to July 14th, 1991. Among the invited percussion ensembles is The Percussion Group Cincinnati. ■



From left: Marian Sawa, composer, with Marta Ptaszynska and Stanislaw Skoczynski, founders and directors of the International Workshops in Bydgoszcz

FEATURE

International Percussion

Percussion in Czechoslovakia

Amy L. Barber

IN THE SUMMER OF 1989, I WAS PREPARING to go to Czechoslovakia for a year as a Fulbright Lecturer. I tried to learn some Czech, studied intensively the history and politics of what was then one of the most repressive of the Communist regimes in Eastern Europe, and, of course, read everything I could find on Czech music. My repertoire at that time consisted of little more than the standard Smetana, Dvorak, and Janáček works we all learn as students.

Since that time, it has been my great privilege to witness, indeed, to participate in an extraordinary political and social revolution, and to learn firsthand of the music, musicians, and activities that have been so inaccessible to us in the West for over forty years. It has been a special pleasure to discover some excellent percussion literature, to meet composers who are very interested and skilled in writing for percussion, and to perform and work with many fine professional and student percussionists. It is important to remember that from the time Czechoslovakia became a socialist country in 1948, until last year's upheaval, every aspect of musical life fell under state control—management (both business and artistic) of the orchestras, opera companies, and other musical groups, recording, publishing, radio, television, film, scholarship and research, museums and archives, and composition. Composers, conductors, and performers often worked under severe restrictions in a climate in which political ideology formed the basis for artistic decisions. Interaction with Western musicians was very limited, and therefore knowledge of new musical developments was minimal as well. Now, of course, the situation is very different, and all of the above elements are undergoing a tremendous restructuring, which is a fascinating story in itself.

Czechoslovakia is a fairly small country, and a very centralized one, as far as music is concerned. Prague is the uncontested musical center of Czechoslovakia. There are orchestras, radio and television studios, conservatories, universities, and other facets of musical life in cities such as Bratislava (capital of Slovakia), Brno (Capital of Moravia), Ostrava, Teplice, and Plzen, but Prague, the ancient Bohemian capital, is really synonymous with the rich heritage of Czech music. Since the "Velvet Revolution," Prague has been flooded with visitors, and already seems well on its way towards regaining pride of place as one of the great European music centers.

Percussion playing up to the present time has focused primarily on orchestral playing. In Prague alone there are several large orchestras—the Czech Philharmonic, Prague Symphony Orchestra, Radio Symphony Orchestra, and orchestras of the two large opera houses—the National Theater and the Smetana Theater—each of which employs a percussion section of five players. In addition, there are several chamber orchestras and smaller theater orchestras. There have traditionally been more than adequate playing opportunities for percussionists in Prague. However, with the economic restructuring taking place, it is questionable whether all these can continue to exist at public expense—no doubt difficult times lie ahead for some orchestral musicians. At the same time, however, new opportunities are emerging, via private enterprise, that will make "free-lancing" (previously unknown here) possible—recording, commercial music, pop music, jazz and contemporary groups.

Since there is no instrumental musical instruction offered in the public schools in Czechoslovakia, percussion training generally begins as an after-school activity at one of the many "people's schools of the arts." From these, the most promising and self-motivating students have an opportunity to audition for one of the conservatories. The Prague Conservatory, founded in 1811, is the oldest in Europe (Dvorak served as director in his time), and has the best percussion program in Czechoslovakia. This means that students from the entire country compete for a few places there (there are presently fifteen percussion students). Students generally enter at age fifteen, and stay six years to complete the program. At the present time, no percussion class exists at the Academy (university level) in Prague.

The percussion class at the Prague Conservatory is relatively young—the first graduates finished in the 1950's, when the program was not well developed. The curriculum today is primarily the work of Professor Vladimír Vlasák, who was head of the percussion department from 1958 until 1989. It is not an exaggeration to say that Prof. Vlasák is the person most responsible for the development of the Prague "Percussion School." He is the mentor of most of the percussionists in Prague (myself included!), and has been the catalyst for most of the percussion performance and composition here for over 30 years. Probably the greatest testimony to his successful career as a teacher is the high percentage of his students who hold places in orchestras throughout Czechoslovakia.

As Prof. Vlasák says, "We had to do everything ourselves behind the Iron Curtain." There was no established method of percussion pedagogy at the Conservatory, no music, and few instruments. Teachers had to write their own teaching materials without the benefit of knowing what had already been done in that area. Now the "new Czechoslovakia" is finding itself badly in arrears in many aspects of music education, and, with a struggling economy, there are no funds for any quick solutions. Nevertheless, the quality of percussion students has been and continues to be first-rate, all the more impressive considering the obstacles they have had to overcome.

Prof. Vlasák is timpanist and head of the percussion section of the Prague Symphony Orchestra. In that capacity, he made several tours to the United States, the Far East, and throughout Europe, and has made innumerable recordings. His solo recordings include the eighteenth century *Concerto for Oboe, Eight Timpani, and Orchestra* of Jirí Druschetzky, and the much newer *Dramatic Concerto for Solo Percussion and Wind Orchestra* of Ivana Loudová—both Czech composers.

In 1975, at the urging of composer Miloslav Kabelác, Prof. Vlasák founded the Prague Percussion Ensemble.



Prof. Vladimír Vlasák (photo by Rudolf Jung)



Prague Percussion Ensemble
Left to right: Milos Kozelka, Vladimír Vlasák,
Oldrich Satava, Amy Lynn Barber, Vaclav Vojak,
Vaclav Mazacek, Daniel Mikolásek, Jirí Svoboda
 (photo by Rudolf Jung)

Kabelác had worked with Les Percussions de Strasbourg, composing his *8 Inventions* and other pieces for them, and hoped that such a group could exist in Prague. Members of the ensemble are from the Czech Philharmonic, the Prague Symphony, and the National Theater Orchestra—a group of eight players. With their extensive orchestra commitments, and without sufficient instruments or a suitable rehearsal location, the group has had a difficult time functioning in any regular way. Nevertheless, they have many performances and recordings to their credit, and have inspired many Czech composers to write for them—Milan Slavicky, Miloslav Istvan, Svatopluk Havelka, Jindrich Feld, and Karel Sodomka, to name a few. The ensemble has never played outside of Czechoslovakia, and therefore is little-known. They will be featured at this year's Prague Spring International Music Festival, and will gain some much-needed international exposure.

In October and November, 1990, Prof. Vlasák and I made a five-week tour of several American universities, where we presented programs of Czech percussion music and shared information about percussion teaching, techniques, and literature in Czechoslovakia. The pieces we performed were well-received, and described variously as "imaginative," "well-crafted," "expressive," "challenging," "invigorating," "unique," and "aesthetically non-dogmatic." We hope to make a similar tour in 1991.

Although some contemporary Czech music is best understood as the product of a repressive political system espousing the aesthetic of social realism, the best works merit serious consideration. As more is known in the United States and elsewhere about this music, hopefully some of it will receive the attention it deserves from Western performers and conductors. The younger aspiring composers will be the ones to reap the artistic benefits of the new freedom in Czechoslovakia. There is an

intense desire to make up for forty years of "lost time," and a mad rush for interaction with the West. As a result, there will surely be great stylistic changes in new Czech music, as composers become aware of the new sounds, techniques, and other possibilities that have been developed elsewhere. I predict a significant increase in the amount of solo and chamber music written for percussion.

Our tour ended at PASIC '90 in Philadelphia—the first opportunity Prof. Vlasák has ever had to see and hear such a fabulous array of percussion activity—it made quite an impression! We decided immediately to start a Czech PAS chapter, with Prof. Vlasák as President. So in 1991, percussion in Czechoslovakia, like so many other things here, has made a new beginning. In the future, we hope there will be special activities to report on. The increased interaction that will take place between Czech and other percussionists will certainly be mutually beneficial. ■

Amy Lynn Barber is in her second year as a Fulbright Lecturer in Prague. She teaches percussion at the Prague Conservatory, plays in the Prague Symphony Orchestra and Prague Percussion Ensemble, and researches contemporary Czech music. A native of Massachusetts, she received her Bachelor of Music degree from Boston University, her Master of Music degree from the University of Massachusetts, and her Doctor of Musical Arts degree from the Hartt School of Music. Her teachers have included Thomas Gauger, Peter Tanner, Alexander Lepak, and Leigh Howard Stevens. She is presently on leave from her position as Associate Professor of Music History and Percussion at Texas Wesleyan University in Fort Worth, Texas.

She would be happy to answer any questions about Czech percussion music, and would like to hear from percussionists visiting Prague. Address: **Elisky Peskové 10, 150 00 Praha 5, Ceskoslovensko, phone/FAX 422 533 886**



(Above) Vladimír Vlasák conducting the Prague Percussion Ensemble in a rehearsal of Kabelác's *Eight Inventions for Percussion* (photo by Rudolf Jung)

(Below) Percussion Section of the Prague Symphony Orchestra showing off their "Don't Mess with Texas" T-shirts

Left to right: David Rehor, Amy Lynn Barber, Vladimír Vlasák, Jan Klouda, Milos Kozelka, Martin Kopriva (photo by Martin Kopriva)



Call for Nominees

The Percussive Arts Society has initiated a yearly award for the outstanding chapter president from its 70 domestic and international chapters. The Outstanding Chapter President Award will be presented each year during the organization's International Convention and will include an engraved plaque and an automatic \$1,000 grant for the recipient's chapter.

The award will serve as a means of identifying and rewarding an individual who has contributed significant leadership and guidance to his or her chapter. This person will have increased chapter membership by providing percussion events, newsletters and experiences which are beneficial for the continued musical education of their chapter members. The award recipient will be a person who sets high professional standards in the performance and/or education fields while continuing to grow as a musician/educator.

Nominations should include supportive information and must be received by **August 1, 1991** (self nominations are welcome). Send to: **Percussive Arts Society, 123 West Main Street, Urbana, IL 61801.**

FEATURE

International Percussion

Interviews with Two German Percussionists: Heinz von Moisy and Nebojsa Zivkovic Tübingen, Germany, November, 1990

James Lambert

EDITOR'S NOTE: IN NOVEMBER OF 1990, James Lambert was invited to perform on marimba and conduct a student percussion ensemble at the 11th Annual Tübingen International Days of Percussion, Heinz von Moisy, host-coordinator. Among the guest performers at Tübingen included Bobby Christian, Andreas Kolmann, Pierre Gasquet, Nebojsa Zivkovic, Dieter Keitel, the Karlsruhe Conservatory Percussion Ensemble, and Peter Sondermann. While in Tübingen, Germany, Lambert interviewed both von Moisy and marimbist-composer Nebojsa Zivkovic. These interviews characterize some of the percussion activities in Germany from two outstanding European percussionists. JL

JL: You have been running the Tübingen Days of Percussion now for 11 years. Tell us how you started this and a little about the previous festivals.

HVM: When I left Berlin and came to Tübingen to start the Tübingen Percussion Studio, I had the idea that I would bring a lot of international commerce and percussionists to the studio in order to work with my students. I would have them perform clinics and concerts as an additional education program, besides my regular teaching. Since I had many connections with percussionists and drummers in various countries, and I had the backing of certain manufacturers, we made it possible that over the years, many people came over here. Some of



Heinz von Moisy

them have been personal friends that came over here and performed.

We had performers here between 1979 and 1990 from India, Denmark, Switzerland, Yugoslavia, Japan, Ghana, Peru, Zimbabwe, Puerto Rico, Soviet Union, USA, Hungary, France, Great Britain, Poland and Korea. Naturally many performers from Germany. We had clinics and concerts with people playing vibraphone, marimba, xylophone, timpani, ethnic percussion, cymbals, orchestral percussion, drumset, gongs, percussion ensembles, and people who played set up, electronic percussion, and of course, several people who performed rudimental drum clinics. Now just to name a few leading people on each instrument: Timpani: Mr. Werner Tharichen, who is known for his work with the Berlin Philharmonic, and Keiko Nakamura who has been a member of Les Percussion de Strasbourg. On the marimba we had Leigh Howard Stevens, Bill Molenhof, Ney Rosauro from Brazil. On the vibraphone we had Ted Piltzecker, David Friedman, Manfred Burzlaff. On drumset, Carmine Appice, Pierre Favre, Peter Giger, Rick Latham, Joe Morello, Ed Thigpen and Danny Gottlieb. We had ensembles from several different countries, and in orchestral percussion, Anthony Cirone.

JL: How do your students benefit from the Tübingen Days of Percussion?

HVM: Over the years I went to numerous drum and percussion clinics myself. I have thought that rather than going to a masterclass or a concert or a clinic like it is usually performed, it would be much better to have my students really work with the person who comes over here. So I invited several people from universities to work everyday with the percussion ensemble. Everybody really plays an instrument. They have to read the music, and at the end of the week, in a concert, they perform this. The same goes for the clinic with Latin percussion. It is not like a demonstration where some great player would come in and just knock everybody out. Every person who attends has a conga or a pair of bongos in front of him and he will go through all of the rudiments and all of the music. So this way the students really benefit from the clinics.

JL: You are on the PAS Board of Directors. How has the Percussive Arts Society benefited the students in Germany and especially your students in Tübingen?

HVM: Through my work at the Board of Directors—this

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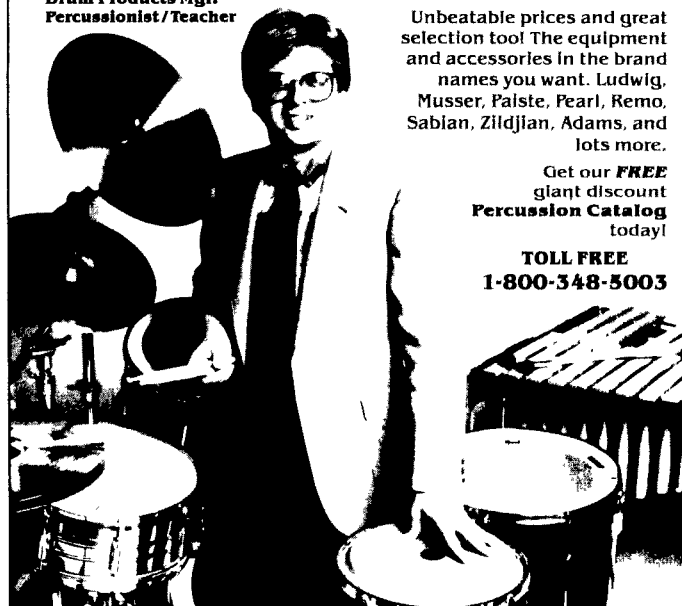
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is the fifth year I have been on the board—I have had the possibility to meet many people in the United States and in other foreign countries. People have written to me, and I have been in contact with them. This has given me the opportunity to invite more people to Tübingen to perform here. Over the years it has augmented into an event that is not local, but where people from all over Germany and even from foreign countries attend.

JL: *This year, 1990, marks the eleventh year of the Tübingen Days of Percussion. Now that Germany is unified and by 1992 the European countries will be economically united, how will the changes effect the percussion instruction in Germany and especially in Tübingen?*

HVM: The re-unification of Germany brings a great opportunity to the new Germany states. Several problems occurred in the east. The people there were not able to buy instruments. They were not able to buy international drum books and percussion ensemble pieces. At the schools they did not have the instruments to perform percussion ensemble pieces. I have already invited a percussion group from Leipzig and I will be over there in March to do a clinic and to work with the students on

some percussion ensemble pieces. I have sent them certain instruments which they did not have. I think that over the years there will be a tremendous change in the percussion field.

JL: *Tübingen is a very culturally active community. It is only about 40 kilometers from Stuttgart. How does this cultural activity affect your professional life in particular as well as that of your students? What activities are you involved in with your students?*

HVM: Well, the cultural scene in Stuttgart features all the famous orchestras, ensembles, and soloists who usually tour all of Germany. So the students can go to Stuttgart and listen to all of the concerts. I have been working together with Klaus Tresselt at the Musikhochschule there. Several of my former students have studied with Klaus

JL: *As a follow-up to that question you have spoken with me about the fact that you perform in a theater here at Tübingen. Can you tell us a little about your activities in that theater?*

HVM: I have been working at the theater regularly be-

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tween 1981 and 1988 and started in July '90 again. This is actually not a musical theater that has a pit band or orchestra. Usually they add on music to certain stage plays. This is very interesting. It gave me the opportunity to not only play drums and percussion at the theater but to sometimes write my own parts. At the moment I am performing in Goethe's *Faust*.

JL: *The Tübingen music school employs three percussion teachers, who teach approximately sixty students. What course of instruction do you use in general with these students? What background do they bring to your percussion studio?*

HVM: We are a music school that is on a high school level. We have a lot of students who attend a regular school and they are between 7 and 15 years old. They come here and they want to play percussion. Many of them I would have to start from zero. They have had a little music theory in their regular school. Some of them in early years have played recorder or a little piano, but other than that they didn't have any formal percussion or drum training. I have students who perform in amateur bands and they have a specific problem. It might be that they want to improve their techniques on the snare, it might be that they want to improve their reading, and so

on. Sometimes I have music teachers who are interested in percussion. They come and they want to get an overall knowledge, the basic lesson on how to handle all of the percussion instruments.

JL: *This year in 1990, Tübingen Days of Percussion will feature several guest artists and teachers. Can you tell us who these persons are and approximately when they will be performing on the days? It is a three-day festival, as I understand it November 23; 25. Can you give us a brief outline of this and also the activities that will occur?*

HVM: We are going to have a three-day event starting on Friday Nov. 23rd with an opening concert which will feature one percussion ensemble of the Tübingen music school conducted by Christian Baumgärtner. These are small guys whose ages are between 8 and 12 years. Then Doctor Lambert has been working several days with some of my students putting together a percussion ensemble especially for this event where he is a soloist. Then the second part of the concert will feature Mr. Pierre Gasquet who is a percussion professor in southern France. He has been a member of the famous group Les Percussions de Strasbourg for several years. We will also feature Mr. Nebosja Zivkovic who is a young marimba and percus-

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sion performer. He is going to perform some of his own works for the marimba. On Saturday the 24th we are going to have two workshops. One is a big band workshop which will feature the 52nd Street Big Band conducted by Mark Schurr. The clinicians are Dieter Keitel from Germany and Bobby Christian from Chicago. These two people are not only drummers but they are also big band leaders and they are big band arrangers. They will bring their own arrangements and rehearse them with the big band. In the evening they will perform what they have worked on during the day. At the same time we are going to have a Latin percussion workshop by Mr. Andreas Kohlmann of Berlin. He has written a book called *Percussion, Africa, Brazil, and Cuba*. He has lived in those countries and learned how to play the ethnic rhythms there. This is the first book, written in the German language which deals with many ethnic percussion instruments. On Saturday evening we are going to have a church concert performed by the ensemble of the Conservatorium of Karlsruhe which is in southern Germany. On Sunday we are going to have a clinic with Mr. Peter Sonderman who has been the principal timpanist with the Schigkapella in Dresden. I'm very glad that Mr. Sonderman is playing because he is one of the students of Mr. Heinrich Knauer who was one of the originators of the Dresden style of timpani playing.

JL: *Yesterday you and I visited an outstanding percussion manufacturer in Ubingen, Bernhard Kolberg. How has Kolberg percussion affected the Percussive Arts Society's activities in Germany? How would you think of them being affected in the future?*

HVM: Bernhard Kolberg is well known by all of the percussionists who work in symphony orchestras and in opera houses. He has attended several PASIC's in the United States. At his studio in his factory he has had clinics and master classes by people like Bill Molenhof. What I would think of is that Bernhard Kolberg, who is willing to do it, should open up a PAS center for all of Germany. He has plenty of space so we can have concerts and clinics there.

JL: *You will conclude the Tübingen Days of Percussion with a Percussive Arts Society meeting. Can you give us an idea of how you hope PAS will grow in Germany and in Europe?*

HVM: I have invited all the German members of the Percussive Arts Society to this meeting where we can have a chance to discuss certain problems with Dr. Lambert. A few years back we founded a national association called Percussion Creativ. This organization has about 220 members now. What I would like to see is that we get together with PAS so that we can solve the problems

with the magazine, so that we can have at least a part of the magazine translated into German, so that we can feature the German activities in the magazine.

JL: *Thank you for the opportunity to interview you Heinz. It has been a pleasure to visit the beautiful city of Tübingen and to be associated with your students in the ensemble preparation. Do you have any concluding remarks that you want to make to our readership regarding percussive activities at Tübingen and in Europe?*

HVM: I am very happy that I had the opportunity to invite many great percussionists to Tübingen and one of the reasons that made it possible is that I have been a member of PAS for 18 years now. I have the opportunity to meet numerous interesting percussionists. We are going to continue our work. I'll do my best to help PAS grow. ■

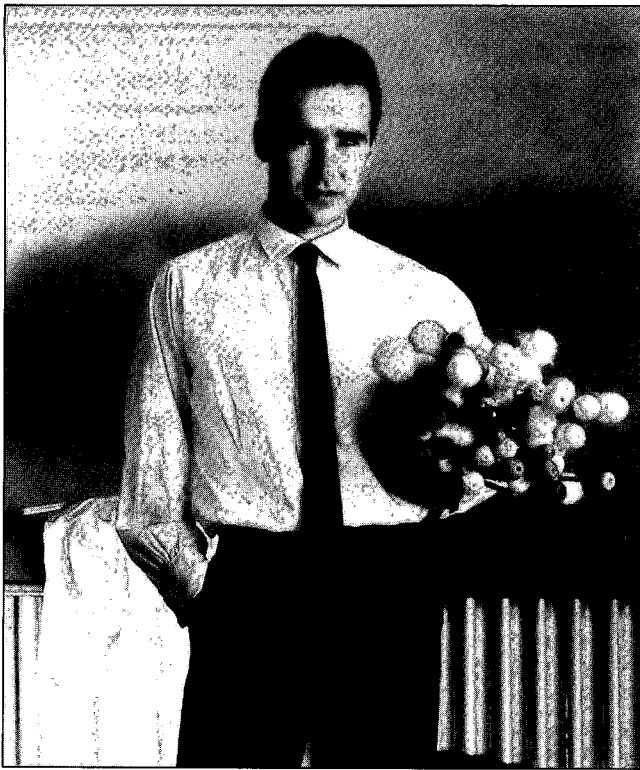
Interview with Nebojsa Zivkovic November 25, 1990

JL: *You are recognized as one of the finest marimba artists in Europe if not the world. Tell how you were trained in music in general and how you were trained in particular on the marimba.*

NZ: Well actually my roots are in Yugoslavia so I had a nice opportunity to have a Yugoslavian education. So I went to a music gymnasium where we had 13 subjects, 11 of these were specifically music subjects. After I finished this I moved to Germany to study percussion and composition at the University of Heidelberg and Mannheim. After I finished this I studied for two years in Stuttgart for a Master's. Immediately when I came into Germany in 1980 I had my first serious experience with marimba playing. I had my first connection with Japanese pieces and then American music until the years I started getting interested in European marimba works. I realized that there are a lot of things which should be worked on because Europe was and is still a little bit sloppy in terms of contemporary and new marimba and percussion works.

JL: *What marimba artists have influenced your performance personally?*

NZ: In 1982 I was practicing at Mannheim in a percussion room. One person came in and said hello and I realized later that this person was Bill Zien who was the first solo percussion player in Hamburg. I didn't know who he was. Later we spoke and he explained to me the independent grip and he showed me all those strokes because I used to play traditional grip. I was totally shocked about



Nebojsa Zivkovic

all of those things. I had heard about all of those things at the time but I wasn't interested in them. I asked him to explain more things to me. In 1982 Leigh Howard Stevens had a workshop in Kolberg percussion where I took part. Then a lot of things changed and I was energized to study Steven's independent method grip. I spent nights and nights translating Steven's book. I think those two people are directly or indirectly who influenced my technique. Later, from 1983 on, I had several lessons and courses with Keiko Abe in Holland and here in Germany.

JL: You have also been involved with serious marimba compositions. Can you tell us what compositional influences have you noticed in your compositions?

NZ: Thank you for this question. The problem is that a lot of marimba or percussion players compose for marimba. So there is a big danger for me to be labelled as a composing marimba player. I prefer to be labelled as a composer who plays marimba, because actually I studied composition more than I studied marimba. Influences in my compositions are not from percussionists; they are simply influences that I got through my composition studies. Two very good teachers of mine were Herman Shafer and Milko Kelemen. The very first thing that I composed was a marimba concerto for marimba and large orchestra in 1984 at the age of 22. I recognized that Beethoven, Tchaikovsky, and

Shostakovich didn't write anything for marimba, so I had to write a concerto. Then I wrote a series of contemporary pieces. These were easy pieces pedagogically for marimba and percussion and piano. There are two points of view; one is the quality of composition so that all of the parameters are pleased; two is the pedagogical point of view: easy works for students like *Macedonia* or *Valse Serbe* on which they can practice their technique or musicality or uneven bars or whatever else. I am lucky that almost all of my pieces were published by Studio 4 Productions in California, by Verlag Zimmermann in Frankfurt, and by Edition Moeck here in Germany.

JL: You have produced not only outstanding live performances on the marimba and outstanding compositions for the marimba, but you have recorded both on long playing records and CD's. What has been your biggest challenge in producing these CD's and recordings?

NZ: There are two parts of the challenge. One is a technical problem. Finding the company, record, place and pieces. The other one is musical: to choose the right pieces that you think are good and should be recorded. On my first CD which is released by "Bayer Records," a German label, I used two Japanese pieces, *Time* and *Two Movements*, as well as some of my own pieces for percussion and marimba solo. I tried not to make only a marimba record. On the second CD, which I am currently recording and which should be released by the same company in March of 1991, I will also record some marimba pieces. Also vibraphone and set up pieces. One motive for the second CD is to break up the stylistic borders. Not just contemporary music or easy music. First, I perform this music on the Yamaha F-marimba YM-4900 and the Yamaha vibes YV-3400. So the CD will start with a short piece middle-age-like orthodox church music for marimba and voice. Then I will play the very first recording of Marta Ptaszynska's piece *Graffito*, as well as a set-up piece of my own, and finally a work by Robert Schumann! So there is really everything covered on that CD, and I am not afraid to put all of those things together.

JL: Although the Percussive Notes readership is international, what would you want to communicate to the Percussive Arts Society membership, particularly in the United States regarding your marimba activities?

NZ: I made my first contact with the States in 1989, because at the convention in Nashville they had

the first performance of my *Quintetto for Five Marimbas*. So I went to the U. S. to hear the performance. At the same time I gave several marimba clinics at the University of Michigan with Mike Udow, the University of Illinois with Tom Siwe, and at Oberlin Conservatory with Mike Rosen. After the convention I used my open flight ticket and flew over the United States and visited lots of other universities. My experience is that the students in the United States (at least the students I taught) were very interested in things, especially about problems which I used to explain on the marimba, not just about playing and technical problems, also the mental attitude towards solo performing and everything that has to do with it, from how you look to how you move to how you change your mallets, not just how you hit the bars. Young American players have open ears and eyes for things that are different, compared to Germans, for example, which are a little bit more conservative in this matter. The second experience is that in America the people meet together each year at the PASICs, and they are diversified. For example, you might have a hard-rock drummer and a concert marimba player sitting together and talking about music. The borders are broken, which in Germany, is still not the case.

JL: *Thank you for your time. What are your intentions to perform in 1991 and maybe 1992 with the re-unification of Germany?*

NZ: I think there are new chances and new opportunities. I am very lucky. I am looking forward to seeing the United States and Europe in 1992. That means for example, that I can go to France without having a visa. My plans are to finish my second CD as soon as possible. In March I am playing in Hanover on German Percussion Symposium for Percussion Creativ, for which I am the chairman for marimba. I'm playing my marimba concerto. The biggest problem is finding time to compose. I have to finish my concerto for cello and orchestra by next year. ■

Zivkovic's Appendix:

Works for percussion composed by Nebojsa J. Zivkovic
(also available in USA from Steve Weiss Music)
marimba

Drei Phantastische Lieder (Studio 4 Productions)
Tensio (Edition Moeck, Germany)
Fluctus (Musica Europea, Germany)
Macedonia (with piano, Studio 4)
Valse Serbe (with piano, Zimmermann, Germany)
Concerto for Marimba and Orchestra

Percussion and chamber music.

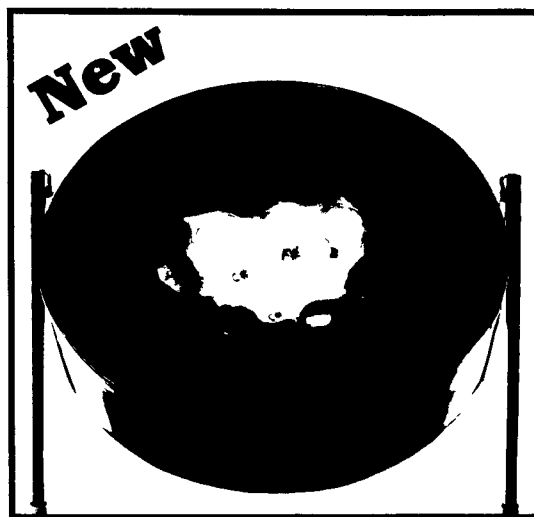
STRAH*CTPAX (percussion solo, Edition Moeck)
Pezzo da Concerto (snare drum solo, Musica Europea, Germany)
Zehn Studien fur Kleine Trommel (Studio 4 Productions)
Cadenza fur 5 Timpani (Studio 4 Productions)
Anba (xyl, mar, pf, Zimmermann, Germany)
Divertimento (2 trb, tb, mar, perc)
In Erinnerungen Schwebend (vib, 3 fl, Edition Moeck, Germany)
Quintetto per Cinque Solisti (perc. ens -5)
Zwischen Tag und Nacht (perc. ens -6)

Discography.

CD N.J. Zivkovic-Marimba and Percussion Solo BR 100 131
CD N J Zivkovic-Generally spoken it's nothing but rhythm BR 150 006
(CD's available in USA from Qualiton, 24-02 40th Ave, Long Island City, NY 11101)



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FEATURE

International Percussion

Percussion in Australia

Gary D. France



HIS ARTICLE WAS COMPILED BY GARY D. France, President, Percussive Arts Society International, Australian Chapter. Contributing writers and percussionists within Australia were:

Mr. Gary D. France, President,

Percussive Arts Society International, Australian Chapter, 2 Bradford St., Mount Lawley, Western Australia 6050

Mr. Barry Quinn, First Vice President,

Percussive Arts Society International, Australian Chapter, 8 Findon St., East Malvern, Victoria, 3145

Mr. Greame Leak, 2nd Vice President,

Percussive Arts Society International, Australian Chapter, 1/58 Drumalbyn Rd., N.S.W., 2023

Mr. Jim Bailey, Secretary,

Percussive Arts Society International, Australian Chapter, 67 Sheoak Rd., Crafers, South Australia, 5152

Mr. Ryzard Pusz,

Percussive Arts Society International, Australian Chapter, Adelaide College of TAFE 279 Flinders St. Adelaide, S.A. 5000

Mr. Darryl Pratt,

Canberra School of Music, GPO Box 8104, Canberra ACT 2601

Mr. Neil Craig,

2 Bradford St., Mount Lawley, Western Australia 6050

PERCUSSION EDUCATION IN AUSTRALIA

Percussion education in Australia falls into three categories: 1. Through secondary schools (public and private), 2. Through tertiary institutions (colleges and universities), 3. Privately (private instruction).

- **Secondary Schools (Public)**

Australia is a vast country roughly the size of the United States with a population of only 16 million (approximately the same as greater New York). In Australia there are six states and two territories. The dispersion of population often creates an overwhelming sense of isolation. For example; Perth, Western Australia, is a city of 1.4 million people. The nearest major city to Perth is Adelaide (roughly 1000 miles). Imagine, if you would, living in San Diego, California and travelling to the closest major city, in any direction, Houston, Texas. The east

coast of Australia is more densely populated. However, a degree of isolation certainly exists in each state.

Percussion is taught through each state's education system in public and private schools. There is a set curriculum (set individually by each state) which provides guidelines for music instrument instruction with a variety of grading systems. The Percussion curriculum and education have traditionally been left up to the discretion of each individual teacher. There are basically two areas of teaching done in percussion: orchestral and drum set. History has separated these areas quite severely in Australia. It is quite common for a secondary school (*high school*) to employ two different teachers, one for each genre. When a student prepares for college or university entrance in music he or she takes a TEE, *Tertiary Entrance Examination*. This is a four year course of instruction which begins in year 9 of high school and concludes in year 12. *Areas to be chosen are selected from Keyboards, Timpani, Drum Set, Snare Drum, and Multiple Percussion*. Although this is a comprehensive list, a student could possibly choose for example, Drumset, Multiple Percussion and Snare Drum. This student could study percussion for 4 years of high school and never have contact with a pitched percussion instrument. As very few schools can actually supply costly keyboard percussion instruments, the above scenario is more than common.

- **Secondary Schools (Private)**

There are of course very good individual private schools which have a commitment to the arts in any major city. However these schools are usually costly, and demand often outstrips supply. For private teaching there is a set curriculum set by the AMEB (Australia Music Examination Board), similar to the Trinity College in London, which includes a set syllabus for music instruction for all instruments with the exception of percussion. As of this date, there are percussion curricula in use in each state as developed by individual percussion teachers. It is hoped that through the Percussive Arts Society International, Australia Chapter, a national curriculum can be submitted and adopted by the AMEB within the near future.

- **Conservatorium and University High Schools**

There are several state schools (Conservatoriums) which are involved in the training of young musicians at

a pre-college level. Each institution has a pre-tertiary training program. Each program consists of a core component of musicology/theory as well as some individual instruction and masterclasses on related instruments. Programs vary from full-time music high schools to afternoon programs one day per week. Entrance is competitive as there are often funding problems with associated programs creating limited access to the general public.

- **Private Percussion Teachers**

There are of course fine percussion specialists in every major arts centre. Each main city has a state orchestra under the direction of the Australian Broadcasting Corporation. It is not uncommon for an associated percussionist to teach at an institution as adjunct faculty. Public schools may employ part time percussion tutors to teach percussion and drumset. Due to the lack of a national curriculum or syllabus, percussion teaching often focuses on individual teacher's specialities or fashionable trends. As part time teachers change from semester to semester, students seldom receive consistent quality education.

- **Colleges and Universities**

The policy within secondary schools has created a strong degree of specialization between teachers and

students. At the tertiary level this has been heightened by the division of college and university courses in jazz and classical music. To date, there are less than 10 full time percussion teachers employed nationally at the University level.

Isolation being the case, this writer will outline the university percussion program currently implemented at the Western Australian Conservatorium of Music. All students study the full range of percussion instruments. There are technical levels which must be achieved on snare drum, and mallet-keyboards by all students regardless of major. All students study percussion literature and world music in percussion ensemble. *1990 repertoire included 3rd Construction, John Cage, Ballet Mécanique, George Antheil, and Ionization, Edgard Varese* Below I have listed the percussion components of the two Bachelor degrees offered by this institution.

Bachelor of Music/Percussion—Orchestral Studies: 2 Hours Private percussion instruction per week; 2 Hour Masterclass in Orchestral Percussion repertoire (Class taught by Principal Percussionist ABC Orchestra Perth); 1 Hour Percussion Lit. (historical perspective); 1 Hour second study instrument of choice (can include Drumset, Latin Percussion, Jazz Vibes, Electronic Midi Studio); and 4 Hours Percussion Ensemble per week

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Bachelor of Music/Percussion—Jazz Studies: Similar to classical with an emphasis in jazz styles and traditions; 4 Hours Percussion Ensemble per week.

Most Australian tertiary institutions also offer a range of alternate diplomas and certificates. The above institution offers: Certificate in Jazz 1 year, Certificate in Music 1 year, Associate Diploma in Jazz 2 years, Diploma in Music Performance 3 years, Bachelor in Education/Music 4 years.

PERCUSSION COMPOSITION IN AUSTRALIA

Prior to 1960 composers of note have studied and worked in Europe and the United States; most notably perhaps, is Percy Grainger. These composers will be reviewed, perhaps, in future articles. Due to practicality, this article will focus on percussion music and chamber music, including percussion, since 1960. The amount of Australian literature involving percussion has rapidly increased since the conception of several professional and part time contemporary music groups. These ensembles, often comprised of members of symphony orchestras and/or free-lance players, have roots firmly established in the growth of young composers. Most of the music listed in the chronology to follow was a direct result of commissions placed by musicians for national and international performance. Therefore it is difficult to classify

these very different compositions into styles. In compiling this list many percussionists around Australia have contributed. If you are interested in any of the compositions listed there are two references to consult:

1. THE AUSTRALIAN MUSIC CENTRE
(the Australian representative to the UNESCO International Music Council) PO Box 49, Broadway, Sydney NSW 2007 Phone (02)-212-1611, Fax (02)-281-9569
2. PERCUSSIVE ARTS SOCIETY INTERNATIONAL, AUSTRALIAN CHAPTER
2 Bradford Street, Mount Lawley WA 6050, Phone (09)379-6443, Fax (09)370-2910

CHRONOLOGY OF AUSTRALIAN PERCUSSION MUSIC

- 1960—**Sonata for Viola and Percussion**, by Peter Sculthorpe.
- 1961—**Irkanda IV**, by Peter Sculthorpe. For solo violin, percussion and string orchestra.
- 1963—**Skiagram**, by Helen Gifford. For flute, viola and vibraphone.
- 1966—**Sun Music**, by Peter Sculthorpe. For SATB chorus, piano and percussion.

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- 1970—**Interiors/Exteriors**, by Richard Meale For 2 pianos, percussion trio
- 1971—**How the Stars Were Made**, by Peter Sculthorpe For percussion quartet.
- 1973—**Meridian**, by David Lumsdaine. For piano, percussion and pre-recorded tape
- 1973—**Facade**, by Carl Vine For solo percussion.
- 1973—**Hydra**, by Gerard Brophy. For percussion quartet
- 1974—**Kundalini**, by Larry Sitsky Concerto for trombone, keyboards and percussion.
- 1974—**Continuum for Six**, by Paul Copeland. For percussion sextet, graphic notation
- 1974—**Sub cruce lumen at sonitus**, by Tristram Cary. For trumpets, trombones and percussion
- 1974—**The Ten Sephiroth of the Kabbalah**, by Larry Sitsky For SATB chorus and 3 percussionists
- 1975—**Cancion**, by Greame Koehne. For soprano, piano, harp, guitar, celeste and 4 percussionists.
- 1975—**Folk Songs**, by David Morgan For 4 keyboard percussionists.
- 1975—**Three**, by Barry Conyngham For percussion and string quartet
- 1975—**Arcade IV**, by Keith Humble For guitar and percussion
- 1975—**Raga Music Three—Elision**, by Peter Tahourdin For clarinet (bass cl.), viola, guitar, harpsichord and percussion.
- 1977—**Alanbiq**, by Moya Henderson For percussion quartet.
- 1978—**Worldes Blis**, by Atis Danckops. For 5 percussionists and organ
- 1979—**Excerpts from Dante's Purgatorie**, by Gerard Brophy For guitar and percussion.
 - i) Il cammino de gl'innocenti (solo guitar)
 - ii) Danza del bambino candido
 - iii) Duro e disspasto a salire alle stella
- 1979—**Haiku**, by Robert Lloyd For vibraphone solo
- 1979—**Monkeys: Xylophone Solo**, by Robert Lloyd
- 1979—**Two Solos for Side Drum**, by Paul Sarcich
- 1979—**Celebration**, by Peter Tahourdin For flute, oboe, bassoon and percussion
- 1979—**Whirling Dance**, by Robert Lloyd. For percussion quartet.
- 1979—**Etude on Kandian Drum Rhythms**, by Robert Lloyd For solo percussionist.
- 1980—**Four Drums—Music for Solo Drummer Playing Four Drums of Resonance**, by Robert Lloyd.
- 1980—**Quartet**, by Bozidar Kas For flute, viola, percussion and piano
- 1980—**Sonata for Solo Side Drum and Percussion Trio**, by Paul Sarcich

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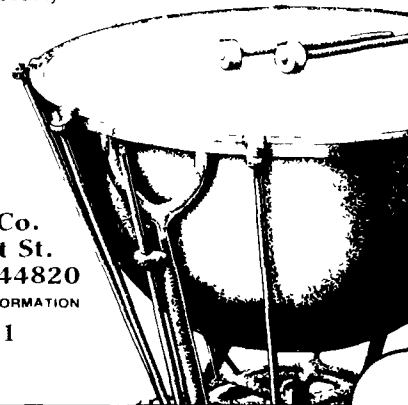
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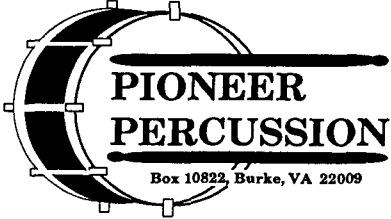
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 1981—**Sonata for Trombone, Piano and Percussion**, by David Joseph.
 1981—**Undertones**, by Michael Smetanin. For bass clarinet, percussion and piano.
 1981—**Dialogue No. Four**, by Peter Tahourdin. For trombone and percussion.
 1981—**Nadja**, by Gerard Brophy. For percussion quartet and orchestra.
 1982—**Stick Dance**, by Andrew Schultz. For clarinet, marimba and piano.
 1982—**Percussion Quartet**, by Colin Bright.
 1982—**Deserts**, by Trevor Pearce. For piano and percussion.
 1982—**A Running Game Song for Children**, by Larry Sitsky. For piano and percussion.
 1982—**For Marimba and Tape**, by Martin Wesley-Smith. Marimba with pre-recorded tape.
 1982—**Marimba Dances**, by Ross Edwards. 3 movements for solo marimba.
 1982—**Axe**, by Gerard Brophy. For solo multi-percussion.
 1982—**Isoprisms**, by Robert Douglas. For flute, trombone, percussion and piano.
 1982—**Boat Song**, by Andrew Ford. For bass clarinet and marimba.

1982—**Tableaux**, by Riccardo Formosa. For piccolo, bass clarinet, percussion and harpsichord.
 1982—**Chamber Concerto**, by Gerald Glynn. For flute, clarinet, viola, cello, drums, marimba and piano.
 1982—**Facing the Danger**, by Vincent Plush. For speaker, variable melodic/tuned percussion, voices.
 1982—**With a View to Infinity**, by Andrew Schultz. For flute, percussion and piano.
 1983—**Quidong**, by Michael Whitticker. For oboe, guitar and percussion.
 1983—**Soundscapes for Percussion and Orchestra**, by Richard Mills. For timpani, 4 perc. harp, piano/celeste, strings.
 1983—**Echoes From An Antique Land**, by Jennifer Fowler. For percussion quintet.
 1983—**Voyage Into Solitude**, by David Morgan. Duo for multi-percussionist and 6 clarinets.
 1983—**Helices, from the Wakefield Chronicles**, by Vincent Plush. For percussion quartet.
 1983—**Fun and Games**, by David Morgan. 7 movements for percussion quartet.
 1984—**Tulpi-StickTalk**, by Colin Bright. For percussion quartet (marimba, wood drums, tom toms, temple bells).
 1984—**Echoes/Fantasies**, by Ian Shanahan. For bass clarinet, vibraphone and tubular bells.



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- 1984—**Spectra**, by James Penberthy. A percussion suite.
- 1984—**Esparto Grass**, by Benjamin Thorne. For percussion quartet.
- 1984—**Kangaroo Hunt**, by David Lumsdaine. For piano and percussion.
- 1984—**Karvai: for solo percussionist**, by Richard Davis Hames
- 1984—**A Different Kind of Jazz**, by Atis Danckops. For 4 percussionists
- 1984—**Quete: Ritual for Perambulatory Percussionist**, by Richard Davis Hames
- 1984—**KaKan**, by Anne Boyd. For alto flute, marimba and piano.
- 1985—**Reflections**, by Ross Edwards. For piano and 3 percussion
- 1985—**Beast From Air**, by Brenton Broadstock. For trombone and percussion
- 1985—**Windmill**, by Neil Currie. For clarinet, DX7, 2 percussion and piano
- 1985—**Trio No. 3**, by Kieth Humble. For flute, percussion and piano
- 1985—**Windstream—percussion solo**, by Gillian Whitehead
- 1985—**Pace**, by Stephen Leek. For cello and percussion
- 1985—**Bellevue II**, by Michael Smetanin. For tenor sax., trombone and percussion
- 1985—**Maninya IV**, by Ross Edwards. For clarinet (or bass cl.), trombone and marimba
- 1986—**Omphalo Centric Lecture**, by Nigel Westlake. For marimba quartet (playable on 2 marimbas)
- 1986—**Antiphon for Two Drummers**, by Paul Sarcich
- 1986—**Plangge**, by Michael Whitticker. For percussion quartet
- 1986—**Aubergine 7**, by Benjamin Thorne. For percussion trio
- 1986—**Four Duets for One Marimba**, by Paul Sarcich. For two players on one marimba
- 1986—**Ceremony No. 1**, by Roger Smalley. For percussion quartet
- 1986—**Flower Songs**, by Ross Edwards. For 16 voices and 2 percussion
- 1986—**Diabolis in Musica**, by Larry Sitsky. For percussion quartet
- 1986—**Blues**, by Michael Barkl. For E^b contra-alto clarinet, marimba/vibraphone.
- 1986—**Memoirs**, by Mark Isaacs. For vibraphone, marimba, percussion and piano
- 1986—**Impulses**, by Roger Smalley. For flute, cello, trombone, percussion, piano and DX7
- 1986—**White Knight and Beaver**, by Martin Wesley-Smith. For trombone, marimba, and tape
- 1987—**Reminiscences**, by Robert Smallwood. For clarinet, percussion and piano
- 1987—**Webb Spinner**, by Daryl Pratt. For vibraphone.
- 1987—**Frane**, by Daryl Pratt. For trombone and percussion
- 1987—**Sock Bop a Dop**, by Daryl Pratt. For two percussionists.
- 1987—**Fabian Theory**, by Nigel Westlake. For solo percussion and digital delay
- 1987—**Recitative and Arias for Oboe and Percussion**, by Stuart Davies-Slate. For oboist and multi-percussion.
- 1987—**Time Pieces**, by Mary Mageau. For SATB chorus and optional percussion.
- 1987—**Jazz Suite**, by Eric Bryce. For percussion quartet
- 1987—**Dialogue for Two**, by Peter Brideoake. For percussion and clarinet.
- 1987—**Rivers**, by Tristram Cary. For percussion quartet and two tapes.
- 1987—**Suite for Percussion Quintet**, by Eric Bryce.
- 1987—**Module for One Percussion/Sonata for Percussion**, by Kieth Humble. For solo percussion.
- 1987—**Time Locked in His Tower**, by David Adams. For flute, guitar, and percussion
- 1987—**Refractions for Six**, by Stephen Benfall. For flute, tenor trombone, cello, piano, DX7 and percussion.
- 1987—**The Speed of Sound**, by Michael Smetanin. For percussion quartet.
- 1987—**Beta-Globin DNT**, by Roger Frampton. For flute, oboe, trombone, percussion and piano.
- 1987—**Black Snow**, by Michael Smetanin. For orchestra, 5 percussion, 2 harps.
- 1987—**Descent of the Avator**, by Jeff Pressing. For alto sax, trombone, percussion, keyboards
- 1987—**Percussion Music One**, by Phil Treloar. For solo multi-percussion
- 1987—**Miniature III**, by Carl Vine. For flute, tuba, piano and percussion
- 1987—**Aria**, by Carl Vine. For soprano, flute, cello, piano, celeste and percussion
- 1987—**Elegy**, Carl Vine. For flute, cello, trombone, 2 piano and percussion.
- 1987—**Florilegium II**, by Vincent Plush. Concertino for solo marimba and ensemble
- 1988—**Red Letter Dags**, by Lawrence Whiffin. For flute, oboe, trombone, baritone, percussion and piano.
- 1988—**Pas de Deux**, by Allan Walter. For trombone, piano, percussion
- 1988—**Defying Gravity**, by Carl Vine. For percussion quartet
- 1988—**From Your Lips to Gods Ear**, by Mark Pollard. For flute/piccolo, oboe and percussion.
- 1988—**Percussion Concerto**, by Carl Vine. For soloist and orchestra
- 1988—**Windmill II**, by Niel Currie. For clarinet, cello, contrabass, piano and percussion
- 1988—**Concerto for Marimba and Strings**, by Stephen Erskine. For marimba and string quintet.
- 1988—**Concerto da Camera for Percussion and Strings**, by Paul Sarcich.

1988—**Ball the Jack**, by Stephen Bull. For marimba, drum machine and electric bass.

1988—**Etchings**, by Kieth Humble. For percussion quartet.

1988—**Dawn Panels**, by Douglas Knehans. For percussion quartet.

1988—**Cyme**, by Mary Finesterer. For guitar and percussion.

1988—**Moth and Spider**, by Thomas Reiner. For alto sax and percussion.

1988—**Fractured Fancies**, by Felix Werder. For piano, viola and percussion.

1988—**Renunciation**, by Felix Werder. For viola, percussion and orchestra.

1988—**October 88**, by Rainer Linz. For trombone and percussion.

1988—**Shadow Play**, by Daryl Pratt, For trombone and percussion.

1989—**Snark-Hunting**, by Martin Wesley-Smith. For trombone, marimba and tape.

1989—**Yarrageh**, by Ross Edwards. For solo percussion and orchestra.

1989—**Parabola**, by Andrew Ford. For two voices, bass clarinet, percussion and piano.

1989—**Real Illusion**, by Roger Frampton. For flute, oboe, trombone, percussion and piano.

1989—**Homage to the Ancient**, by Peter Meyers. For trombone, percussion and piano.

1989—**Drum Song**, by Graeme Leak. For percussion quartet.

1989—**The Phantom Drummer of Tedworth**, by Larry Sitsky. Multi-percussion solo.

1989—**Variations (a pinch of salt)**, by Allen Walker. For flute, trombone, piano, percussion and tape.

1989—**Quartet**, by Richard Vella. For flute, trombone, piano and percussion.

1989—**Six pieces for Marimba/Vibraphone and Piano**, by Eric Bryce.

1989—**Song of the Sybils**, by Graham Hair. For flute/piccolo, oboe/English horn, trombone, two percussion, keyboards, soprano, mezzo-soprano and contralto.

1989—**Divisions of Labor**, by Paul Grabowsky. For flute, oboe, trombone, alto sax, two percussion.

1989—**The Art of Puffing: 17 Elegies for Thomas Chatterton**, by Andrew Ford. For bass clarinet/ alto saxophone and percussion.

1989—**Ludus Ex Nominum**, by Bozidar Kos. For flute, oboe, trombone, percussion and piano.

1989—**Chamber Concerto**, by David Harris. For solo marimba and seven percussionists.

1989—**Apostrophe**, by Peter Clinch. For piano, viola, doublebass, clarinet and percussion.

1989—**Moving Air**, by Nigel Westlake. For percussion quartet and tape.

1989—**Partita alla Tedesca**, by David Morgan. For viola and percussion.

1989—**Gotz**, by Felix Werder. For clarinet and vibraphone.

1989—**Sun Song**, by Peter Sculthorpe. For percussion quartet.

1990—**Nderua**, by Michael Atherton. For percussion quartet with bamboo or PVC stamping tubes.

1990—**Ballad**, by Daryl Pratt. For soprano solo, choir and percussion quartet.

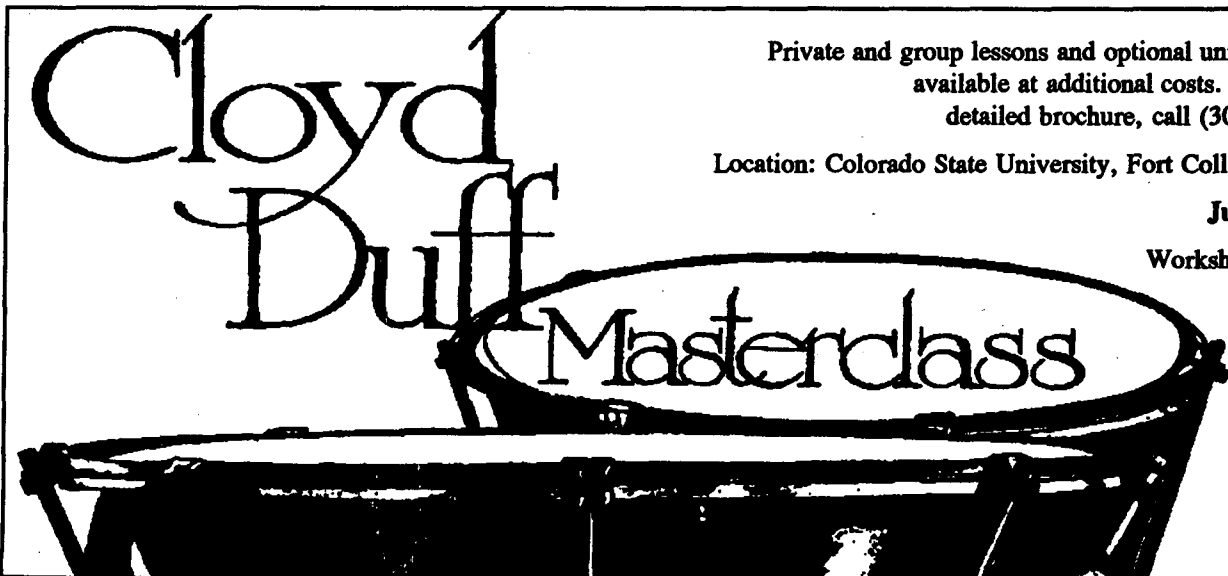
1990—**Percuzion**, by Peter Brideoake. For solo percussion.

1990—**Solo for Marimba and Tape**, by Tristram Cary.

1990—**Disco**, by Michael Barkl. For percussion quartet and sequencer.

• **Australian Performing Ensembles**

In Australia there are many contemporary performing ensembles. There is naturally an emphasis on performing Australian compositions. In this article I have included three professional and one university group.



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Location: Colorado State University, Fort Collins, Colorado

June 3-7, 1991

Workshop Fee: \$275

Synergy

Formed in 1974, Synergy has the dual distinction of being Australia's premier percussion quartet as well as its longest established contemporary group. Based in Sydney, the ensemble has commissioned countless new works from Australian composers, presenting them alongside acknowledged percussion classics from the international repertoire (Xenakis, Cage, Takemitsu being just an example of the composers represented). The group's concerts also include such diverse elements as traditional Japanese drumming, electronic and computer music and music theatre.

Synergy has been the recipient of three national awards for performance of Australian works and recent highlights include performances in Paris in 1989, at the 1990 Adelaide Festival and at the 1990 Huddersfield Contemporary Festival.

Future plans include a musical theatre season in Sydney, concerts in Melbourne and South Australia as well as a tour of Japan and the U.S. Synergy has recorded one CD as part of the Canberra School of Music's Anthology of Australian Music and will have a second CD released shortly.

The Nova Ensemble

The Nova Ensemble, based in Perth, Western Australia, was formed in 1983 by percussionist, conductor and composer David Pye, to perform the major chamber ensemble works of the 20th century with a particular focus on the use of percussion both separately and in mixed ensembles. The ensemble has a flexible format exploring a variety of genre, with core groups including: percussion quartet, two pianos and percussion and winds, strings and percussion.

Nova also includes actors, singers and dancers as the occasion warrants. Programming regularly includes works commissioned by local composers. In 1990, the Nova Ensemble was awarded the Sounds Australian Composer's Award for the most distinguished contribution to the presentation of Australian fine music by an organization whose primary purpose is the presentation of new music. The Nova Ensemble has performed for the Festival of Perth, The New York Winter Festival and the Barossa Valley Festival in South Australia. Future tours include Japan and Europe.



Synergy members are: Michael Askill, Rebecca Lagos, Ian Cleworth, Colin Piper (photo Synergy)



Western Australian Conservatorium of Music Percussion Ensemble (photo Conservatorium ensemble)

Pipeline

Pipeline, one of Australia's leading contemporary music ensembles was formed in 1987 by Simone deHann (trombone) and Daryl Pratt (percussion). The music they perform embraces a wide range of styles and musical processes and reflects their diverse backgrounds as performers/composers. A primary aim of Pipeline is to develop a relationship with Australian composers in which both performers and composers are active in the creative process. This emphasis on collaboration results in a more fluid relationship between improvisation, composition and performance.

Western Australian Conservatorium of Music Percussion Ensemble

The Western Australian Conservatorium of Music Percussion Ensemble contains from 4 to 19 players. Students from both jazz and classical studies combine to explore, workshop, and perform percussion literature and world music. Being a university ensemble, there is a dedication to 20th century classics as well as new composition. The W.A. Conservatorium Percussion Ensemble, under its director Gary France, has performed many Australian premiers and is highly sought after for school

concerts and workshops. Recent performances include the York Winter Festival, The Festival of Perth, and the 1990 EVOS Contemporary Music Series which included an Australian national broadcast on ABC FM.

PERCUSSION MANUFACTURING IN AUSTRALIA

Percussion music has historically required the performing percussionist to improvise, adapt, and develop his or her own instruments. In Australia there is a fine tradition of instrument makers.

Jim Bailey

Jim Bailey lives in the hills of Adelaide, South Australia. Jim teaches percussion at the South Australian college of Advanced Education. I had the privilege of meeting Jim on my first trip to S.A. in 1987. Jim builds hand-crafted keyboard instruments, drums, and the usual assortment of handy sticks, mallets, and small items. Up to the present time Jim has built a collection of marimbas, vibraphones, xylophones, and glockenspiels. Each instrument is individually designed and hand made. The bars are made of Honduras Rosewood and 1st, 2nd, and 3rd partials tuned, and the clash caused by side harmonics eliminated. All these instruments have been full concert sized, and used during the Australian tours of the

members of the Steve Reich Ensemble and during solo performances by Bill Moersch. Jim also spends much time re-tuning existing instruments, and in particular, renovating the pre-1920 Leedy and Deagan instruments. Jim also does much of the tuning and the maintenance on keyboard and percussion instruments for universities and professional orchestras in Australia. Among Jim's recent developments is an electronic vibraphone pick-up.

Brady Drums

Chris Brady has been making hand-crafted drums and drumset-related products for many years. The two timbers principally used are Wandoo (*Eucalyptus redunca*) and Jarrah (*Eucalyptus marginata*), both of which are indigenous to the south of Western Australia. These woods are extremely hard and can produce a truly original sound. Some innovative products created by Brady include 10" and 12" snare drums. Brady drums are used by professional drummers world-wide and have received reviews in many current industry periodicals.

Chris Murdock

Soon after joining the Academy of Performing Arts in Perth, Western Australia, Chris became interested in the crafts of blacksmithing, welding, metal fabrication, wood-turning and carpentry. When programming contemporary music, I am often required to commission various instruments from Chris for performance. In 1989 Mr. Murdock created the first 3 chromatic octave set of Cencéros (Mexican Cowbells) in Australia. These were used this year in the West Australian premiers of *Et Expecto Ressurrectionem Mortuorum*, Olivier Messiaen, and *The Black Page*, Frank Zappa. Other instruments have ranged from Teponaxtle (log drum) for *Third Construction*, John Cage, to tuned claves, *Music for Pieces of Wood*, Steve Reich. Recently Chris has designed the alarms bells for the Australian premier of *Ballet Mécanique*, George Antheil.

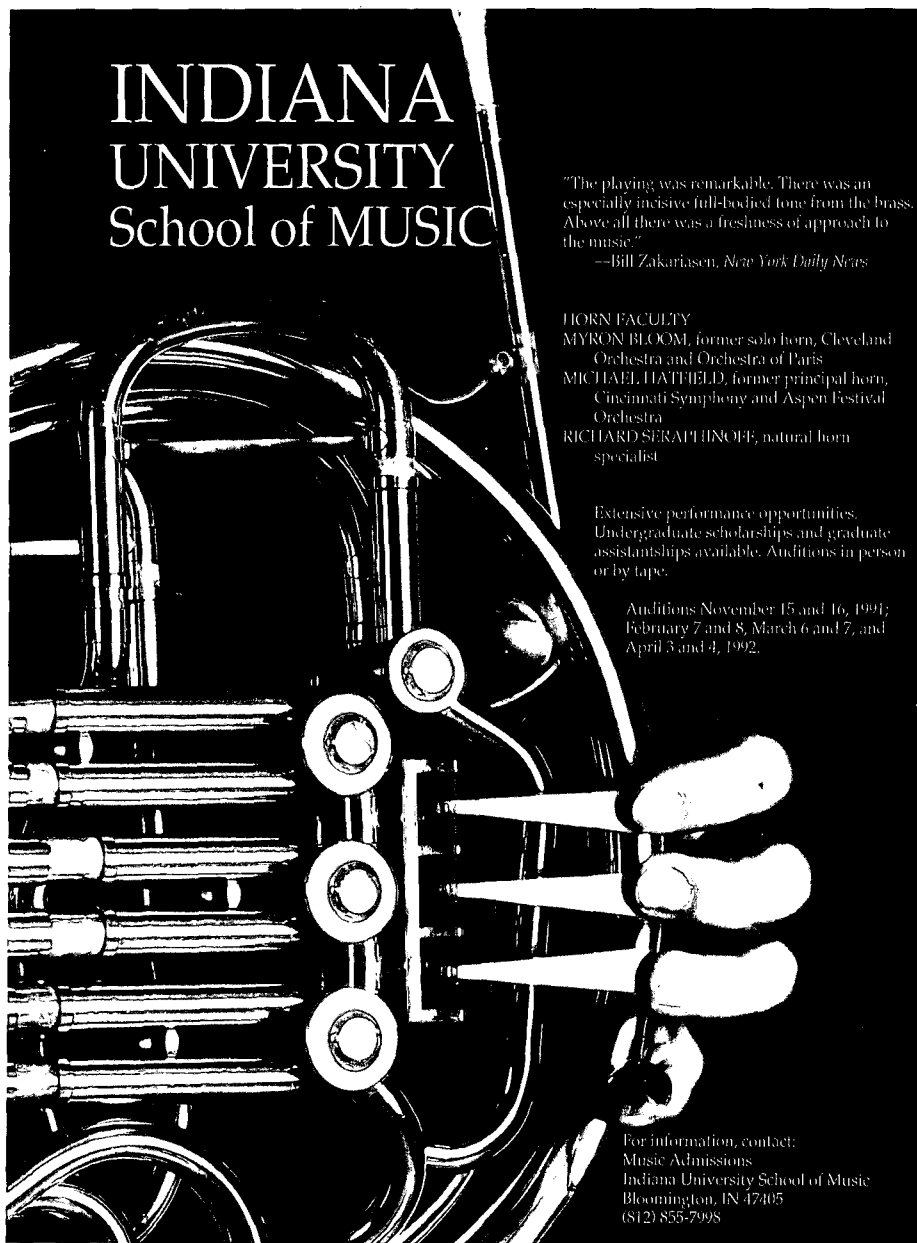
Hallstand

Colin Piper and Michael Hall,

Sydney percussionists, formed Hallstand. This company produces innovative products for percussionists. Hallstand has a system of mounting traps, accessories and tables that are currently in use by many solo performers and symphony orchestras throughout Australia. ■

Editor's Note:

Numerous recent programs of percussion performances in Australia will appear in the program section of the August issue of Percussive Notes.



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—Bill Zakartasen, *New York Daily News*

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Solo Music for Percussion with Band

Robert C. Snider



RATHER LOUD WHISPER IN THE AUDIENCE exclaims: "How on earth is one person going to play all those instruments?!" At another concert, the intermission conversation revolves around what a beautiful sound the marimba produced. Still, at another site, people leaving a band concert rave about the fun they had listening and watching all those "drummers play the xylophones." Percussion solos can really liven up any concert and we are fortunate to have, at all levels of ability, a wealth of great music that features solo percussion with the band.

Many questions and even fears can haunt a band director when thinking about programming a percussion solo. Do we have enough instruments? How do we set it up? How can we get a larger set-up on and off the stage during the concert? My pick for soloists isn't as strong on mallets as the piece requires! These are all valid concerns that need to be addressed to ensure a successful (and fun) performance.

• Getting Organized

A piece of paper and pencil is your first step. Write down what instruments you need for the soloist and (if required) the percussion section. If needed extras are not available by borrowing or renting, creative substitution can overcome many instrument shortages. A good rule to follow is metal for metal, wood for wood and, drum for drum. Need six cymbals and only have three? Get two sounds from each by striking the crown and the edge. If you need six temple blocks and only have four unracked ones, add two woodblocks to the set-up. A large cymbal played at the very edge often gives you a tam tam effect if needed. You get the idea.

Next, look through the solo part and sketch a set-up that keeps the instruments played most often, close together in a logical low to high configuration. Instruments that are less frequently used can be placed around the "core set-up" where needed. Remember to leave space for music and stick/accessory tray stands. Get copies of this sketch for your soloist and keep several for yourself.

• Programming

When programming your concert, a solo with a complicated set-up would be best performed early in the first half. This way you can set up most everything prior to the concert. After the solo, delegate other players in the band to each take just one item either off stage or back to the section. This should not take too long and would be a

perfect time to introduce the next piece, announce a future performance or push the intermission bake sale. Less complicated set-ups can be programmed anytime providing there is enough help to quickly get the instruments on and off stage without it appearing to be a bit from a Marx Brothers' movie.

Add to your set-up sheet things to "trouble-shoot." This should include a listing of all the sticks and mallets needed, number of music stands, and any pesky performance problems.

If you have picked a piece for multiple percussion and feel an individual student can't handle all the required instruments, why not make it a duet or a trio? Many pieces can be split up to feature more than one soloist and still remain very effective.



Robert C. Snider

What follows is an outline of eight pieces with set-ups and other helpful information. Twenty additional listings are also included. These are all good pieces that will entertain your concert audiences and give your players a terrific experience performing solo music for percussion and band.

ADDITIONAL PIECES FOR SOLO PERCUSSION WITH BAND

- Leroy Anderson, *The Typewriter* (Mills Music)
Grade 2/3; Novelty for Typewriter and Band
- Leroy Anderson, *Fiddle Faddle* (Mills Music)
Grade 4; Marimba and Band (band leaves out melody line)
- Jay Chattaway, *Arrival* (Wm. Allen)
Grade 4/5; Jazz Drum Set Feature
- Jay Chattaway, *Stick Figures* (Wm. Allen)
Grade 3/4; Drum Set and Band
- Bobby Christian, *Concerto for Timpani* (Malcom)
Grade 4; 4 Timp and Band
- Lloyd Conley, *Timp Talk* (Studio P/R)
Grade 2; for Two Timp and Band
- Paul Creston, *Concertino for Marimba* (Schirmer)
Grade 6; Good Transcription
- Carol DeCamp, *Concerto for Drum Set* (Studio P/R)
Grade 3; Displays many Different Set Styles

- Sandy Feldstein, *Time Table* (Alfred Music)
Grade 3; Good solo for Intermediate Set
Player
- Johann Joseph Fux, arr. Schaefer, *Serenata*
(Meredith Music)
Grade 3; For Marimba and Band with opt.
Duet Version
- George Green, arr. Werle, *Rainbow Ripples*
(Meredith Music)
Grade 3; Xylophone and Band
- George Green, arr. Cahn *Xylophonia* (Bill Cahn)
Grade 4; Xylophone and Band
- G.F. Handle, arr. Werle, *Concerto Op. 4, No. 5*
(Meredith Music)
Grade 3; Performable with either two or three
Marimbas and Band
- John Kinyon, *Timpatico* (Alfred Music)
Grade 2; for Two Timpani and Band
- Norman Leyden, *Serenade for a Picket Fence*
(Jenson)
Grade 3; Xylophone solo (duet, trio, etc.) and
Band
- William Schinstine, *Tympolero* (Southern)
Grade 2; Solo for Timpani and Band
- William Schinstine, *Tympendium* (Southern)
Grade 2; Solo for Timpani and Band

- Schreiner/Osterling, *The Worried Drummer*
(Ludwig)
Grade 3; Busy Novelty piece for multiple
percussion and Band
- Donald White, *Concerto for Solo Timpani, Winds
and Percussion* (Shawnee Press)
Grade 6; Challenging solo for Timp., six
percussion and band
- Paul Yoder, *Dazzling Drums* (Kjos)
Grade 3; Snare Drum Solo with Band, based
on "Connecticut Halftime." ■

Chief Musician Robert C. Snider is a timpanist and percussionist with the United States Navy Band in Washington, D.C.

He attended Lincoln High School where he received the Lincoln Symphony Orchestra Award. He graduated in 1971 and attended Wichita State University (Kansas) and studied with Dr. J.C. Combs. He then transferred to the University of Nebraska in Lincoln where he studied with Albert Rometo and received his bachelor's degree. He received his 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, MO. He has written numerous articles for several national music publications.

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— **Louie Bellson**

Galop from The Comedians

Dmitri Kabalevsky
arranged by Daniel Mitchell
Meredith Music Publications

Length: 1:40

Grade: 3/4 (depending on tempo taken)

Instruments needed:

Soloist:
Xylophone

Section: (4 players)
Three Timpani (A-C-F)
Snare Drum
Cymbals (pair & suspended)
Bass Drum

Comments:

- Solo part can be broken down into four basic sections and easily memorized.
- Also works well on marimba or vibraphone.
- Can be played as a solo or can have part doubled by other keyboard percussion.
- Makes an exciting keyboard percussion halftime feature with the band in "concert formation."

Sonata for Marimba

Peter Tanner
arranged by John Boyd
M.M. Cole Publishing Company

Length: 9:30

Grade: 4

Instruments needed:

Soloist:
Marimba

Section: (4 Players)
Three Timpani (G-D-G)
Snare Drum
Triangle
Cymbals (pair & suspended)
Bass Drum
Vibes (Bells)

Comments:

- Very melodic marimba solo with excellent band transcription.
- Basic four mallet roll skills needed for second movement.
- Written out cadenza in third movement.

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Frank Oddis
Morehead State University

Mitchell Peters
Los Angeles Philharmonic

Michael Rosen
Oberlin Conservatory

Dan Rudnick
Toronto Symphony

John Scrnka
Pittsburgh Symphony

Michael Udow
Sante Fe Opera

20"/54 cm
AA ORCHESTRAL
Viennese

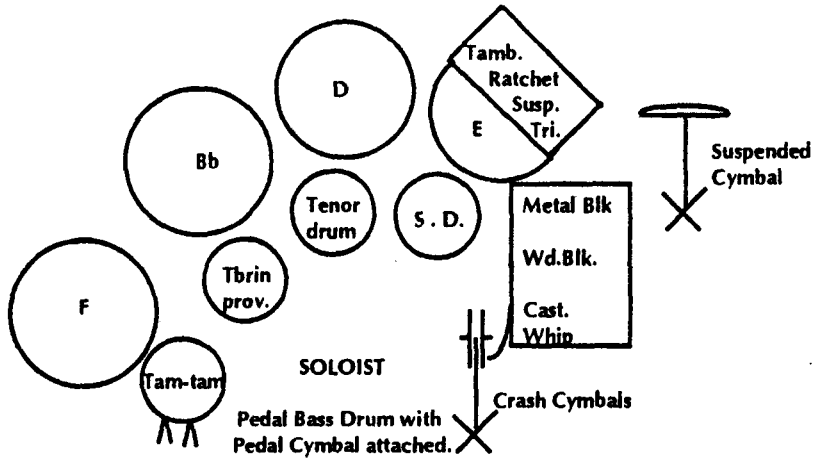
Concerto for Percussion

Darius Milhaud
 European American Music Corp.
 Grade: 4

Triangle
 Tam-tam
 Castanets
 Whip
 Ratchet
 Tambourine
 Metal Block (cowbell)
 Wood Block

Crash Cymbals
 Suspended Cymbal
 Pedal Cymbal
 Snare Drum
 Tenor Drum
 Tambourine Provencal (Deep Tenor Drum)
 Pedal Bass Drum
 Four Timpani (F-Bb-D-E)

Suggested set-up:



Comments:

- Mallets needed:
 sticks with timpani head on one end and snare drum timp on other
 triangle beater
 tam-tam beater
 bass drum beater
- Pedal Cymbal:
 cymbal is mounted from bass drum rim or boom stand near bass drum pedal beating spot ... metal rod is attached to bass drum pedal beater rod via small "C-clamp," so that bass drum pedal sounds both the drum and suspended cymbal.

Corrections to the printed band solo part:

| Measure: | Correction: |
|----------|---|
| 5 | omit "at edge" |
| 14 | timpani note on beat 4 is E, not D |
| 23 | omit "at edge" |
| 50 | bass drum/pedal cymbal on beat 4, not 3 |
| 51 | omit hand cymbals on beat 2 |
| 67 | timpani note is E, not D |
| 143 | omit timpani |
| 152 | omit tambourin provencal |

Rhapsody for Percussion and Band

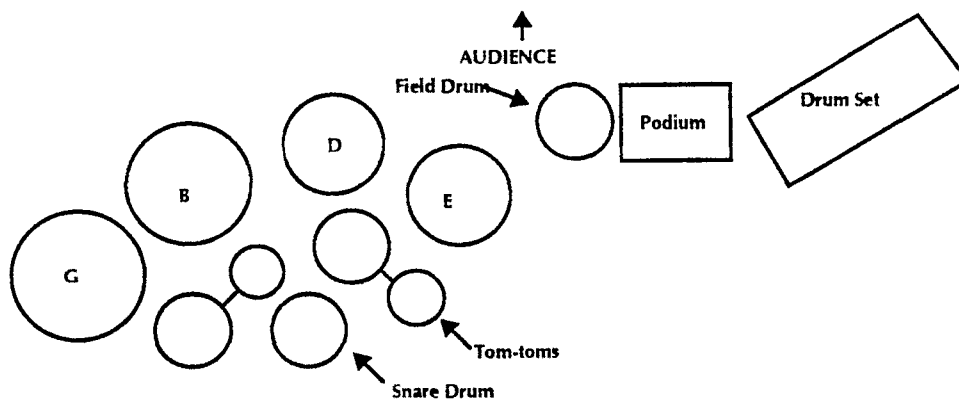
John Beck and Don Jones
Kendor Music Company
Length: 9:00
Grade: 5

Instruments needed:

Soloists:

Four Timpani (G-B-D-E)
Four Tom-toms (indefinite pitch, but with similar interval relationship to timpani)
Snare Drum (used with Tom-tom configuration: G to H)
Field Snare Drum (for section F to G)
Drum Set

Suggested set-up:



Comments:

- Soloist is featured performing five characteristic styles of drumming:
 - Timpani and tom-tom multiple percussion
 - Traditional rudimental snare drum
 - Snare drum and tom-tom multiple percussion
 - African-style tom-toms
 - Drum set
- Bass guitar part may be "created" for drum set section.
- Contains three short unwritten drum set cadenzas serving as a transition from the African style drumming to the drum set section.

Concerto for Timpani and Band

Gordon Jacob
R. Smith and Company Ltd. (distributed by Wm. Allen Music, Inc.)
Length: 12:30
Grade: 6

Instruments needed:

Soloist:

Four Timpani

Section: (3 players)

Snare Drum
Cymbals
Bass Drum

Comments:

- Jacob's last major work, written in 1984
- Includes tuning changes on solo part
- Written out "quasi-cadenza" in first movement and room for improvised cadenza in third.
- Need a strong A on the 23" drum.

Concerto for Percussion and Band

Robert Jager
 Merdith Music Publications
 Length: 8:30
 Grades: 6 - solo version
 5 - duet version
 5 - band parts

Instruments needed:

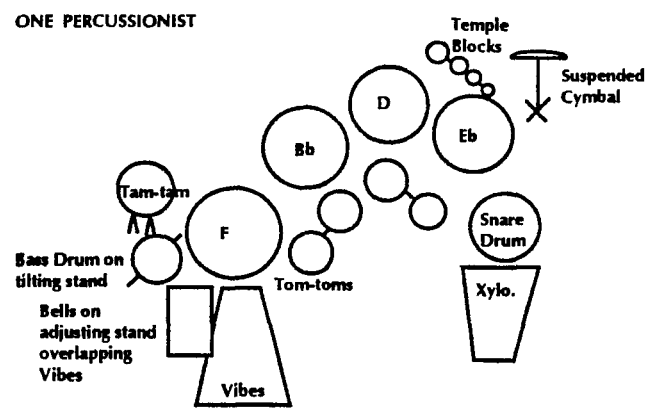
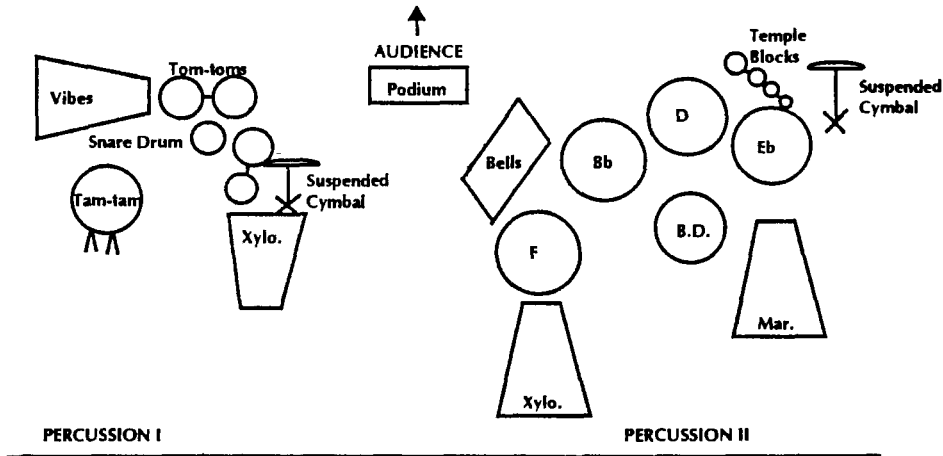
One percussionist:
 Four Timpani (F-Bb-D-Eb)
 Four Tom-toms
 Snare Drum
 Bass Drum
 Tam-Tam

Bells
 Xylophone
 Vibes
 Suspended Cymbal
 Temple Blocks

Two Percussionists:
 Percussionist I:
 Four Tom-toms
 Xylophone
 Vibes
 Tam-tam
 Suspended Cymbal
 Snare Drum

Percussionist II:
 Four Timpani (F-Bb-D-Eb)
 Xylophone
 Bells
 Bass Drum
 Suspended Cymbal
 Temple Blocks
 Marimba

Suggested set-ups:



Comments:

- Exciting work featuring one or two soloists
- When performing version for two soloists, two suspended cymbals, two xylophones and a marimba will be needed
- If a marimba is unavailable, part may be played in the lowest xylophone range using medium rubber or yarn mallets

Concertino for Solo Percussionist and Symphonic Band

James Curnow
 Composer's Editions
 Length: 14:30
 Grade: 5 - Solo
 4 - Band

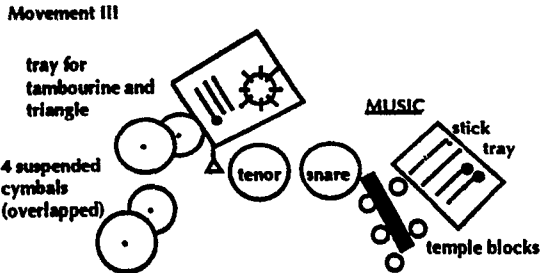
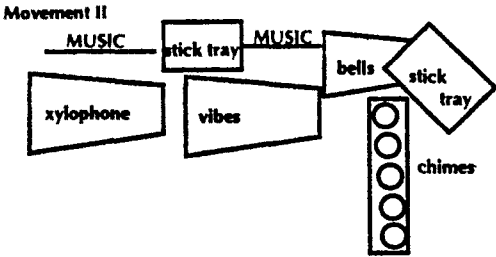
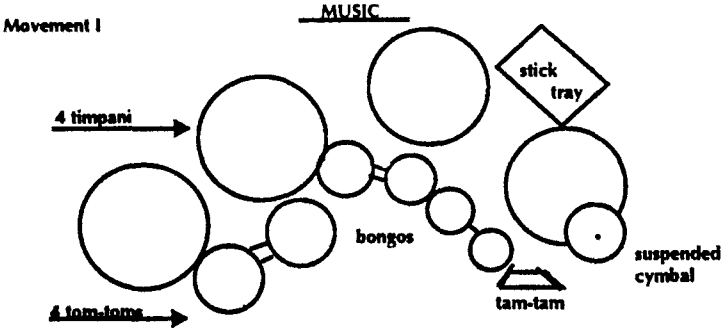
Instruments needed:

Soloist:

- Four Timpani (Bb-Eb-F-Ab)
- Four Tom-toms
- Two Bongos
- Tam-tam
- Five Suspended Cymbals
- Vibes
- Xylophone

- Snare Drum
- Tenor Drum
- Tambourine
- Triangle
- Temple Blocks
- Bells
- Chimes

Suggested set-ups:



Comments:

- A showcase for the "total percussionist."
- Can be performed from within the percussion set-up or featured out in front of the band.
- Timpani placed in the upper range, would suggest using 29" - 26" - 26" - 23".
- Can substitute two suspended cymbals in third movement by playing top two sounds on the the crowns and lower two sounds on the the edges.
- Band accompaniment is not difficult.

Freckles Rag

Larry Buck
 arranged by Randy Eyles (CMSgt USAF Band)
 Meredith Music Publications
 Length: 3:00
 Grade: 4/5

Instruments needed:

Percussion I:

- Xylophone (upper)
- Large Bulb Horn
- Pan
- Siren Whistle
- Peking Opera Gong

Percussion II:

- Xylophone (lower)
- Three Temple Blocks
- Pan

Percussion III:

- Marimba (upper)
- Three Cowbells
- Pan

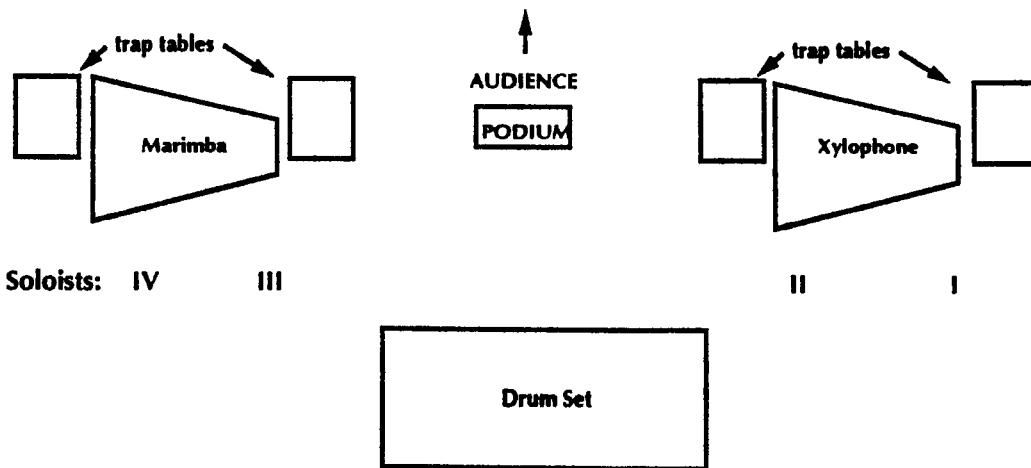
Percussion IV:

- Marimba (lower)
- Extra Large Bulb Horn
- Pan

Drum Set:

- Woodblock
- Bird Whistle

Suggested Set-up:



Comments:

- Playable on one xylophone and one marimba
- Excellent performance suggestions included, with ideas for choice of mallets, specific instrument effects and set-up
- Also makes for a great concert encore

The Percussion Methods Class *Gilbert Baker*

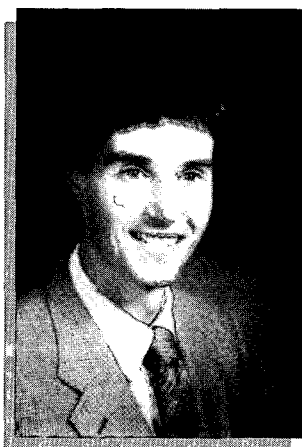
THE QUALITY OF FUTURE PERCUSSION performance will be greatly influenced by the college percussion methods classes being taught today. Though many percussionists received their early training from a teacher specializing in percussion, a majority were introduced to the world of percussion by a band or orchestra director who was not a percussionist. Typically, the director would be depending on information and skills acquired during a one or

two semester undergraduate course in percussion methods to help guide the young percussionist along the road to musical percussion performance. This fact should encourage all who are responsible for teaching percussion methods courses to make sure we are adequately preparing the director turned "percussion instructor."

Fortunately the days are past when a percussion methods course may have consisted of a brief survey of the snare drum rudiments.

Total percussion education has come a long way since then. Though differences exist from one school to the next, the general goal of most percussion methods courses today would be to train instrumental ensemble directors in effective musical percussion education. A course developed with this goal in mind should deal with the purchase, care and tuning of the instruments; develop basic playing skills and cover pedagogical considerations. Snare drum, keyboard percussion, timpani, drumset, contemporary marching percussion, concert percussion and concepts of percussion education should be dealt with thoroughly in training the future percussion educator. This type of course should emphasize pedagogy rather than performance.

The following outline suggests one possible approach to organizing a college level percussion methods course for instrumental ensemble directors focusing specifically on the needs of the band director. It includes information and skill objectives I consider essential to an effective course in percussion methods.



Gilbert Baker

Course Outline

- I. Snare Drum
 - A. Instrument
 1. Purchase
 2. Care and Tuning
 3. Heads, Sticks, Snares
 4. How to Change a Head
 - B. Playing Skills Developed
 1. Basic Grip—Single Strokes
 2. Doubles—Multiple Bounces (base approach)
 3. Grace Note Figures
 - a) flams
 - b) drags
 - C. Pedagogy
 1. Methods and Texts (all levels)
 2. Interpreting Snare Drum Parts
 - a) concert
 - b) marching
 3. Grip Selection
 4. Rudiments
 5. Sticking Considerations
- II. Keyboard Percussion
 - A. Instruments (orchestra bells, xylophone, marimba, vibes, chimes)
 1. History
 2. Purchase
 3. Care and Tuning
 4. Construction
 5. Mallets
 - B. Playing Skills Developed
 1. Basic Grip and Stroke
 2. Rolls
 3. Basic Reading Facility
 - C. Pedagogy
 1. Methods and Text (all levels)
 2. Interpreting Keyboard Parts
 3. Sticking
 4. Multiple Mallet Grips
 - a) Musser
 - b) Burton
 - c) Traditional
- III. Timpani
 - A. Instrument
 1. Purchase
 - a) Bowl types
 - b) Pedal Mechanisms
 2. Care and Tuning

3. Sizes and Ranges
 4. Mallets
 5. Changing a Head
 - B. Playing Skills Developed
 1. Basic Grip and Stroke
 - a) German
 - b) French
 2. Rolls (finger stroke)
 3. Ear Training
 4. Muffling
 - C. Pedagogy
 1. Methods and Texts (all levels)
 2. Interpreting Timpani Parts
 3. Articulation Considerations
 - a) technique
 - b) mallets
 - c) playing area
 - d) muting
 4. Sticking
- IV. Drum Set
- A. Instrument (cymbals, drums, hardware)
 1. History
 2. Purchase
 3. Care and Tuning
 4. Sticks and Brushes
 5. Heads
 - B. Playing Skills Developed
 1. Basic Coordination
 2. Independence
 3. Style
 - a) Swing
 - b) Latin
 - c) Straight 8th
 4. Time
 5. Fills
 6. Chart Reading
 - C. Pedagogy
 1. Methods and Text
 - a) comprehensive
 - b) chart reading
 - c) fills
 - d) straight 8th
 - e) swing
 - f) Latin
 2. Sequence of Instruction
- V. Marching Percussion
- A. Instruments (snare drum, multi-toms, bass drums, cymbals, keyboard, other pit percussion)
 1. Purchase
 2. Care and Tuning
 3. Carriers
 4. Sticks and Mallets
 - B. Playing Skills Developed
 1. Basic Marching Stroke
 2. Roll Techniques
 3. Drum to Drum Techniques

4. Cymbal Technique
 5. Marching and Playing
 - C. Pedagogy
 1. Traditional Grip vs Matched Grip
 2. Methods and Text
 3. Scoring for Marching Percussion
 4. Interpreting Marching Percussion Parts
- VI. Concert Percussion (bass drum, cymbals, triangle, tambourine, gong, tam tam, Latin instruments, other sound effects)
- A. Instrument
 1. Purchase
 2. Care and Tuning
 3. Sticks and Mallets
 - B. Playing Skills Developed
 1. Basic Techniques (all instruments)
 2. Multiple Solos
 3. Demonstrate Good Tone Production
 - C. Pedagogy
 1. Methods and Text
 2. Interpreting Concert Percussion Parts
 3. Mallet Repair
 4. Terminology
- VII. Concepts of Percussion Education
- A. Organization of Beginning Percussion Program
 1. Instruments
 2. Scheduling Ideas
 3. Methods Available
 - B. Use of Percussion Ensemble
 - C. Importance of Keyboard Instruction
 - D. General Equipment Needs

The future of the percussive arts does rest with those who teach the teachers of percussion. So whether a graduate assistant assignee to percussion class or a college faculty member far removed from the public school music scene, the effort must be made to prepare music educators for the challenges awaiting them in the percussion area. ■

Gilbert Baker is a professor of percussion at the University of Central Arkansas, Conway, Arkansas. Mr. Baker attended Louisiana Tech University and the University of Arizona, studying percussion with Gray Barrier and Gary Cook.



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— Emil Richards



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PRINCIPAL

PETER SIMENAUER (CLARINET)
ASSOCIATE PRINCIPAL

PHILIP SMITH (TRUMPET)
PRINCIPAL

ALAN STEPANSKY (CELLO)
ASSOCIATE PRINCIPAL

NATHAN STUTCH (CELLO)

YOKO TAKABE (VIOLIN)

PASIC '90 RETROSPECT

Michael Boo, James Lambert and George Frock

Marching Percussion at PASIC '90

Michael Boo

LIVING UP TO THE EXPECTATIONS SET BY previous PASICs, the organizers of PASIC '90 provided all those with an interest in marching percussion a chance to enjoy the high-quality offerings of a number of exciting marching events. Cosmo Barbaro of Edinboro University of Pennsylvania and Al Moffat of Fort Washington, Pennsylvania are to be commended for their tireless efforts in organizing and running a series of events which were both educational and entertaining. They were assisted by Phyllis Floyd and Will Rapp, whose Kutztown University students provided valuable service in moving and setting up equipment.

Events kicked off with a marching exhibition by six local high school drum lines on Thursday morning, November 8. The Marching Forum Individuals contest was held that afternoon, open to all interested members of university percussion programs. The winners from each of the four divisions performed their solos in exhibition at the conclusion of the College Marching Forum on Friday morning. Each participant was judged by a panel of well-known and respected members of the marching band/drum corps community.

Kevin Murray of the University of North Texas won the snare division with a 96.5. J.J. Pepitone of Morehead State University scored a 95.0 to win the tenor division. University of North Texas student Paul Tassin won the keyboard division with an 87.0, while fellow UNT student Jim Reilly scored a 94.0 to win the timpani division.

Basle Drumming

On Thursday night, the United States Air Force Band presented two works which featured Basle Drumming. The world premiere of Rolf Lieberman's *Geigy Festival Concerto* (arranged by assistant conductor Captain Steve Grimo) and a performance of Hermann Sutter's *Basler Festival March* were enthusiastically received by an audience which was largely comprised of percussionists who had never been exposed to this unique and delightful style of drumming. Renowned Swiss Basler Trommler master Alfons Greider was joined by Air Force Band Master Sergeant Aubrey Adams and Technical Sergeant Craig Collison in performing the challenging and intricate solos in both works.

On the morning of Friday, November 9, Alfons Greider presented a clinic on Basle solos based on the

Basle Trommel, playing solos based on old military camp duty calls, marches and general cadences. As Alfons stated, Basle Drumming is essentially a combination of plain Swiss Army drumming and fancy French drumming, utilizing rudiments far more complicated than those popularized by American rudimental drumming. The style of playing involves continually changing dynamics, alternating between passages which are very busy and very sparse, at tempos usually slower than mm 90. The drumming is usually performed with fifes, and utilizes the Basle Trommel, a 16" X 16" metal shell (brass or chrome plated) drum tensioned by ropes. Snares are made of gut or a substitute, and are strung with two different thicknesses to respond to both the light and the heavy touch of Basle Drumming. The beat is always present within the continuous ostinato. Therefore, Basle Drumming has developed without the use of bass drums. The Swiss are credited with the idea of first marching with drums in the 1300s. The city of Basle is home to about 30,000 residents, of which some 3,000 are members of Basle fife and drum societies (clubs).

College Marching Forum

The ninth annual College Marching Forum was held on Friday morning, with four marching percussion lines in competition. Each group was adjudicated by four judges: One judged Execution, including sub-captions in Performance Quality and Repertoire; two judged General Effect, including sub-captions in Performance Quality, Repertoire and General Effect. Judges included Matt Savage, Thom Hannum, Rob Carson, and Tad Carpenter.

First place was won by the always-wacky line from the University of North Texas, which also succeeded in winning honors for Best Snares, Best Tenors, Best Bass Drums, and Best Pit Ensemble on their way to scoring a 93.75. Repertoire included *Beelzebub*, *My Heart Desires a Holiday*, *William Tell Overture* and *Percolations*. *William Tell* included ten players performing the melody on steel drums, a suicidal mass cymbal toss, and one of the most amazing sequential roll "wave" run-downs through the entire drum line ever witnessed. *Percolations* featured exotic oriental sounds performed on authentic oriental instruments, hand flags, and an aggressive head bashing ending. As always, the line is a spectacle in itself which must be seen to be appreciated, bringing good-natured musical and visual humor to their presentation in a successful effort to amuse as well as amaze.

UNT was given some strong competition this year by the line from University of Southwestern Louisiana, which scored a 93.25 (and won Best Cymbals honors) for their theme show, "One Magic Christmas"; consisting of *Jingle Bell Rock*, *Troika* from *Lt. Kiji Suite*, *The Christmas Song*, *Carol of the Bells* and *Sleigh Ride*. A mock snowball fight was interrupted by the Energizer Bunny (playing a bass drum, of course). The other side of the marching tonal spectrum was presented to beautiful effect in *Carol of the Bells* with hand bells and interpretive dancers. The line from Michigan State University placed third with an 87.25 with an aggressive style from the "take no prisoners" school of drumming. Al DiMeola's *Alien Chase* and *Egyptian Danza* were sandwiched around Kieth Emerson's *Concerto for Piano, Mvt. 3*. The line from Jacksonville State University placed fourth with a score of 85.75. The show was constructed around music from the movie "Batman," complete with costumed characters.

Cadets of Bergen County

After the scores for the College Marching Forum were announced, Thom Hannum, Tom Arngst and the percussion line from the Cadets of Bergen County Drum and Bugle Corps presented an informative clinic on how aspiring drum corps percussionists can prepare themselves for auditioning with a drum and bugle corps. Important non-musical elements such as proper attitude and commitment were discussed. Proper warm-up techniques and required performance elements were discussed and demonstrated. As part of the clinic, the same hand-outs which Cadets send out to all aspiring percussion line members were made available to all in attendance. The hand-out included required exercises for all sections, as well as an evaluation sheet. A highlight for many was the enthusiastic demonstration of cymbal techniques by the 1990 cymbal section leader, who showed how a variation on a few different types of crashes results in up to 46 different crashes employed by the Cadets' cymbal line.

Crossmen Drumline

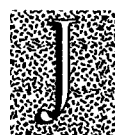
On Saturday morning, November 10, the percussion section from the Crossmen Drum and Bugle Corps, under the direction of Mark Thurston, presented a clinic on how musical segments from their "New York Voices" 1990 show were constructed. Mark briefly discussed the direction of marching percussion, and what role the drum set plays in the present and possibly in the future. Typical Crossmen warm-ups were demonstrated, warm-ups designed to get the hands loose and stimulate mental concentration, including progressive singles, rolls and combination exercises. Warm-ups were demonstrated with specific sections, then with the ensemble as a whole. Mark played a tape of the New York Voices rendition of *Caravan*, then showed how he constructed Crossmen's percussion arrangement of the same piece by breaking down the individual phrases, showing how each section

interacted and traded off musical lines with each other section. The clinic concluded with the percussion line playing the entire "New York Voices" book from their 1990 show.

If you haven't taken advantage of any of the marching percussion activities at PASIC, consider dropping by one or more of the marching events at PASIC '91 in Anaheim. You may be surprised at the level of musicianship and artistry which permeates the world of contemporary marching percussion. Come and join in the fun! ■

Michael Boo is a staff columnist for *Drum Corps World*, a contributor to *Today's Music Educator*, and writes extensively for *Drum Corps International*, including pre-season analyses and post-season reviews for *DCI Today*, descriptions of corps' programs in the *DCI Regional and World Championship Program Books*, and authors *DCI Scoreline* (a weekly publication introduced in 1990) He also custom arranges marching band wind charts and writes drill. His percussion solos and ensembles are represented in the catalogs of *Permus Publications*, *Ludwig Music Publishers*, and *Studio 4 Productions*—the latter having recently published his arrangement of Debussy's *Maid With the Flaxen Hair* for marimba quartet.

Talking PASIC with Becky DeSanto James Lambert



L: HOW WERE YOU SELECTED AS THE Colwell Systems Scholarship winner to attend PASIC '90 in Philadelphia?

BD: I saw *Percussive Notes* had a full page listing of all the scholarships available to students. So I sent in an application and letters of recommendation to each one of the seven scholarships available. That was in early September. Then in the beginning of October I received a phone call and a congratulatory letter from the PAS Office in Urbana saying I was the recipient of the Colwell Systems Scholarship for PASIC '90.

JL: How did you prepare mentally for your responsibilities of attending the convention and the board meeting?

BD: That's a hard question to answer. First of all I never thought I had a chance of winning the Colwell Systems Scholarship, being that the winner served as a student representative to the PAS Board of Directors. I was only a high school student in the competition with so many college students. But I figured I had nothing to lose and everything to gain. So I was really thrilled to receive the scholarship and be able to attend my first PASIC. What made this convention even more special was the fact that I live about two hours north of Philadelphia, so PASIC '90 was close to home. As far as mentally preparing for the

convention, I was just very excited about attending and could not wait to go. I looked forward to meeting famous percussionists, seeing all the exhibits, learning from clinics and concerts, and spending money (I was advised by my private instructor to take money for any good deals I could find). As for the PAS Board of Directors meeting I had no idea of what to expect. I just went to the meeting prepared with pen and paper and a cassette recorder so I did not miss anything that was said.

JL: *Once you arrived in Philadelphia at PASIC '90 what was your most pleasing impression?*

BD: I came Thursday morning with my band and the members of my high school's percussion section. I was to be competing in the Marching Forum Individuals Competition on keyboard that morning. When we first arrived at the Adam's Mark Hotel we were all taken in by the elegance of the lobby. Then seeing all the exhibits was just totally overwhelming. After I competed at 12 Caesars, we returned to the convention center to see as much as we could before my friends left for home and left me in Philadelphia for two more days of soaking up as much as possible. So I would have to say that my most pleasing impression was the whole convention. So much to see in so little time.

JL: *What was the biggest surprise of PASIC '90?*

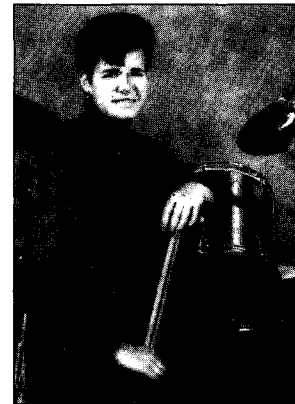
BD: The biggest surprise for me was just being in the same place with all these world-renowned manufacturers and famous individuals. Plus, finding out that they are all very friendly and "down to earth." I found that the people I talked to were very supportive of young percussionists, such as myself. I came away from PASIC '90 with such a great respect for all the people I talked to, and found myself inspired.

JL: *What was your opinion of the activities of the PAS Board of Directors at PASIC '90?*

BD: I was really amazed at the variety of topics discussed at the meeting ranging from PASIC '91 to sponsoring International Drum Month. Getting to attend the meeting allowed me the opportunity to see how PAS really works "behind the scenes." I feel that PAS is in very capable hands with the Board of Directors and will continue to be a driving force in percussion excellence. For me it was a really great feeling to be in the same room as and be recognized as the student representative to the PAS Board of Directors by people I had read about or seen in advertisements, but thought I would never get to meet. The meeting certainly was one of the many memorable experiences I had at PASIC '90.

JL: *Do you have any remarks to make as the Colwell Systems Scholarship winner?*

BD: I would like to thank the Percussive Arts Society and Colwell Systems for giving me the opportunity to attend PASIC '90 in Philadelphia. I learned so much from the clinics and concerts, and being able to be among people who were interested in the same thing I am—percussion. I made many new friends and renewed acquaintances with fellow percussionists I had played with in the last few years, now going to school as far away as Michigan. After having attended PASIC '90 I hope to be able to attend the conventions in years to come. It was an experience I will never forget. I encourage all high school and college students to apply for the available scholarships, because what you gain from this experience cannot be found anywhere else. Thanks again to all those involved with PASIC '90 for giving me the inspiration to keep reaching for my goals. ■



Becky DeSanto

Becky DeSanto is currently a senior at East Stroudsburg (PA) High School. She is a member of her high school's marching, concert, and jazz bands. Becky also sings in the concert choir and plays drumset for the show choir. She has participated in various local ensembles, as well as bands and orchestras on the district, regional, state and national levels. Eight and one-half years ago she began playing percussion and has been studying marching and concert percussion with Bob Nowak and drum set with Bob D'Aversa. Besides percussion, Becky has been playing the piano for ten years. In the fall of 1991 she plans to attend college to further her studies of percussion and major in music education.

Report from the PAS Contest-Audition Procedures Committee at PASIC '90

George Frock

THE PERCUSSIVE ARTS SOCIETY Vibraphone Solo Contest climaxed in Philadelphia at PASIC 90. This contest, which operated under the guidance of the PAS Contest and Audition Procedures Committee, was the designated solo contest event for this convention (nonmarching percussion). Five finalists were selected by unmarked tapes and were invited to appear at the 1990 convention at Philadelphia. Each contestant performed the new winning PAS Vibraphone Composition entitled *Six Poems* by Robert Stright as well as one other piece of the performer's choice. Convention-goers and those in attendance were

treated to five outstanding performances, and we believe that each of these outstanding musicians contributed greatly to PASIC as well as to the development of artistic performance on this instrument. Congratulations go to the following students: Kory Andry, LSU, 1st place; Steve Butters, U. of Illinois, 2nd place; Lisa Rogers, U. of Oklahoma, 3rd place. The remaining two finalists were Dave Wilkie of Northern Illinois University and Chris Varga of the U. of Nebraska-Lincoln. The PAS judges for this contest were Lynn Glasscock, Dan Armstrong, Dale Rauschenberg, and George Frock. Next year's contest event will be the drumset solo. See the October, 1990, issue **Percussive Notes** for information. ■

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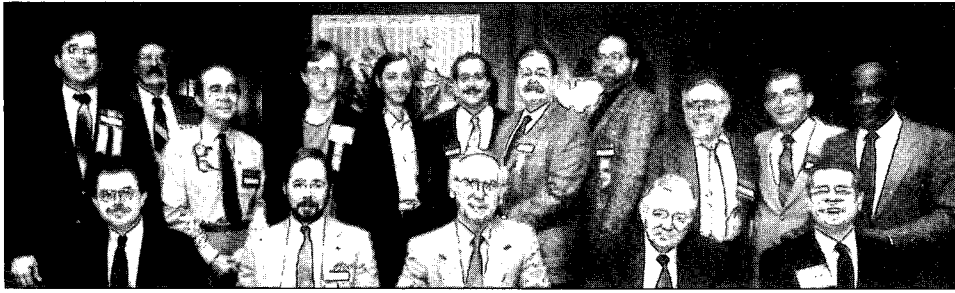
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PAS Board Members present at the annual meeting at PASIC '90. **front row (l to r):** 1st Vice Pres. Robert Schietroma; 2nd Vice Pres. Garwood Whaley; President, John Beck; Treasurer, Vic Firth; Secretary, Randall Eyles. **back row:** Executive Editor, James Lambert; Paul Burns, Ian Turnbull, Rick Mattingly, Gordon Stout, Jay Wanamaker, Michael Balter, Larry Snider, Leonard DiMuzio, Phil Faini, Ed Thigpen.

P A S I C '90



Christopher Shultis delivered his Keynote Address to begin the New Music and Research Day (Wednesday) events.



Michael Bookspan offered his expertise during his cymbals clinic.



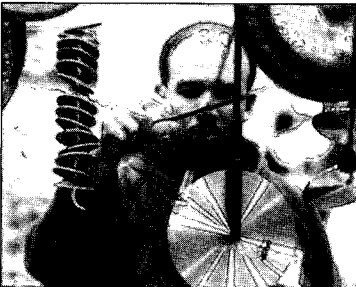
Randall Eyles was a featured soloist with the US Air Force Band.



Nighttime activities included jazz jam sessions and hand drumming jam sessions.



Anton Fig played great and offered important commentary during his clinic.



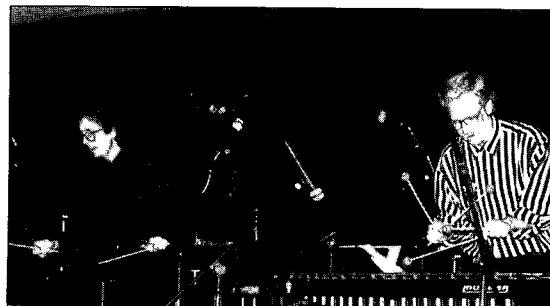
Exhibits were displayed by almost 90 companies and attended by the over 2,800 participants.



PASIC '90 Host, Dean Witten addressed the Hall of Fame Banquet attendees where William Kraft and Jo Jones were inducted into the PAS Hall of Fame.



Gregg Bissonnette keeps time while a PASIC attendee takes a mini lesson during a drumset master class session.



The Convention ended with a tremendous concert after the banquet featuring Dave Samuels, Gary Burton and the Berklee Percussion Ensemble.

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

Here is this issue's question:

How do you instruct or prepare orchestral percussion excerpts when your school or community does not have a performing orchestra?

OK, 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 the property of *Percussive Notes*. Readers may also write letters to the above address concerning other issues in *PN* articles. ■



Mark Ford

Forum Response

More Than One Way to "Pair-A-Diddle"

Dear Editor,

The article "The Famous Paradiddle" by John Wooten that appeared in the Summer edition of *Percussive Notes*, Vol. 28, No. 4 draws attention to an aspect of playing paradiddles that has been overlooked in the method-books, being a welcome article in that respect. However, in his narrative relating to the playing of accented paradiddles Mr. Wooten merely describes what actually happens when accents are made with the required power, whether we are aware of it or not. To say that the second note of a single paradiddle sets up the accent of the following paradiddle is as logical as saying that apples fall from trees when they are ripe. He goes on to say that there are three ways to play double and triple paradiddles. This is a somewhat pedantic statement; when in fact there are as many ways as we care to invent. I think he meant to say that he has found useful the three ways shown. I was surprised to see that he omitted the double paradiddle with accents on the first and fourth notes, as shown in Fig. 1. I have yet to see this in a method-book and yet I have found this a most useful rudiment. Once the sticking pattern has been mastered the mental conception of two groups of three instead of one group of six can be applied. This device has been used in some of the better-known marching pieces, e.g. *Swinging Down the Street*. In my experience this beating can be introduced to the beginner's schedule fairly early. The ability to play the application of this rudiment as shown in Fig. 2 at the indicated speed will enable young kit players to use a fairly elementary basic rudiment in building up solos,

Figure 1

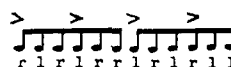
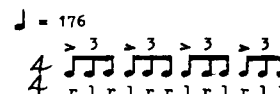


Figure 2



giving the impression of something much more complicated to the uninitiated observer when spread about the kit. This application can help to provide a fairly convincing answer to the novice's question "What use are the traditional rudiments to the jazz-kit player?"

John Giddings
 Percussion Tutor
 County of Avon Schools
 Principal Percussion, Philharmonia of Bristol
 Free-Lance Timpanist and Percussionist
 Bristol, England

PAS Got This One Right

Dear Editor,

Thanks for the opportunity to voice my opinion on the change from "contest" to "call for tapes" for future PASIC percussion ensemble performances. I totally support the change and applaud PAS for being responsive to the membership on this issue.

My ensemble was fortunate to be selected as a "winner" in the most recent "contest." When PAS adopted the contest format, I voiced my opposition to it at that time. I believed, and still do believe, that the "contest" mentality is counterproductive to the goals of higher music educa-

tion. With the change, however, the only way to secure a performance spot at a PASIC (and thereby make progress toward what I feel are important goals) was to enter the contests—so we did, on several occasions.

One of the problems with a contest for our genre is that there is so much diversity in what we do. The repertoire is slowly emerging, but even that which is written takes on extremely varied styles and manifestations. When you have to pick one “winner,” often apples are compared with oranges. What our profession really needs is to showcase and experience all the different styles and manifestations of what the percussion ensemble is becoming.

With rare exceptions, the academic percussion ensemble performances at PASICs have featured at least one new work especially commissioned for the occasion. This is terrific! We need more quality literature. We need to hear more groups play. We need to experience the broad and varied styles that make up our infant art.

From an educational standpoint, there perhaps is no greater stimulus to outstanding performance than performing for your peers. I know in the cases of our PASIC performances that the musical and technical growth surrounding these performances was great. More ensembles need to have these opportunities, without the stigma of “winning” or “losing.”

In conclusion, PAS got this one right. There is no question in my mind that the call for tapes format in which multiple groups are selected is a major improvement in the process of selecting academic ensembles for PASIC. I look forward to the performances in Los Angeles next year and encourage my colleagues to participate fully.

Sincerely,
Richard C. Gipson
Professor of Music
The University of Oklahoma

A Steel Satire

Dear Editor,

As one who teaches applied percussion at two colleges and has a large private practice (I see 60-70 students per week), I have long believed PAS should offer an exchange specifically aimed at issues of interest to those of us who do a lot of teaching. There are plenty of ideas which you could offer as questions relative to teaching issues/problems or simply ask the readership what they would like to discuss. I hope the Forum column succeeds. To offer support to your effort I am responding to your question of April 1990: “What role (if any) should steel drum instruction and performance play in a percussion major’s undergraduate education?”

I think that the addition of steel drums to the basic percussion required curriculum is an excellent idea. Undergraduates are always told to “hedge their bets,” to “have something to fall back on.” But what safety net does the average percussion performance major have? They learn pedagogy, excerpts and

prepare a couple recitals only to find few jobs and then wait their turn in some “gratis” community orchestra. What’s worse is the general public does not want to hear the marimba, xylophone and/or timpani performed well or otherwise.

Steel drums, however, are different. Even though most travelling bands (possible employment) who want a steel drum sound will opt for a keyboard player and his samples rather than an actual player, the steel drums do offer some potential benefits. Every city I have been to in recent years has had at least one steel drummer performing outside of some downtown office building. Well, it seems to me that college/music conservatory-trained percussionists could easily replace those (presumably) musical illiterates. After all, the educated musician would approach the instrument with respect, strike the notes with proper technique, and thus produce a superior sound. Set-up and break-down, furthermore, appears ingeniously simple: a couple of drums and stands which can probably be carried around easily even via public transportation. Lastly, the performer will not need a basket or unsightly can since he can use one of his pans to catch and hold the money he’ll receive from his appreciative listeners.

The only instrument that I can think might help the percussion performance major’s plight is drum set. Also, drum set would present many insurmountable problems: college curricula would have to be overhauled. Moreover, it takes years to become successful (not to mention musical) on set. Certainly steel drums are much more quickly learned.

Yeah, I guess we should add steel drums to the curriculum. The only thing is, now I’m going to have to learn how to play them: where do I sign up?

Satirically yours,
Marshall E. Maley, B.A., M.A.

Editors note: Further non-subtle comments on this or any percussion issue should be sent to *PN*’s Focus on Education Forum.

MENC Addresses Careers in Music Industry

Exploring Careers in Music is a new publication based on the American Music Conference (AMC) 1976 Publication, *Careers in Music*, and is designed to aid students who are interested in a music or music-related career. Published by MENC and AMC, this book provides an in-depth look at the music business, exploring all aspects of careers in the performing arts, education, music publishing, music products retailing and distributing, the recording industry, and allied fields such as music therapy, music libraries, and music communications. It includes information collected from industry leaders about what is involved and what to expect in each field and lists sources for additional information and suggested readings in the appendix. Edited by Paul Bjorneberg, director of AMC. 1990. 112 pages. Stock #1011. \$8.00/\$6.40 members.

For information to order, please contact MENC Publications Sales, 1902 Association Drive, Reston, VA 22091. Or call toll-free, 1-800-828-0229, Monday–Friday, 8:00 a.m.–4:00 p.m., Eastern Time. All orders must be prepaid by check, MasterCard, or Visa.

PASIC '91 ANAHEIM, Nov. 20-23

Dave Black, Host

THE DISNEYLAND HOTEL IN ANAHEIM, California will host the PASIC '91 Convention from November 20-23. It's shaping up to be one of the most exciting conventions ever!

International Drum Month PAS will be the sponsoring organization for International Drum Month. Jerome Hershman, of Herco Industries, made a presentation to the PAS Sustaining Member Advisory Council (SMAC) regarding International Drum Month. In his presentation, he recommended that SMAC support the concept. He also recommended that the percussion industry make product donations for International Drum Month give-away programs.

In turn, SMAC appointed Sandy Feldstein to make the presentation to the PAS Board of Directors. The board voted to accept the proposal and allow Jerry Hershman to begin making plans for the first annual International Drum Month. November 1991 will be that month, and PASIC '91 will be the highlight event.

PAS College Pedagogy Committee: The PAS College Pedagogy Committee had its first organizational meeting at PASIC '90 in Philadelphia, PA.

One of the short-term goals of the meeting was to present a topic session titled, "College Entrance Requirements for Percussion Majors" at the 1991 PAS International Convention in Anaheim, CA. There will be a panel of at least four presenters with a discussion to follow.

A second meeting is also planned for the convention in which a planning session will address long-term goals of the following topics: "A survey of How Percussion is Taught at the College or University Level," and "What Are the Expectations of Our Graduates at the Bachelor, Master and DMA Levels?"

These sessions should prove to be very interesting, enlightening and of a great interest to percussion students and instructors.

Air Transportation: Recommended airports in close proximity to Anaheim include:

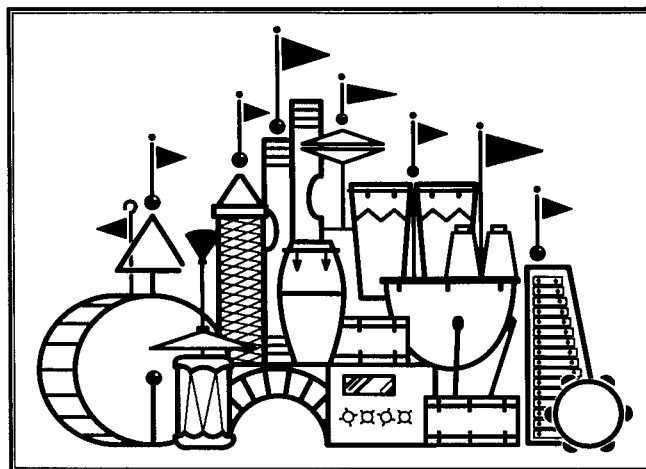
Los Angeles International Airport (35 miles, 40-50 minutes from Anaheim) Take the San Diego Freeway (405) south, to the Harbor Freeway (110) north, to the Artesia Freeway (91) east, to the Santa Ana Freeway (5) south, and get off at either the Harbor Blvd or Ball Road exits.

John Wayne/Orange County Airport (14 miles, 20 minutes from Anaheim). Take the Newport/Riverside Freeway (55) north, to the Santa Ana Freeway (5) north, and get off at the Katella Ave. exit.

Long Beach Airport (20 miles, 30 minutes from Anaheim) Take the San Diego Freeway (405) south, to the San Gabriel River Freeway (605) north, to the Artesia Freeway (91) east, and get off at the Harbor Blvd exit.

The following companies provide transportation from the major airports to properties in the Anaheim area daily: **Airport Cruiser** (Ph 714-761-4268), **Airport Coach** (Ph 714-491-3500), **Airport Van Service** (Ph 714-220-1122), **City Shuttle** (Ph 1-800-262-RIDE), **Prime Time Airport Shuttle** (Ph 213-558-1606 or 818-901-9901), **Super Shuttle** (Ph 714-973-1100).

Watch future editions of **Percussive Notes** for news regarding discount air fares for PASIC '91 attendees.



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Ground Transportation:

Nine companies offer bus or van shuttles to area tourist sites. Four companies offer sight-seeing tours to Knott's Berry Farm, Catalina Island's departure port, Universal Studios, Hollywood, Tijuana, and other well-known southern California attractions.

Be sure to watch future issues of **Percussive Notes** for more information as details are finalized for the 1991 Convention. For further information and/or suggestions, contact Dave Black, PASIC '91 Host, c/o Alfred Publishing Company, P O Box 10003, Van Nuys, CA 91410-0003.

The Harry Breuer Memorial Tribute Concert Don Larsen



"MEMORIAL TRIBUTE" TO THE GREAT xylophone virtuoso, Harry Breuer, who died on June 22, 1989, was held at St. Peter's Church in New York City on the evening of October 24, 1990. In attendance were members of Mr. Breuer's family including his widow, Marion, as well as many of New York's best-known percussionists, music business people and other "kindred souls."

Harry Breuer was born in 1901 and began his career as a xylophone soloist at the age of 19. His first performances were at New York's Academy of Music where he was billed as "the Boy Wonder." His long and illustrious career included performances on stage, radio, recordings, films, and television. He is also well known as the composer of a series of novelty xylophone solos in the 1920's and 30's, and is a member of the Percussive Arts Society Hall of Fame.

The Tribute was organized by Larry Spivack and Ian Finkel, artists who knew and were influenced by Mr. Breuer. Mr. Spivack hosted the evening's proceedings which were opened with live radio broadcast recordings of Breuer performing "On the Woodpile" and "Nola," recordings made from the "Brunswick Brevities" radio program in 1929.

Co-organizer Ian Finkel, who, like many other percussionists, met Breuer at Carroll's Music when Breuer worked there in his later years, spoke to the crowd about Breuer's elegant, gentle character and his "cleanliness of carriage." He was "not just a virtuoso" Mr. Finkel said—"he never bragged about his abilities." In a revealing anecdote, Mr. Finkel spoke of his own nascent days as a xylophonist and an incident when he, Finkel, impressed with his own performance in front of a large orchestra, challenged Breuer to play and was "elegantly put away." Breuer didn't even put down the pencil he was holding! Despite this example of his virtuosity, Breuer never boasted, and yet he was one of the "cleanest players that ever lived" according to Mr. Finkel.

Val Eddy, xylophonist, and Stan Free, pianist, both friends and colleagues of Breuer's, followed Mr. Finkel's recollections with a rousing performance of Breuer's *Mallets a la Zurke* and *4 Stick Joe*. Mr. Free, who performed on over 300 recording dates with Breuer, related a recording session story and was followed to the podium by Morris "Arnie" Lang. Mr. Lang's publishing company

published Breuer's *Five Ragtime Solos* as an 80th birthday present to the composer. Mr. Lang recalled the recording session for these solos where Breuer characteristically played the first four pieces perfectly on the first take...at the age of 80! A one note mistake in the last solo caused Breuer some alarm, but Mr. Lang remembers telling Breuer that nobody would be able to hear this minor error. In a post-concert interview with Mr. Lang, he mentioned that his company will be releasing Breuer's *Chopin in Ragtime* soon. Stay tuned for more information!

Letters from those unable to attend were read throughout the evening. Included were letters and phone messages from Mona and Milt Hinton, Dick Koff, Art Marotti, Jean Jacques Perrey (one of Breuer's writing partners), Milt Schlesinger, Ted Sommer, and Brad Spinnery. Breuer was described as an "all-around percussionist," "a devoted artist," "a master," and "a gentleman and a great musician."

Sam Herman, one of Breuer's oldest friends who described himself as "87 going on 88," spoke lovingly of the bygone era of the live stage performances, radio and recordings where one take was the only chance to get it right. Mr. Herman recalled a dual xylophone performance of the *Minute Waltz* on the "Lucky Strike Hit Parade" with Breuer

where they impishly played a half-step apart and "drove the conductor crazy."

The Musical highlight of the evening followed as Ian Finkel performed four xylophone solos, *1908 Rag*, *Powder Puff*, *Back Talk* and *Joplin on Wood*—the first three arranged by Mr. Finkel, the latter by Mr. Spivack. Mr. Finkel gave a characteristically virtuoso performance accompanied by an ensemble of Dave Carey (marimba), Stan Free (piano), Morris Lang and Chen Zimbalista (glockenspiel), Jim Saporito (drums), Larry Spivack (vibraphone), and Jack Wenger (bass). This performance was perhaps the most eloquent testimony of the evening as today's "keepers of the flame" demonstrated the timelessness of Harry Breuer's work and influence.

The ensemble was followed by the pastor of St. Peter's Church, John Gensel, who read a touching and appropriate poem which spoke of the guilt of sadness we feel when procrastination allows us to neglect dear friends who may be ill or in need of comfort and companionship.

...*Harry Breuer*
"made the world a
more beautiful
place."

Larry Spivack, who is by the way, co-author of the piano accompaniments for Breuer's *Ragtime Solos*, closed the evening's proceedings by saying that Harry Breuer "made the world a more beautiful place."

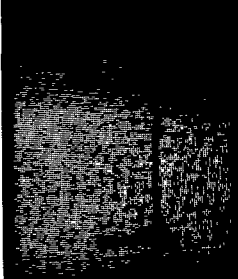
In a post-concert interview with Mr. Spivack, he spoke of Breuer's technique as not flashy, but just the same he "made it look easy." Breuer's technique was developed, according to Mr. Spivack, because "it was necessary in those days ...all playing was live." The emphasis was "on

being a great player, not relying on the studio to fix your mistakes - that's how he achieved his discipline."

Ian and Larry, and especially Harry, thanks for a memorable evening! ■

Don Larsen is a teacher of winds and percussion with extensive background at all levels in the Hicksville, NY Public Schools. He holds a BS in Music Ed from Hofstra University and an MS in Music Ed from Queens College

He has studied with Carroll Parvis and Ronald Gould. He is a past 2nd Vice President of the New York Chapter of PAS and has served as an NYSSMA percussion adjudicator for the past 13 years. He is an active member of Long Island's concert scene performing with symphony orchestras, concert bands, chamber and choral groups



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Flamenco Rhythms

Mark Holen

ON ANY EVENING IN MADRID OR IN OTHER locations in Spain such as Barcelona, Seville, or Malaga, it is possible to hear some excellent Flamenco music. As is the case in jazz, Latin or African music, there is a wide range of stylistic differences. In the last fifteen years, a new style of Spanish Flamenco has developed containing a blend of American Jazz-Fusion, Brazilian and Afro-Cuban traditions. However, the new music is still Flamenco and an awareness of the traditional performance practices is still essential.

In order to best understand how the music is held together a good place to begin is with the clave rhythm. Time keeping in the older traditional music was done by the Palmadores or handclappers. From the rhythms set down by the Palmadores, the guitarists and singers were able to keep time and also intensify the groove as the music was developing. As the evening progressed, the energy level increased, inspiring dancers to greater heights.

Two of the most popular traditional dance styles are the Bulería and the Soleá. The Soleá is one of the oldest Flamenco rhythms. It is possible that the faster Bulería originated from this rhythm. Both of these styles use a similar clave rhythm which can be broken down into a phrase consisting of 12 beats.

Example 1

A



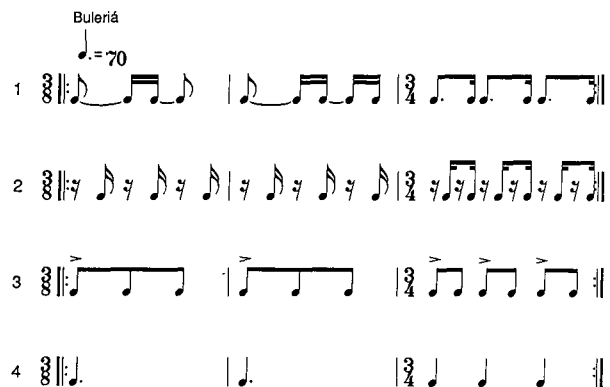
B



In an actual performance this clave rhythm would be spread out to 3 or 4 different people playing their parts simultaneously. Three of the players are keeping time while the fourth improvises on the rhythm. The most popular dance style utilizing this concept is the Bulería. There are pitch differences between the different parts. The improvised part has the highest pitch and sounds much like a high slap. The clave, and other slower moving parts, are played with the center of the palms creating

a lower pitch. When all of the parts are played together a rhythmic melody is produced in much the same way that several congas or cowbells are used in Afro-Cuban music. A typical Palmadores part can be notated as follows:

Example 2



An instrument that plays a very important part in the rhythmical structure of Flamenco is the Caja Madera or wood box. When struck the box produces a deep and resonant sound. A higher pitch can be played in much the same way as a conga slap. The player sits on top of the box improvising rhythmic patterns within the clave rhythm while accenting the lines being played by the guitarists.

The evolution of modern percussion and the drumset within the Flamenco style has led to performers using the Caja Madera with modern percussion setups including cowbells, cymbals, rattles, and exotic drums. The use of synthesizers and electronic sounds have also widened the spectrum of the music. Many of the parts played by the Palmadores and the Caja Madera can be executed by one drumset player. The following are examples of the Bulería, Sevillana and Rumba-Flamenco. The Rumba is a straight ahead, cut-time rhythm that has developed into an exciting dance style with the use of the drumset and the electric bass. The Sevillana, a dance style developed in Seville, is generally in 3/4 time, and is played with a large orchestra of trumpets, guitars, electric bass, and drumset. The cross-rhythms between the cymbals and the snare drum create rhythmic tension (see Example 3).

Through the ages musicians have influenced one another to develop new styles of music out of pre-existing material. Jazz and Latin music coming together in

New York in the 1940's is a good example of how two different cultures can influence one another to give rise to a new sound, thereby enriching both forms of music. Musicians in Spain have been doing something very similar for the last 15 years. Out of this creative activity they have provided new ideas for furthering rhythmic development.

Here is a list of some of the best performers of this style and some of their recordings:

Camarón de la Isla/Paco de Lucia

1. Calle Real...Phillips #314466
2. Como el Agua...Phillips #6301035

Manolo San Lucar

1. Candela...RCA:NL35413

Gerardo Benavent

1. Nuevos Medios
2. Dos de Copas Tomas San Miguel
3. Esta Noche (21 records)

Jorge Pardo

1. El Canto de los Guerreros

Pata Negra

1. Los Manegers

Other artists to look out for are: Lole y Manuel; Ketama, José Antonio Galicia, Los Romeros de la Puebla, and Los Marismeños.

For excellent examples of the modern Flamenco I recommend listening to Camerón de la Isla with Paco de Lucia; *Como el Agua* and *Calle Real* are two fine albums. Performing on these records are bassist Carlos Benavent and percussionist Rubén Dantas. Carlos Benavent has several albums of his own featuring a fusion of Flamenco and Brazilian music resulting in a very exciting and interesting rhythmic blend. Also, Jorge Pardo, saxophonist and flutist is another important figure in the development of a very distinct melodic style using both elements of Spanish music and modern jazz. Gerardo Nuñez is a Flamenco guitarist that has maintained the traditional styles while giving the music a modern profile. He can be heard on several recordings, particularly *Los Flamencos en Nueva York*. ■

Mark Holen, drummer/composer lived in Spain during 1989-90 playing jazz, blues and Afro-Cuban music. While he was there he met many of Spain's leading Flamenco and jazz musicians. Mr. Holen played with Jorge Pardo, Miguel Chastang, and Pedro Itieralde. His group Zambomba performed in Libson and Madrid on several occasions. In the United States, Mr. Holen has played with Chet Baker, Dave Liebman, Hubert Laws, Steve Gadd, and Arthur Blythe.

Example 3

A

Bulería ♩ = 70

B

Sevillanas ♩ = 60 ♩ = 150

C

Rhumba ♩ = 160

FOCUS ON PERFORMANCE

Symphonic Percussion

Triangle—The Good Sound

Stuart Marrs

WHAT IS THE “GOOD SOUND?” WHEN lecturing on the highly underrated idiophone known as the triangle, I start with a survey of opinions regarding preferences of sound production on the instrument. First I produce a sound that is very pure in nature (figure 1)—few tones sounding at the same time. Then I play a sound that is thick and rich with many dissonant tones (figure 2). Invariably, most listeners in the audience prefer the pure sound. This is understandable. In an isolated environment, why would someone prefer dissonance to consonance? The audience always reacts with bewilderment when I recall that it is the second one, the one that is flush with harmonics, that is the accepted norm among professional players. It is preferred in part because the instrument is usually used in an ensemble context. As part of an ensemble, the humble triangle becomes integrally involved in an aspect of acoustics known as “summation of amplitudes.” This means that the volume of the notes that are in phase (in tune) with other sounding frequencies add their volume on top of the others while the volume of the notes that are “out of tune” remains soft. If a triangle sound has a few pitches, it has less chance of being “in tune” with the prevailing harmonic structure. A triangle sound more abundant in pitches will always cut through and sound as if it is in tune with the prevailing harmony! A triangle played with the “good sound” accompanying a series of harmonic changes sounds as if it is changing pitches with the chords.

How to produce “good sound”

For this issue, we are discussing two modes of vibration. The first, the one that produces the purer tone can

be thought of as existing in a two dimensional plane. The legs of the triangle that form the open end vibrate back and forth, while the opposite side bows in the middle with two closed corners being nodal points of no vibration (figure 3). One creates this mode of vibration by striking the triangle at 90 degrees to its plane, on any of its sides. The second sound breaks out of the two dimensional mold into the third dimension. Here the open legs and closed side not only vibrate back and forth as in the first mode but also vibrate laterally, side to side (figure 4). Scientifically, this is called “torque” or twisting. To make the triangle enter this twisting mode, we simply strike it at a 45 degree angle (or less) to its plane. This causes the instrument to torque and produce the lush desirable sound.

Now that you know how to produce the different sounds try a little experiment. Have a friend play a series of chord progressions on the piano while you play the triangle (the good sound) in the same rhythm.

Listen to the triangle seemingly change its pitches to match the chords! The technique of striking the triangle at an acute angle to its plane extends to roll technique. Instead of rolling with the beater perpendicular to the corner of the triangle, try moving the wrist down and away from the corner while you are rolling (figure 5).



Stuart Marrs

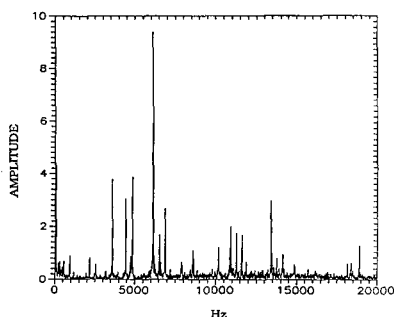


Figure 1. Graph shows fewer numbers of tones when triangle is struck at 90° to its plane when compared with fig. 2. Note the predominant spike at 6000 Hz.

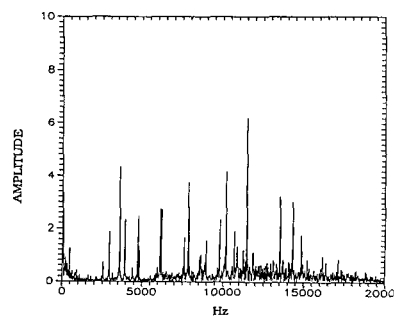


Figure 2. Graph shows increased number of tones when triangle is struck at 45° to its plane. Note that the amplitudes are more homogeneous

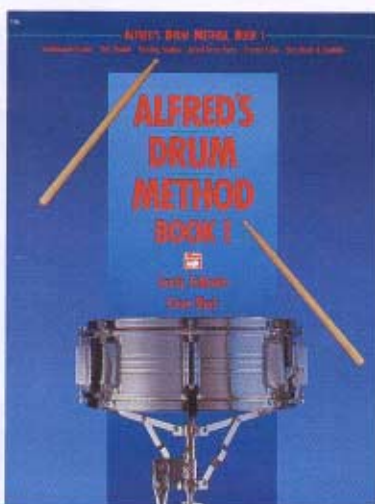
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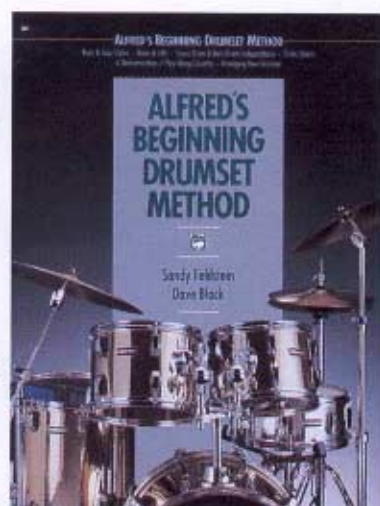
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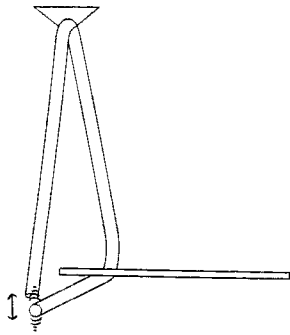


Figure 3 Struck at 90° to its plane, the triangle vibrates in a bi-directional mode, producing fewer partials.

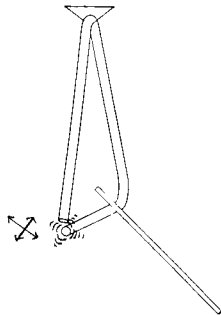


Figure 4 Struck at 45° to its plane the triangle vibrates in a poly-directional mode producing multiple partials

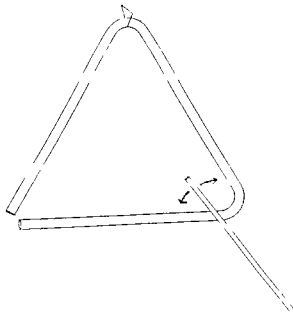


Figure 5 Move the wrist down and to the right from the normal rolling position to achieve the same multiple partials on the roll

Listen to the dramatic increase in fullness of sound. The beater is striking the triangle at an acute angle to its plane.

There are, of course, many other factors that influence aspects of triangle sound: beaters, holders, the material of the triangle itself. Of these factors, the holder has the greatest affect on the final sound. Here again, we are dealing with two issues: (1) the nature of contact between the triangle and the suspending material and (2) the transfer of vibrations through the suspending material. If the suspending loop is too thick, it will cover more than the nodal point in the top corner of the triangle and muffle vibrations that should be sounding. This will cause a muffled sound and more rapid period of decay. I recommend as thin a line as will securely support the weight of the instrument. If the holes in the bottom of the holder are too close together and the loop too long, then the loop will wrap around the top corner and also muffle vibrations. The answer to this problem is to separate the holes as much as possible and use a short loop so that the triangle line is touching just the bottom of the top corner, not the sides (figure 6). An added bonus to the wide holes of the holder is that the instrument cannot rotate while it is being played as will happen when the holes are too close together.

Whenever possible the triangle holder should be hand held. This is because energy (sound) is lost when the instrument is hung or clipped to a music stand. Again, a little experiment will show what I am describing. In a quiet environment, clip or hang your triangle to a stand and play it with a heavy beater. Touch the stand and feel the vibrations that should be emanating from the instrument passing through the stand. Now play it hand held. Can you hear the difference? The reason the energy doesn't dissipate through the hand as it did through the stand is that the fleshy fingers are poor conductors and allow most of the energy to be released in the form of audible sound waves caused by the vibrating triangle.

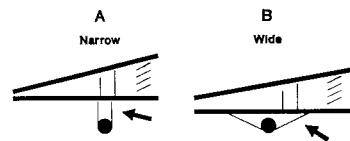


Figure 6 Illustration shows cross section of apex of triangle with loop in A) narrow positioned holes and B) wide positioned holes

Careful experimentation and critical listening with different triangles and beaters will steer you in the direction of choices that will help in your search for the "good sound." ■

Stuart Marrs received his doctorate from the prestigious Indiana University School of Music. As a soloist, conductor, and teacher, Dr. Marrs' professional experience spans 20 years and three continents. His orchestral positions as principle timpanist and/or percussionist include the orchestras of Louisville, Bolivia, and Costa Rica. His free-lance experiences include such diverse areas as TV, Ice Capades, symphonic orchestra and experimental groups. Dr. Marrs was director of the San José Chamber Players in Costa Rica, whose mission was to promote the diffusion of contemporary chamber music. Dr. Marrs is founder and president of the Maine chapter of the Percussive Arts Society, a driving force behind the development of percussion in the state of Maine. He has taught at the National University of Costa Rica, Indiana University, and is currently the percussion instructor at the University of Maine. Dr. Marrs has toured the U.S., Europe, and Latin America as a soloist, conductor, clinician, and teacher.

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FOCUS ON PERFORMANCE

Four-Mallet Traditional Rolling

Michael Burritt

E**DITOR'S NOTE:** *THIS ISSUE OF PERCUSSIVE Notes marks the beginning of my appointment as editor of "Marimba Clinic." I want to take this opportunity to thank my predecessor Mr. Gordon Stout for his outstanding contribution to the coordination of this column. I am both very proud and excited to be a part of such an outstanding publication. The marimba is an extraordinary instrument that has seen tremendous growth in both technical advancements and new repertoire in the past two decades. During my tenure as editor I would like to address pedagogical and performance topics in addition to putting a special emphasis on new literature. I encourage PAS readers to submit articles or topic suggestions to me at: Michael Burritt, School of Music, Kent State University, Kent, Ohio USA 44242.*

As marimbists we are apt to concentrate solely on the many kinds of techniques found in today's solo literature. We now have music that requires us to roll independently in each hand and use an enormous variety of four mallet sticking combinations. However, even with all of today's new and involved techniques one of the most difficult aspects of marimba performance is still four-part traditional rolling (or hand-to-hand rolling).

In this article I would like to suggest a musical and technical approach for learning four mallet traditional roll movements. This approach can be used in learning works such as the second movement of the Creston Concerto or simply a four-part Bach Chorale.

The first step in preparing any new piece is to attempt a first read through. In the case of a rolled work or movement this is certainly a worthwhile endeavor. A read through can give the performer an idea of the various problems the work may present technically and musically as well as an understanding of its style and form.

Once you have read the piece through enough times to accomplish these goals, it is time to begin the learning process. With most pieces the best approach is to slow down the tempo and learn it "note perfect". Vida Chenoweth always preached the philosophy of slow practice in comparison with programing a computer. Computers are only as correct as we program them to be. The human brain, of course, works in the same way. In order for it to learn the correct notes, dynamics and kinesthetic motions we must practice consistently and methodically. If we are inconsistent in our practice, we will be inconsistent in our performance.

When learning a four-part work, slow practice is only a part of the initial learning stage. One of the common problems encountered in this type of marimba playing is making clean shifts from chord to chord. In order to practice this we must first take out the traditional hand-to-hand roll. An excellent method for learning the individual shifts is through the use of a double stop technique or what is sometimes called a Guatemalan roll. Instead of alternating the voices from right hand to left hand, they are played simultaneously as in a double stop. This allows the marimbist to focus on shifting from chord to chord without the concern of right or left hand leads. It is also important to use a consistent rhythm throughout the movement or work. This will reinforce steady tempo and the proper relationships between longer and shorter note values.



Michael Burritt

The following examples are from the Bach chorale *Lobt Gott, Ihr Christen Alizugleich*. This illustrates the double stop technique using sixteenth note triplets as the rhythmic base. The first example is of the chorale in its original form. The second is an example of how it might be written if you were to notate the double stop technique using the sixteenth note triplets.

Example 1



Example 2

Example 2 is a musical score in treble and bass clefs, 4/4 time. It features a four-part texture. The top staff (treble clef) has a melodic line with sixteenth note triplets, each marked with a '6' above it. The bottom staff (bass clef) has a bass line with double stops and sixteenth note triplets. The key signature has one sharp (F#).

The diagram shows two equations. The first shows a sixteenth note with a '6' above it followed by an equals sign and a quarter note with a '6' above it. The second shows a sixteenth note with a '3' above it followed by an equals sign and a quarter note with a '3' above it.

I chose to use sixteenth note triplets in this example because it seemed to fit in the tempo (quarter note = 60). Choice of rhythm for this kind of practice technique will depend greatly on the tempo of the work or passage. Usually more than two double stops for each moving note works the best. The first and third notes are the most important in that they frame each shift. The third note of every shift brings you to the first note of the next shift or chord. Think of it as launching from shift to shift or chord to chord. In example #3 I took the same measures from the above examples but only used the first and third notes from the triplet to reinforce the relationship from shift to shift. This is basically just another way of practicing the necessary kinesthetic motions to perform the passage.

Example 3

Example 3 is a musical score in treble and bass clefs, 4/4 time. It features a four-part texture with double stops. The top staff (treble clef) has a melodic line with double stops. The bottom staff (bass clef) has a bass line with double stops. The key signature has one sharp (F#).

Another excellent way of using the double stop technique is to emphasize the important voices within the passage. It is not only important to make clean shifts, but also to bring out the moving or melodic lines within four parts. Once we are comfortable with the movement from chord to chord we can then focus on bringing out the mallet or mallets that carry the predominant lines. This is

sometimes a good point at which to make mallet selections.

The next step is to reinstate the hand to hand roll. In most cases this is where the trouble begins. Now comes the time to decide things like what hand to lead with, how fast to roll and how to begin the roll. Probably the most constructive approach is to begin with roll speed. Many variables go into choosing the appropriate roll speed. The three most common are the tempo of the pieces, register and dynamic level.

Let us first direct our attention to tempo. Because chorales are usually slow we often forget that they need a sense of pulse just like any other piece. It is easy when rolling to forget a sense of tempo and take liberties where it may be convenient idiomatically but incorrect musically. At this point it is sometimes helpful to subdivide the roll in one rhythmic base throughout the piece. Just as in practicing the double stops, this will help reinforce correct tempo and rhythm. It often works well to take the rhythm used in practicing the double stops and put it into right or left hand (let us use the left hand in this example). If we use the subdivision from example 2, the left hand would be playing sixteenth note triplets, The right hand should then fill in the thirty-second notes between each left hand note. Together they form thirty-second note triplets. Are you thoroughly confused now? Example 4 illustrates this using the first two beats of the previous examples.

Example 4

Example 4 is a musical score in treble and bass clefs, 4/4 time. It features a four-part texture with subdivided rolls. The top staff (treble clef) has a melodic line with subdivided rolls, each marked with a '6' above it. The bottom staff (bass clef) has a bass line with subdivided rolls, each marked with a '6' above it. The key signature has one sharp (F#).

This does not mean that I advocate using a subdivided roll in performance. However, I do believe this technique is very helpful in getting a good feel for the correct metric and rhythmic pacing of the work.

Once you are comfortable with the subdivided roll it is time to vary the speed where the music dictates. This is when register and dynamics come into play. Without going into great detail there are many correct ways of making these decisions. The most common is to treat rolling on marimba the same as timpani. Roll slower in the lower register in order to take advantage of the bars' longer duration and faster in the upper register to compensate for the shorter duration (there are, of course, exceptions to these rules).

In terms of dynamics one can compare roll speed with intensity. Rolling faster obviously creates greater tensions and in turn lends itself to the louder dynamic levels. Therefore, for softer dynamics a slower roll is

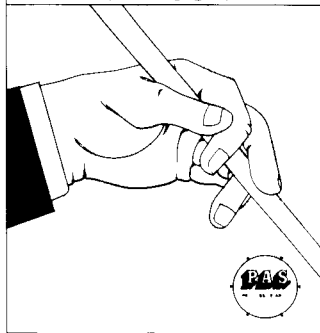
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more appropriate. Personally, I tend to like a slower roll more often than not.

The other half of the rolling decision talked about earlier was in two parts. What hand do we lead with and how do we begin the roll? There are three possible ways to start the traditional hand-to-hand roll. You can lead with your right hand, your left hand or with both hands simultaneously creating a double stop effect. The advantage in using this kind of effect is that all four voices will sound together instead of staggered hand to hand. This kind of technique is especially effective when an accent is written. However, this can be over-used in that an accentuated entrance is almost assured. The other choice is to begin the roll by playing the first three strokes faster than the rest of the passage. This creates a synthesizing effect and the illusion of the voices starting simultaneously without the accentuation of the double stop. Both methods are effective and help draw listeners attention away from the pulse of the roll.

After deciding how to begin the roll, we must choose a hand to lead through the passages. The more traditional approach would be to lead with the hand that goes in the direction of the line. In other words, if the line ascends, lead with the right hand, if it descends, lead left. This logical system works well and usually keeps the marimbist from using a symmetrical pulse in the roll.

Another excellent method to consider is to always lead left. This may seem awkward at first but can really help to create a more homogeneous sound throughout the work. This occurs because the lower register of the marimba projects a split second slower than the upper register. Therefore, when leading with the left hand it creates the illusion that all four notes move simultaneously because of the short delay in the lower register. This also helps in disguising the rhythm or pulse of the roll and smooths out the overall texture.

There are many challenges in performing works or movements that require four mallet traditional rolling. My hope is that these suggestions will give you some new ideas, as well as inspire you to create exercises of your own. However, the most important thing to remember is that the marimba is only a vehicle and not the means for making music. All of this technical talk means nothing if it doesn't lead to good music making. ■

Michael Burritt is Assistant Professor of Music and Coordinator of Percussion at Kent State University. He received his Bachelor and Master of Music degrees as well as the prestigious Performer's Certificate from the Eastman School of Music in Rochester, New York. His teachers include John Beck, Gordon Stout, Paul Yancich, and Herbert Flower. He performs solo recitals and gives clinics frequently at universities throughout the USA and is an artist/clinician for the Selmer/Musser Company and the Ludwig Music Publishing Co. Burritt has also been active as a composer for percussion with many of his works published by Ludwig Music Publishing Co.

FOCUS ON DRUMSET/STUDIO PERCUSSION

The World Percussion Network: The Next Step

Norman Weinberg

THE AUGUST 1990 ISSUE OF *PERCUSSIVE Notes*, presented an article entitled "The World Percussion Network." The WPN is an electronic bulletin board where drummers the world over can meet to share ideas and information covering any aspect of percussion. During the 1990 PASIC in Philadelphia last November, many members asked why *Percussive Notes* didn't publish the phone number for accessing the Network. Well, the phone number wasn't included in the article because the Network doesn't exist...but it may soon.

During the convention, it was obvious that interest in the Network was extremely high. People from Maine to California visited about the Network, offered their ideas, and volunteered to help make the Network a reality. Members of the PAS Executive Committee, the Education Committee, and the Board of Directors expressed their interest and support for creating the Network.

Now that the World Percussion Network has been conceived, the next step is to nurture the Network into an entity that can grow, flourish, and serve the needs of the Percussive Arts Society membership. Several people have been sharing ideas about the network, and below are just a few of the basic concepts that have surfaced so far.

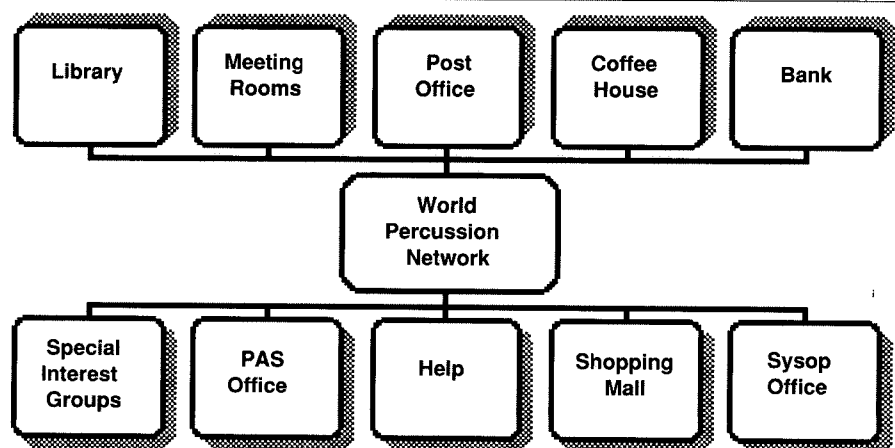
1. Use of the Network should be free to all members of PAS. However, certain files (such as copyrighted materials) would carry an additional cost if they are downloaded to a member's personal computer.
2. The Network should have multiple phone lines so that on-line conferences with several members can take place.

3. The Network's services and information should be available to all members, even if they don't own a personal computer and modem. A member could send a request for information to the Network office and the office would then send the member a paper copy of the file.
4. The costs of setting up and operating the Network should be the responsibility of PAS.
5. The Network could be physically located in the new PAS headquarters or at a major university where graduate assistantships could be offered to maintain the Network.
6. The interface to the Network should be easy to understand and easy to use. Graphic "front-ends" similar to HyperCard could be offered for many different types of computers.

In the world of computer networking and bulletin boards, there are two main configuration styles: linear BBS (an acronym for Bulletin Board System) and room BBS. Using a modified room BBS, one could envision the World Percussion Network as a city of information. In the "real world" you move from place to place depending on what task you wish to accomplish. When you do research, you go to the library. When you mail a letter, you take it to the post office.

One possible framework for the World Percussion Network is a series of "buildings." Each building could contain several "floors," and each floor could contain "rooms." Each room would house information that was of a similar nature. Figure #1 might be seen as a town map. Let's tour the World Percussion Network city and see what's there.

Figure 1



Help—If this is your first time on the Network, you'll want to stop by the Help building. The Help building is where you take care of sign-up procedures such as entering your name, selecting a password, setting display options for your computer, etc. This building would contain an on-line diagram of the Network and an index of available files that could be downloaded for home reference. It would include helpful information about using the Network, such as special commands, power-user tips, and hints for downloading and uploading files. This building also would house all the necessary rules and regulations concerning the legal aspects of the Network.

Post Office—After visiting the Help building, the next stop would be the post office. There are two different floors inside the Post Office (See Figure #2). The first floor houses the General Post Office where public announcements would be posted. Information available here would be open for all members of the Network to read. Rooms for concert information, classified ads from the PAS membership, job vacancies posted by various organizations, new product announcements posted by manufacturers, and even miscellaneous announcements posted by members concerning any topic, could be included on this floor. We'll stop off here to post your upcoming concert and let the membership know that you've got an old Radio King snare for sale.

The second floor is the Private Post Office. Each member of the Network would be assigned a private mailbox. Anyone could leave a message in any mailbox, but only the owner of the mailbox could read those messages by entering a special password. While we're here, read and answer your current messages and leave a note for an old drumming buddy in Australia.

Special Interest Groups—Next stop the SIG building. This is a communication center for people who want to discuss specialized topics. Each floor would contain a general topic area such as World Percussion, Electronic

Percussion, Symphonic Percussion, Education, etc. Hundreds of individual topics come to mind: Percussion Acoustics, Home Recording, Tabla Playing, New Ensemble Music, Homemade Instruments, Mallet Construction, CD Swapfest, Stravinsky's Percussion, My Favorite Recording, MIDI, Drum Machines, Software, Drum Tuning, Performance Anxiety, Censorship in Music, Great Books, and the list could go on forever. A member simply enters the SIG building, selects a topic "floor," then enters a group. You could read messages left by other members or leave your own message concerning that topic. Members could even create their own SIG by simply starting a new topic.

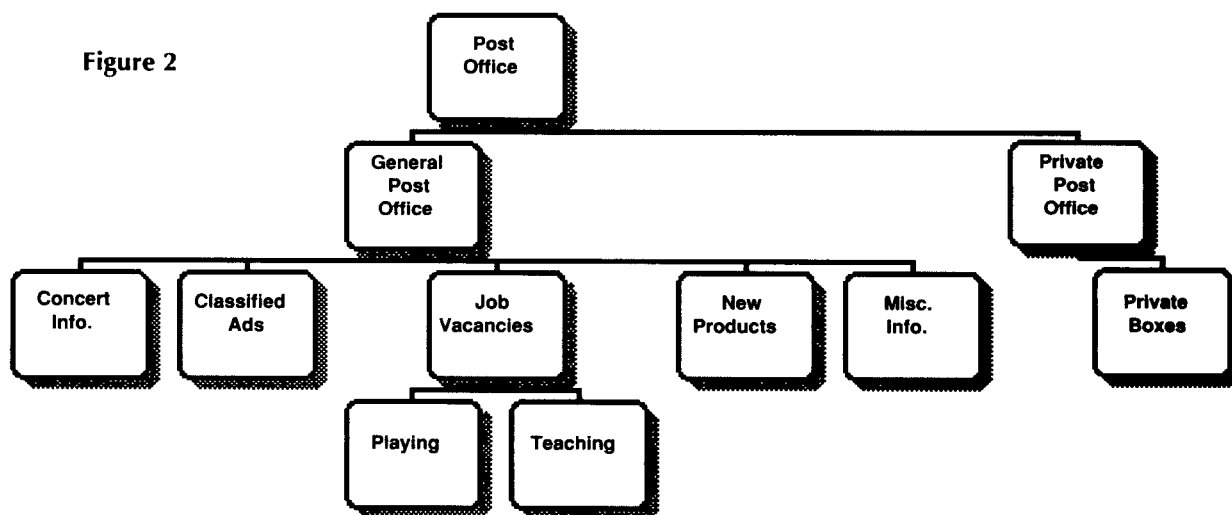
Shopping Mall—Upon entering the Shopping Mall, we're given a list of "shops" that are currently open for business. Each shop would offer on-line catalogues and on-screen "order desks" for instruments, accessories, and music. Find what you're looking for, place an order, charge it to your credit card, and wait for its arrival at your front door.

Bank—The Bank is where you settle any financial obligations to PAS. While you're here, you can pay your yearly dues and registration fees for this year's PASIC convention.

Meeting Rooms—Meeting Rooms would offer semi-private meeting areas for those members interested in hosting an on-line conference. An on-line conference could be free, or the conference host could charge a small admission fee. The editors of *Percussive Notes* could meet to discuss future articles and issues. The percussion section of a major symphony could hold a symposium on orchestral repertoire, or a manufacturer might hold a round-table discussion concerning future product development.

Coffee House—Get together with a group of friends to talk about anything and everything in the Coffee House. When you enter, you let everyone know that you've arrived, and become part of the current conversation.

Figure 2



Sysop Office—The sysop (system operator) is the person who runs the World Percussion Network. Members could talk to the sysop while in this building, lodge compliments or complaints, or make suggestions. On this visit, we're going to stop by just to say hello, and tell the sysop how much we appreciate his/her efforts.

Library—Just like the library in your city, The World Percussion Network's Library would serve as a storehouse of information about any topic concerning percussion. Unlike the Post Office and the SIG building, information kept in the library would not be "interactive." Instead, members with information to share would upload data to the library. Members wanting information would download data from the library.

All files in the Library could be included in an extensive, cross-referenced on-line card catalogue. The card catalogue would include information about the file's name, location, size, and data format. In the library you would find every article ever published in *Percussive Notes* (including any accompanying graphics). Simply search the topic, find the article, and read it on your computer's screen or download the file to read later.

At times, articles are not published in *Percussive Notes* due to excess length, or highly esoteric content. Articles not selected for *Percussive Notes* could still be offered in the Library. Papers presented during the Research Forums of PASIC conventions may find larger audiences in the Library. Students and teachers could upload their term papers, dissertations, research results, class syllabi for methods courses, or informational handouts for the benefit of everyone. Do you have a great listing of contemporary marimba literature? Upload the list to the Library and share it with your colleague! Doing a term paper on the differences between matched

and traditional grip? Simply search the card catalogue for the proper topic, and...Bingo!

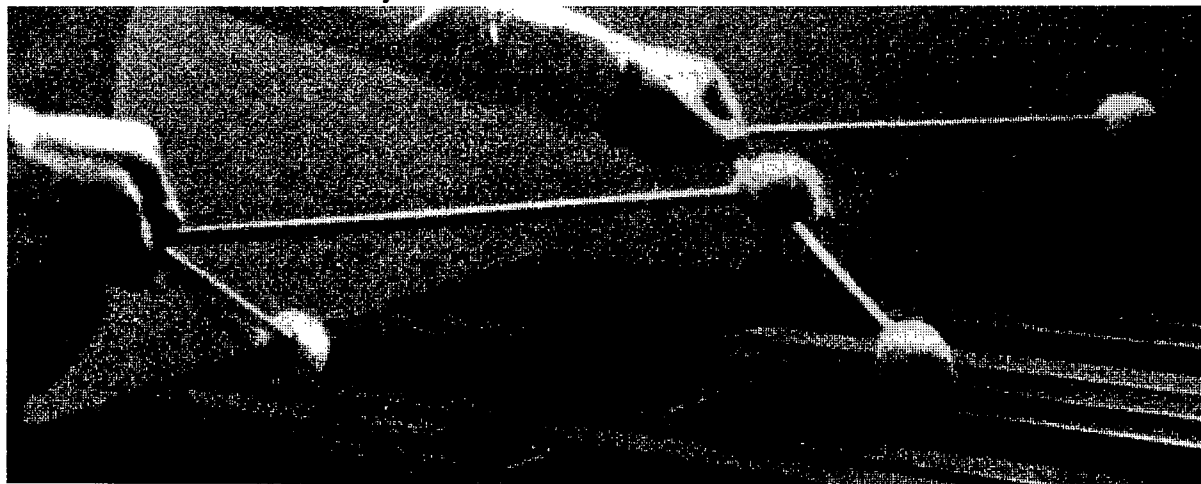
Composers could consider publishing their music in a "shareware" format. The composer would scan the score and upload it to the Network. The performer would then download the score and print it as a graphic file. It also would be possible to upload the score as a Standard MIDI File. After downloading, the performer could read the MIDI information with a computer notation program and print it out. If the performer is interested in keeping the score, he sends a payment to the composer. If not, then the score should be thrown away. It works (with some success) with software, why not with music?

The Library would hold sample files of digitized percussion sounds, and Standard MIDI Files of accompaniments, etudes, and other performance-based information. Looking for a computerized version of the flute part to Ingolf Dahl's *Duettino Concertante*? Search the Library!

So, what do you think? PAS is currently considering starting a committee whose responsibility would be to make the World Percussion Network a reality. The next step is gathering ideas from all interested members of PAS. The Network is now growing in the womb, and your ideas are essential to its future development.

If you would like to volunteer your time, talents, and energies, or if you have any input: ideas for materials that could be offered on-line, suggestions for new building, ideas concerning software or hardware requirements, legal matters, etc., please let us hear from you now. Help us take the next step. Any comments can be sent to Norm Weinberg, 4617 Sheffield, Corpus Christi, TX, 78411. ■

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FOCUS ON DRUMSET/STUDIO PERCUSSION

A Study in Expanded, Five- and Six-Mallet Solo Vibraharp Techniques-Part 2 Wesley Bulla

IN PART I OF THIS DISCUSSION WE covered the three mallet grip, some technical observations and the possible musical applications of expanded mallet techniques. In this discussion, we will use examples of practical, musical applications of the previously discussed techniques.

My arrangement of *La Fille Aux Cheveux de Lin* requires five mallets, three in the left hand and two in the right. *Danseuses de Delphes* and *Minstrels* require two in the left and three in the right. Also, for the purposes of this article, as an introduction to these techniques, the following discussions will focus on three mallets in one hand via the five mallet arrangements.

The arrangements used in this discussion and the techniques involved were developed by allowing music to dictate the performance requirements. Due to the compositional style of each arrangement, they each call for distinctive approaches to subtly different musical and technical challenges, for the most part, one at a time as the musical situation demanded.

Musical Challenges

This study began with three mallets in the left hand and two in the right. *La Fille Aux Cheveux de Lin* is composed in the traditional style of melody with accompaniment. The right hand serves the melody and the left hand, except where help with the melodic chores are required, is supporting the right.

The first time in *La Fille Aux Cheveux de Lin* that five notes are necessary is in the repeat of the opening theme beginning in measure 8. It is harmonized with dominant 7th chords until the cadence at the end of the phrase which is harmonized with minor 7th chords leading to the tonic in measure 10. In order to maintain the original texture it is necessary to have an open interval on top harmonized with the unstable, closed voicing.

In the arrangement for vibraharp, in order to stay as close to the "feel" of the original as possible, the chord is voiced on the 3rd with a 5th on top. This maintains the open, yet unstable sound of the original. Technical performance of Example 1 is fairly simple. The melody is split

between the mallets in the right hand and the left hand supports with the chordal accompaniment.

Later in the piece there is a variation of the main theme (see Example 2). Only this time the harmonization is a Π minor 7/9 moving to V7/9. The melody descends on a pentatonic scale and carries the melodic 9th stacked on top of each chord voicing. Mallet 1 carries the melody while mallet 2 and the left hand support with the accompaniment. In the second measure of this figure we have an example of the split sticking technique discussed earlier. The mallets shift positional voicing. The right hand then plays the 3rd inside the chord and the 9th on top. The left hand plays the root-5th-7th of the chord. In this case, for ease of hand placement it helps to use the outside edge of the bars for part of the left hand voicing. This also will enhance the melodic clarity by allowing the melody note to be struck in the center of the bar insuring that it will remain audible and tonally above the accompaniment.

In *Minstrels*, Debussy's approach is the compositional opposite of *La Fille Cheveux de Lin*. Throughout much of the piece he has given the melodic chores to the left hand. In the opening theme, the right hand serves to embellish the melodic figures played by the left. In Example 3 notice the theme is a single line melody with only a three note "grace" embellishment to dress it up. In order to perform this piece it is necessary to reverse the grip from the previous 3-left/2-right and utilize a 2-left/3-right technique.

In the opening theme of *Minstrels*, as well as later in the piece, the right and left hand functions can be split completely. Mallet 5 is able to stay in position and play the "bass" notes while mallet 4 moves up the scale and carries the melody. The right hand is then free and can easily play the grace note slur in much the same way a pianist would with three fingers. In the second measure, I found that using mallet 3 to play the D under the F \sharp allowed mallets 4 and 5 to remain spread and easily returned to the G bass note on the down beat of measure 3. In this way, there is little movement within the left hand while the musical figure is spanning a major 7th.

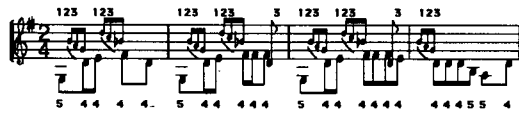
Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



All examples © Sadhana Music Pub., Nashville, TN. Used by permission.

Beginning in measure 13, the figure can be divided among the mallets. This will minimize hand movement while the music covers two octaves. In Example 4, once again mallet 5 is assigned the bass note on beat 1, the two inside mallets, 4 and 3 will then be in position to play the G/A on the “and” of 1. This will allow mallets 2 and 1 to be in position to play the melodic figure on the top. Meanwhile, all mallets remain in their relative positions and are ready to strike the up coming chordal punctuation on the “and” of beat 2. Mallet 5 then moves again to the bass note on beat 1 of the next measure and mallets 2 and 1 take over the melodic figure. Once again, all mallets are in position for the extended chordal figure beginning on the “and” of beat 2 in the next measure.

The real beauty of expanded mallet techniques for vibraharp are shown in measures 24-27 of *La Fille Cheveux de Lin*, (Example 5). The passage begins with close-voiced chords and expands to lush open voicings, then contracts, pauses and expands again. The phrase then resolves with a II minor 7/9 to V7 cadence. Maintaining the full texture throughout the complete section helps capture the original quality of the piano score. In *Danseuses de Delphes*, in the repeat and embellishment of the opening theme, (Example 6), as well as throughout much of the piece, the ability to double notes on triads allows the vibraharp to emulate the original piano voicings thus maintaining the rich texture intended by Debussy.

Also, at the end of the piece, the final statement of the theme is repeated in a condensed, chromatic harmonization using augmented chords and echoed with a widely spread, dominant/augmented voicing. Doubling the root and 3rd during the theme adds to the richness of the harmonization. But most of all, the ability to play low F with an F octave above and then voice a third, augmented fifth and another F on the top end of the instrument, is a wonderfully open, rich texture.

One of the best examples of expanded mallet techniques

in this style of music is shown in Example 7, measures 65 and 66 of *Minstrels*. Debussy uses a II7/9 to a V7 cadence resolving to a I9 with the 9th resolved in the melody inside the voicing. The A7/9th voicing has a 9th and 3rd in close position inside the chord and a 7th/9th melodic figure resolving to a 3rd/5th figure on top. These chords have to be in root position to achieve their full effect. The ability to play A on the bottom and then move up to a D in root position while maintaining the tension inside the voicing and the descending melodic figure on the top, allows the descending to maintain the lush chordal voices and contrary motion originally set up by Debussy.

Final Notes

Using five mallets as our reference, I have touched on only a few of the musical and technical challenges of this exciting approach to vibraharp performance. Using expanded mallet techniques challenges a new way of thinking and consequently, playing the instrument. In the same way four mallets moved performance styles closer to a pianistic approach, five and six seems to take it one step further and open even more possibilities.

The instrument lends itself wonderfully to the full, rich textures of expanded mallet techniques. Once mastered, the grip and these techniques meet all of the accepted criteria for a viable, musical approach to solo, mallet performance. ■

FOCUS ON DRUMSET/STUDIO PERCUSSION

Introduction to Art Blakey Transcription Bob Breithaupt

RIVALING ONLY MILES DAVIS IN HIS importance as a leader, Art Blakey's roster of sidemen as a part of his Jazz Messengers reads like a who's who of jazz over the last 40 years. Horace Silver, Kenny Dorham, Freddie Hubbard, Wayne Shorter along with more recent participants Branford and Wynton Marsalis provide a perspective to understanding how important this gifted man was in defining the history of jazz drumming. Even though Blakey was active with bands such as Billy Eckstine's in the

1940's and was six years older than his colleague Max Roach, Blakey's major contributions began as he formed the Jazz Messengers with Silver, Dorham and others in 1955; his aggressive style and polyrhythmic approach toward "comping" literally defined the "hard bop" style of the mid to late 1950's and provided inspiration to aspiring drummers as well as all other instrumentalists. The recent loss of Art Blakey reminds all of us how fragile life is and how important it is to capture as much of great artists' work through recordings and transcriptions. ■

THEME

Album *Art Blakey and The Jazz Messengers* Drums Art Blakey Transcription: Don Meoli

♩ = 130

1

4

7

10

13

16

Musical staff 23: A single staff of music containing five groups of eighth-note triplets. Each group is marked with a '3' above it. The notes are beamed together.

23

Musical staff 26: A single staff of music containing six groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

26

Musical staff 29: A single staff of music containing six groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

29

Musical staff 32: A single staff of music containing ten groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

32

Musical staff 35: A single staff of music containing ten groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

35

Musical staff 38: A single staff of music containing ten groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

38

Musical staff 41: A single staff of music containing six groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

41

Musical staff 44: A single staff of music containing six groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

44

Musical staff 47: A single staff of music containing six groups of eighth-note triplets, each marked with a '3' above it. The first and last groups are separated by a quarter rest.

47

Musical staff 48: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

50

Musical staff 50: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

53

Musical staff 53: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

56

Musical staff 56: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

59

Musical staff 59: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

62

Musical staff 62: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

65

Musical staff 65: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

68

Musical staff 68: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

71

Musical staff 71: A single staff of music containing a sequence of eighth notes. The first four notes have 'x' marks above them. The next six notes are grouped into two sets of three, each with a '3' above it. The final four notes are also grouped into two sets of three, each with a '3' above it.

74

77 *p* cresc.

80

83

86

89 Band

Key

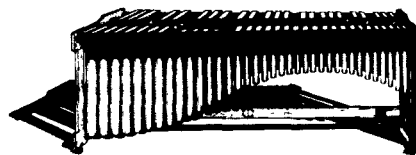
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Concerto for Marimba by Marta Ptaszynska Barbara Smolenska-Zielinska

NOTE: THIS ARTICLE HAS BEEN TRANSLATED into English by Przemyslaw Znaniecki

Concerto for Marimba and Orchestra by Marta Ptaszynska, written in 1985 and dedicated to the eminent Japanese marimbist Keiko Abe, is one of the compositions which has contributed to the success of Polish contemporary music worldwide. In 1986 Keiko Abe presented the American premiere of the work during the Percussive Arts Society International Convention in Washington D. C. Subsequent audio and video recordings were made in Poland with the Kracow Radio Symphony Orchestra under the direction of Szymon Kawalla. Since the recordings, the concerto has been performed by well-known European percussionists such as Stanislaw Skoczynski (artistic director of International Workshops for Percussionists in Poland), Grzegorz Jurczyk (young Polish marimbist), Nebojsa Jovan Zivkovic in Germany, and Matthias Wuersch of the Basler Schlagzeug Trio from Switzerland. In the United States, the concerto has been performed by Russell Burge in Cincinnati, Kelly Lucas in Akron, and Robert Falvo in New York.

Concerto for Marimba and Orchestra, like all of Marta Ptaszynska's works, does not represent an extremely avant-gardist approach. Although the piece is clearly immersed in the new sound aesthetics, the composer avoids any artificial extremism and is not afraid to employ selected elements of tradition. In this way, she creates an original and suggestive style in matters of timbre and the expression and mood connected with it. The carefully selected and differentiated sensual strata and sound layers of Ptaszynska's music are closely bound with her visual imagination and interest in painting. Within this domain, the artist is attracted by the exotic European surrealism due to associations of visual forms and colors with extraordinary moods and emotional states. The composer employs visually emotional effects in her music in a lurking and tasteful way.

Concerto for Marimba and Orchestra explores the composer's fascination with the art of the surrealists, furthermore, each movement of the work evokes images

of a certain painting. At the same time, the concerto uses a classical three-movement construction. The composer visibly alludes to such traditional formal patterns as sonata allegro or variations and emphasizes a new content and a new, personal sound order within these forms. This order implies an unusual sparseness and selectiveness of sound material and interval combinations. Various segments of the composition are founded on only a few chosen sounds. These few sounds build interesting musical constructions and highly expressive harmonies. An individual, differentiated and exposed interval may acquire special importance. Thus, each change of sound structure or each switch into broader material is perceived very powerfully and conveys a determined emotional content. Furthermore, certain sound combinations, apparently familiar as elements of traditional music (classical harmony or diatonic phrases) acquire a fresh, original meaning. In an altered musical context and development, these sound combinations function differently and eventually create a new stylistic quality.

The first movement, *The Echo of Fear* (titled after the painting by Yves Tanguy), is complex, variegated, and filled with varying emotions which link the work. Its construction clearly resembles the sonata form, even though its material is distant from the tradition associated with that form. The movement begins with the orchestral introduction (*Largo maestoso*), presenting a maximum steadiness of music. Low-pitched, almost immobile, long-held sounds of wind instruments and of the quintet evoke a vision of vast, endless spaces. During five bars only one B flat is sounded, played consecutively by various instruments with slight variations of timbre. The constantly sounding B flat is joined by other lower notes: A flat, G flat, F, and E. These notes gradually fill the cell of the tritone, the central interval of the first movement. Both the tritone, eventually underlined by a descending B flat to E glissando in the low-pitched instruments, and the entire sound texture of the introduction evoke a powerful mood of darkness, mystery and apprehension.

As if out of a deep darkness, the first theme (Example 1) emerges softly, preceded by a tremolo. Played by the

Example 1



marimba (*molto rubato e molto espressivo*), it consists of a rather complicated undulating line, swollen with vivid expression and restlessness. Within the entire first movement, it is set apart by its unique concentration of various intervals. Rich, "bent" arches of the melody lean on the pillars of fourth chords.

After the orchestra has reminded the audience of the mysterious tritone motif, the marimba weaves the second section of the theme, augmenting the emotional tension. The melody twice rises and falls within the cell of the B flat to E tritone and then decidedly ascends, bringing in a feeling of painful longing (Example 2).

The bridge passage, along with a change of tempo and the rise of the dynamics to forte, creates a stronger emotional tension through the quickly repeated tritone motif in the orchestra and undulating marimba termolos on this interval. The tension is discharged in the second theme (*Vivo*). Contrary to the classical principle, it has no melodic character; however, it is marked by motoric, toccata-like sound motion. The energy and spontaneous vitalism of the marimba's action introduce an essential contrast in comparison to the obscure and complicated experience of the first theme. The quickly pulsating figures of the soloist are submitted to a rigid sound discipline. These figures are based solely on the four notes C sharp, D sharp, G, and A which constitute a fragment of the whole-tone scale (two seconds divided by the still ubiquitous tritone—Example 3). This pulsation is accompanied by sharper timbres in the orchestra. (For example, percussion and strings *collegno battuto* and *pizzicato "à la Bartók."*)

The exposition ends with the epilogue suddenly permeated by a strange aura, as if out of a dream. The glissando figures of the strings (*pianissimo* in a very high register) are the background for soft, almost immaterial

motives of muted trumpets, colored by delicate knocking sounds of the percussion (temple blocks, drums, tom-toms).

A sudden awakening from this oneirical aura is brought about by sharp, alarm-sounding syncopation in the wind instruments, beginning a specific development passage. The strong dramatism of this fragment is the consequence of the development of the central function of the tritone and the augmented seventh and fourth (the intervals connected with the first theme). The tension reaches its zenith in the improvisatory *furioso* of the solo part, after which a clear melodic reminiscence of the theme may be heard. The second, extremely different phase of the development passage is quiet, concentrated, and expecting. The attention of the audience is particularly drawn by the beautiful, thrilling melodic motives of the marimba. As if in a soft, painful sigh, the motives in the marimba part rise three times (Example 4).

The development passage ends with a long, rich, subtly arranged solo cadenza which centers around changing figures. The ending alludes to the second theme by means of motoric sixteenth notes and by limited use of only four notes (C sharp, E flat, G, and A).

After the cadenza, a quasi-recapitulation follows. The first theme returns in a somber, restless aura emphasized by the slow, serious upward motion of the wind instruments. This melancholy atmosphere is finally purified by the second entrance of the theme in a higher register and is noticeable due to the melodic blending of the marimba and the flute (Example 5). These melodic lines are accompanied by high harmonics in the violins. A full catharsis follows in which a mood of calmness is released.

Rhythmically, monotonous figures in the solo part employ the whole-tone scale restricted to four, select notes (E, F sharp, B flat, C) and are an allusion to the

The image contains three musical examples within a rectangular border. Example 2 is a single staff of music in bass clef with a 6/8 time signature, showing a melodic line with tritone motifs. Example 3 consists of two staves in bass clef, featuring a rhythmic pattern of sixteenth notes with dynamic markings *f* and *più f*. Example 4 shows two staves in treble and bass clefs, illustrating chordal textures with tritone motifs.

second theme. Music seems to stand still. Out of the four notes, eventually only the repeated second E to F sharp remains. Only for a moment does an "alien" chord in the French horns remind the audience of earlier conflicts. Finally softened, the first movement of the concerto closes with two low sounds (the marimba and the glockenspiel) which combine to include the interval of a tritone (B flat to E)

The second movement, *The Eye of the Silence*, seems the most beautiful and original in its style and expression. The famous painting by Max Ernst of the same name, shows a small, frozen lake, surrounded with gigantic forms, petrified organisms, or perhaps totemic sculptures, as if in the seat of a primeval cult. The painting imparts a feeling of mysterious calm. Such is the character of this music. The character is surprisingly stable, unusually tender and pregnant with a strange mood bordering on the state of contemplation so frequent in the Oriental cultures. From the entire concerto, this movement is marked by a particularly severe economy and discipline and an extraordinary limitation of sound material. However, in spite of the stability and minimalism of means, an obvious development may be perceived in the flow of music (although its principles are different from those of the European musical tradition). The gamut of delicate, impressionistic nuances of color and mood renders the music's asceticism of style.

The beginning of the movement contains the most static fragment of the entire piece. The sound material of the first phase uses a strict pentatonic scale (E, F sharp, G sharp, B, C sharp), however, it does not become immediately manifest in its entirety. The scale emerges gradu-

ally, while consecutive missing elements appear. At first, only one note (E) is heard, found in the strings *con sordini* (*pp*), and in the flute and vibraphone parts. The apparent immobility of the music and the mood of contemplation are diverted by articulatory changes in individual "voices": non vibrato, shake, molto vibrato, tremolo, and also by the slight undulation of the dynamics.

After seven slow measures the second note (C sharp) has sounded; furthermore, the marimba has already entered. The marimba part uses only one modest interval and alternates rhythmical figures which produce the effect of intensification of motion and rising tension. The state of contemplation seems to have attained a higher degree of emotion and involvement. After another thirteen bars the third sound (B) appears, four bars later (F sharp) and eventually (G sharp).

The entire pentatonic scale has been filled and the orchestra joined by trumpets, French horns (muted), and harp. At this point, the marimba begins more vivid action, employing minute, ornamentally rich figures. Just like the accompanying orchestral figures, the marimba figures continue to use the pentatonic scale. However, they do not employ the entire scale at once. The consecutive phrases are based on two or three sounds which consequently move upward: C sharp-E-F sharp, E-F sharp-G sharp, F sharp-G sharp-B, G sharp-B-C sharp, B-C sharp-E, etc. (Example 6)

The figures keep changing their shapes and rhythm, giving the impression of a masterly, refined and yet inspired dance with rich, changing variants of motion. Also, the gradual ascension, seemingly unceasing, creates the mood of a trance or an increasingly, emotional vibration

Although the piece is clearly immersed in the new sound aesthetics, the composer avoids any artificial extremism and is not afraid of employing certain selected elements of tradition.

The image contains musical notation for two examples. Example 5 is a single staff of music showing a melodic line with various intervals and dynamics. Example 6 consists of three staves of music, each showing rhythmic patterns and melodic fragments, likely representing the pentatonic scale mentioned in the text.

Example 7

Musical score for Example 7, showing two systems of staves. The first system includes Marimba, strings (pizzicato), and woodwinds (clarinet, trumpet, violin, cello, double bass). The second system includes woodwinds (clarinet, violin) and Marimba. Dynamics range from *mf* to *ppp*.

Example 8

Musical score for Example 8, showing a single staff with a melodic line. The dynamics are marked as *f*.

which seems to be the natural result of the original intensive contemplation

After its culmination has been reached (high-pitched sounds, fast motion, forte), the tension suddenly disappears and the second phase begins. The discipline of the strict pentatonic scale is still maintained, although not hindering the music from revealing its new colors and facets of expression. Against the background of the alternating tremolo chords of the marimba (*pppp*), the clarinets, and later, the flutes spin the threads of a specific, exotic sounding polyphony. Along with the entrance of the strings, a crescendo follows, after which an abrupt change of the material and hue of the music surprises us. Instead of the long-settled pentatonic scale, suddenly the whole-tone scale enters in all instruments, producing the effect of a thunderbolt or a flash of illumination and a violent revelation of another dimension of the experience in which we have been participating.

This thunderbolt or violent revelation lasts for only a short time; yet, in the context of the whole, the effect is unforgettable. Just as unforgettable and beautiful is the effect achieved with the return of the pentatonic scale. This time a different scale is employed (D-E-F sharp-G sharp-B). However, the result is the culmination of the movement in which all instruments play *ad libitum* (without a conductor), repeating continuously the same phrases within the framework of the fixed scale. In spite of the softened dynamics, the impression is one of great ecstasy. The music flows in a broad wave and seems to last beyond the limits of time, due to the multitude of superimposing melodic lines, planes and perspectives,

and captivating colors of total pentatonic harmony. It emanates the mood of affection and happiness, reminiscent of Goethe's words in *Faust*,

*"Hailing the Moment flying
Ah, still delay—thou art so fair!"*

The third phase introduces sudden moods of melancholy. The phrases which now appear are very beautiful, yet sorrowful and gloomy. These moods and phrases change from one bar to another (Example 7). Also, uniformity of sound principle has been abandoned. A fixed scale does not exist. Only shreds of various scales and chords composed of continuously alternating sounds keep emerging. Eventually the material stabilizes again and the flow of the music becomes fixed. The original pentatonic scale (E-F sharp-G sharp-B-C sharp) is the basic unit of construction in the marimba part. The ending resembles (*à rebours*) the starting point. Fewer and fewer sounds remain from the basic material. Finally, only one note (E) is heard.

The third movement, *Thorn Trees* (an allusion to the painting by Graham Sutherland), suggests an acute, aggressive expression and a roughness of timbres. Therefore, a strong contrast with the preceding movement is noticeable and generally sets this movement apart from the bulk of the concerto. A different quality of the finale, as contrasted with the first and second movement results from the strongly exposed role of rhythm and motion. This quality reminds us of the world of mechanisms, as well as a certain roughness of shapes and garishness of fast changes. The movement has the form of a theme with seven variations.

The form of the theme (*Allegretto, molto leggero a staccatissimo*) is a repetition of a single sound and abrupt vacillations away from it (Example 8). The sound (E), repeated by the marimba is based on the rhythmically acute chord of the orchestra (staccato, forte), which imparts a trait of power or even brutality to this energetic statement. The orchestra becomes silent when the soloist plays other sounds. In spite of the constant sixteenth note motion, the rhythm of the theme is irregular, the bars are of varying lengths, the accents are not equally distributed, and thus tension flows from one bar to another with continuous intensification. These two factors, repetition and energy of sound motion and centralization and decentralization of force are employed and exposed to various degrees in the following variations.

The first three variations are short and organically bound with the theme. In the first (*Allegretto gioioso*), the thematic idea is transported into higher regions. Blended with the delicate figures in the woodwinds and the sonorous percussion (almglocken and triangle), the repetitions in the marimba part on high B are answered by vacillations of several sounds. The subtle instrumentation and the charm of the bright colors have attenuated the acuteness and aggressiveness of the original statement. The second variation (*Vivo, molto leggero*) employs accelerated repetitions and sound motions in the marimba part which are now accompanied by irregularly distributed staccato chords of the wind and brass. These chords are reminiscent of "barking sounds." The third variation (*Allegro giocoso*) is only played by the orchestra. It consists of a dialogue between the mysterious, repeated note (D), played by pizzicato strings and by the percussion, and bizarre figures in the woodwinds.

The fourth variation (*Allegretto con anima*) is more developed and more loosely bound with the theme. One-bar repetitive segments, based on continually changing notes, are very distant from one another and are drastically lengthened. Thus, short moments of springy motion (repetitions) are juxtaposed with very broad, vast plains of a specific polyphony (played *ad libitum*, without bars).

The fifth variation (*Allegro maestoso*) is the only one in which the element of repetition is almost non-existent (it appears only at one point, near the end, played by the marimba). This variation is the most remote from the theme. Also in matters of expression, this gloomy variation is underlined by the choice of instruments. In addition

to the soloist, low-pitched strings (without violins) and low-pitched wind instruments (bassoons, French horns, trombones, and tuba) are used. Widespread second chords in the marimba part are joined by the procession of slow, almost mournful chords in the orchestra.

The sixth variation (*Allegro moderato. Molto leggerissimo*) is rather beautiful. The repetitions of the sound (D) are surrounded by arabesques of vacillating sounds occurring in quick, thirty-second note patterns. The entire variation has a delicate character accentuated further by softer dynamics (*pp*) and instrumentation (soloist, two muted trumpets, and vibraphone). In this refined aura, a sixteenth note episode stands apart due to its peculiar expression. The marimba's figures rock monotonously in a transient state around a central point. The following notes: B flat, C sharp, D, and E flat are used in various combinations for 18 bars.

The seventh and final variation (*Vivo e molto energico*) is the most aggressive, dramatic, and developed variation. The principle of the collision between two opposing forces, repetition and free motion, is especially exposed in this particular variation. The incessant, powerful repetitions of the tutti, spread from the original unison (D) into complex acute consonances, are countered by the changing motion of the wind, brass, and double basses. The marimba's entrance after 16 bars does not attenuate the tension. The fast, agile figures in pointed rhythms give the impression of a dramatic race (Example 9) in the marimba part. This continuous running through all registers, tormented by the returning chords of the orchestra, evokes a mood of horror and fright.

Only for a moment does the action calm in the soft and quiet phrases of the flutes, clarinets, and harp. Then, quick motion reappears, leading to the solo cadenza in the marimba. This cadenza is played *ad libitum* from the material of only four notes (E-F-B flat-B). Out of the return of the energetic, accelerated repetitions in the orchestra and rapid scale passages in the marimba part, a stretto develops which leads to the final sound (B) from the entire orchestra. ■

Barbara Smolenska-Zielinska is a Polish musicologist and a music critic for the major music magazine of Poland, "Ruch Muzyczny." "Concerto for Marimba" is available in the United States from Theodore Presser Company.

Example 9

The musical score for Example 9 is presented on a grand staff with two staves. The music is characterized by rapid sixteenth-note passages, often beamed together in groups. The first staff begins with a forte (*f*) dynamic marking. The second staff features a fortissimo (*ff*) dynamic marking. The third staff returns to a forte (*f*) dynamic marking. The notation includes various rhythmic values, including sixteenth notes and beams, and is set against a background of sustained notes or chords. The overall impression is one of intense energy and rhythmic complexity.

SELECTED REVIEWS OF NEW PERCUSSION LITERATURE AND RECORDINGS

Edited by James Lambert

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

Drumset Literature

ROCK DRUM METHOD

Geoff Nicholls
No Price Given
Boosey and Hawkes Music
295 Regent Street
London W1R 8JH
Phone 01-580-2060

Rock Drum Method by Geoff Nicholls is part of Boosey and Hawkes' Rock School Method series. In combination with books for guitar and bass, these methods are designed for absolute beginners who have no knowledge of reading music. Each book is accompanied by a tape that takes the student through the text with examples and arrangements.

Author Nicholls touches on an introduction to the parts of the drum set, how to read basic rhythms and drum tuning. There are also sections concerning the usual drum set idiom such as fills, styles and coordination. Nicholls provides plenty of text instruction for each section in coordination with the tape.

This method is not for college percussion students. However some high school students and especially people with a high interest (but no musical training) would find *Rock Drum Method* helpful.

— Mark Ford

ESSENTIAL STYLES FOR THE DRUMMER AND BASSIST

by Steve Houghton and Tom Warrington
\$17.95
Pub. Alfred,
(includes book and compact disc)

With only a few notable exceptions, most drumset books are akin to re-invention of the wheel. Even more rare is the text that makes you say "Finally somebody wrote..." *Essential Styles for the Drummer and Bassist* is such a book. Steve Houghton and Tom Warrington, an outstanding bassist from Los Angeles, have collaborated to produce what has long been needed: a concise collection of styles, complete and written examples of both the bass parts and the drum part. In addition, Houghton and Warrington have added some of the finest studio players on the

West Coast, including guitar, keyboard, percussion and woodwinds/EWI to complement the project.

Essential Styles is exceptionally well produced and includes a compact disc as a part of the set. The CD idea makes for a much more efficient package than those that feature a cassette tape and is surprisingly affordable. Each style is introduced with performance notes for both drums and bass, which provide an interesting insight into each instrument's approach. Drummers will appreciate Steve Houghton's excellent interpretation of each style; especially valuable is Warrington's superb feel, time and fine intonation. Many of today's common "commercial" styles are demonstrated, as well as a number of Latin styles such as Songo and Baion. While a purist might find fault with the interpretation of an occasional style, this collection fulfills, in a grand way, a void that has existed for a long time in providing a point of departure for many students in the study of drumming styles. This should be a welcome addition as required material for the private teacher, the high school band director and the college instructor.

— Bob Breithaupt

Keyboard Percussion Literature

LEYENDA

Isaac Albeniz/Linda Maxey
\$4.00
Southern Music Company
San Antonio, Texas 78292

Somehow it doesn't seem unusual for two publishers to release Isaac Albeniz's *Asturisa* or *Leyenda* as a marimba solo in the same year. After all, Albeniz himself placed the original piano work in several collections of works at times with different titles. You may have already read my review of Marimba Production's version of this work. Now Linda Maxey and Southern Music has offered their transcription of this light classic.

Maxey has based her *Leyenda* on the popular guitar version. With a key change to E minor from the original G minor, this music has a dark quality as the left hand states the ostinato theme. The Spanish inflections in this four mallet work are obvious as the music progresses to the middle section. Here the writing is thinner in texture but still contains the essence of Albeniz's creation. Finally the theme returns and the work ends quietly in the coda. An added plus for this addition is Maxey's contribution of several exercises based on essential elements of the music. This gives students an opportunity to develop the technical aspects of the work.

Fortunately Albeniz realized that *Leyenda* would work well in a variety of performance situations. Now modern day marimbists will have the benefit of two similar (but very different) quality adaptations of his music.

— Mark Ford

MOONCHILD/IN YOUR QUIET PLACE

Keith Jarrett and Gary Burton
Transcribed by Terry Smith and John Radd
\$5.00
MMB Music, Inc.
10370 Page Industrial Boulevard
St. Louis, Missouri 63132
Phone (314) 427-5660

MMB's publishing of the exact transcription of Gary Burton and Keith Jarrett's *Moonchild* and *In Your Quiet Place* represents another fine addition to their "jazzlines" series. Both of these works are performed on Burton and Jarrett's Atlantic recording (SD-1577) and give insight to composition and improvisation for interested performers. A complete score for the piano and a vibraphone part come with this publication.

Congratulations to Terry Smith and John Radd who transcribed these compositions. If you are interested in jazz vibraphone or just jazz, the five dollars for these solos would be money well spent.

— Mark Ford

NEW MUSIC SERIES VOLUME 2

Autumn Island by Roger Reynolds
performed by Gordon Stout plus other selections
No Price Given
Neuma Records
71 Maple Street
Acton, Massachusetts 01720

At the 1986 PASIC in Washington, D. C. three marimba solo works were set to be premiered by composers Roger Reynolds, John Corigliano and Jacob Druckman. These works were commissioned with the aid of the National Endowment for the Arts through the collaboration of marimbists William Moersch, Leigh Howard Stevens, and Gordon Stout. With the aim of creating New works for marimba by major American composers, this project was realized with performances of Reynolds' and Druckman's music at the Kennedy Center (Corigliano's marimba solo has yet to be written). From that premier marimbists and new music enthusiasts will be pleased to find that Neuma Records has included Roger Reynolds' marimba solo *Autumn Island*, performed by Gordon Stout, on its latest compact disc release, "New Music Series."

It's no surprise that Reynolds' music was chosen for this recording. A Pulitzer Prize Winner and honoree of several national and international awards, Reynolds describes *Autumn Island* "as a mosaic of sometimes overlapping sections. Three of them are the thematic sources of everything else that happens. All the remaining sections are derived from one of the primary passages by means of the Splitz algorithm," a compositional device that "systematically subdivides a musical subject and then repositions the fragments in time." *Autumn Island* lasts 15 minutes and is expertly performed here by Stout. In the Spring 1987 issue of *Percussive Notes*, Vol. 25, No. 4, Stout wrote an article entitled "Roger Reynolds' *Autumn Island*" in which he describes the formal elements of this music and his interpretation. This article would be of interest to those of you interested in obtaining this disc and/or performing *Autumn Island*.

The remaining 55 minutes of the disc contains music by noted composers Luciano Berio, *Sequenza II for Harp*, Robert

Cogan, *Utterances For Soprano*, Giacinto Scelsi, *Five Incantations For Piano*, Brian Ferneyhough, *Cassandra's Dream Song for Flute* and Nancy Barney's *String of Light For Guitar and Harpsichord*. It is a major asset to the percussion world that a marimba solo by Roger Reynolds is represented on this disc. We can only hope that he will be inclined to write more music for the marimba.

— Mark Ford

PAPILLON

Siegfried Fink
No price given
Musikverlag Zimmerman
Frankfurt an Main

Siegfried Fink's *Papillon* is a collection of four solo keyboard percussion works, two for vibraphone and two for marimba. Based on Heiko Sven Hausemann's poem *Papillon* inspired by butterflies, Fink writes "these jewels of nature...are always a source of aesthetic delight, however short lived..." *Papillon*'s four short solos are Fink's musical impression of butterflies which he feels would be suitable for encores after a recital.

All of these works are simple in form and content and each can be performed in 1 1/2 to 2 1/2 minutes. For both instruments Fink offers a solo in 4/4 and 6/8 with an opportunity for improvisation in one of the vibraphone works. Throughout, the music is harmonically pleasing (as the title would suggest) and intermediate to advanced four mallet technique is required. There are several publishing errors with accidentals but most performers would be aware of them immediately.

Papillon's solos can be performed as a set or individually. Either way, they would offer the intermediate level percussionist short selections for study or performance on master classes or recitals.

— Mark Ford

RECUERDOS DE LA ALHAMBRA

Francisco Tarrega/Linda Maxey
\$3.50
Southern Music Company
San Antonio, Texas 78292

Recuerdos De La Alhambra by Francisco Tarrega is a new marimba solo transcribed by Linda Maxey. With a hint of Spanish character, this solo is a perpetual motion of sixteenth notes that develops a bass line theme. "Recuerdos" could almost be called an etude as it demands constant interval shifting of the left hand mallets to create the melody. Maxey offers several exercises designed to help students with these quick interval shifts.

The music itself is engaging and relatively brief. A binary composition with the first half in A minor and the second half in A major, the theme is restated in the latter half with only the contrast of the mode change. Each section is repeated (one of the repeat brackets is missing which might cause some confusion) and the music unwinds in a codetta to the final A major chord.

Recuerdos De La Alhambra is written for three mallets and would be suitable for an intermediate level marimbist. Students will enjoy performing this work and their technique will benefit from it. However, this solo is not merely technical. Tarrega's music is alluring and would be an intriguing selection on appropriate recitals.

— Mark Ford

THE MESSENGER

David Wheatley
\$6.50
Studio 4 Productions
Distributed by Alfred Publishing Co.
16380 Roscoe Blvd.
P. O. Box 10003
Van Nuys, CA 91410

David Wheatley had released his latest contribution to percussion keyboard literature with *The Messenger* Commissioned and dedicated to Ken Watson, this vibraphone solo has a programmatic nature with inserted subtitles such as "First Appearance," "Greeting" and "Runabout." Yet Wheatley does not suggest a story line, but the title and the music's development could easily imply a sense of drama to the performer and audience.

Like a messenger, this solo's theme darts from one appearance to the next in nimble fashion. After the free cadenza-like beginning, Wheatley quietly begins this journey with running sixteenth notes that are interrupted throughout the work by broader transitions and secondary themes. Most of the music is thin in texture with the exception of slower sections and high points where all four mallets are utilized simultaneously. The only shortfall of the music was the brevity of a wonderful 6/8 section. This episode was fun to play and it added another dimension to the work. My only complaint is that excursion didn't last long enough.

The Messenger is an advanced but very accessible composition for mature players. Its presence on recital programs will (no doubt) be warmly received.

— Mark Ford

Multiple Percussion Literature

SONGS I-IX

Stuart Saunders Smith
No Price Given
Smith Publications
2617 Gwynndale Ave.
Baltimore MD 21207

I first heard *Songs I-IX* at the 25th anniversary PASIC in Washington D.C. Those in the audience will remember Brian Johnson's stunning interpretation (now recorded as part of *Memory Bands* on Spectrum Records). While textual pieces are not unique, I find the marriage of dream states, kitchen utensils and language as a musical instrument to be at least uncommon and certainly innovative. Being firmly opposed to repetition, (why must we hear the same pieces written over and over again?) the music of Stuart Smith is a much needed breath of fresh air.

Songs I-IX is a fine introduction to this composer's work. It is also comparatively easy to play, (which those familiar with Smith's usual fare will be relieved to know). The difficulties are less technical than they are interpretive. The percussionist must **act!** He/she sings, screams, whispers, even preaches, all the while accompanied by what is literally a kitchen table of instruments: milk jug, mason jars, salad bowls, ect. All instruments are easily located. They are also portable, an essential requirement for any traveling soloist.

One final note in this short introduction to an extraordinary piece. As with all of Smith's music, this is an uncompromising work of art. After having performed *Songs I-IX* dozens of times, in and out of this country, I have never met anyone who didn't absolutely adore the piece. Isn't that a rare combination? Great art that the audience likes. I can think of no higher recommendation for *Songs I-IX*.

— Christopher Schultis

Video

INSIDE DRUMS VIDEO MAGAZINE, VOLUME 1, NUMBER 1

Video Conservatory
P.O. Box 70215
Pasadena, CA 91107
\$19.95 per tape; \$44.95 per 3-tape subscription
1-800-327-9752

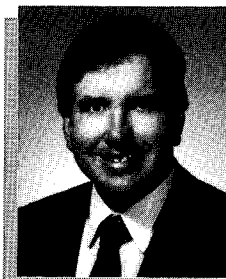
Inside Drums is a VHS-video magazine produced by Dick Petrie and Video Conservatory. This video tape features in-depth interviews, factory tour-demonstrations, and news updates in the percussion industry. Included in Volume 1 is an interview with Remo Belli, a tour of the Remo factory, and an interview/rudimental-performance demonstration from Rob Carson.

This video-tape series represents a new magazine format for percussion. Time will tell as to whether Video Conservatory can deliver a quality product over the "long-haul." With the ever-competing marketplace of video magazines becoming more common, *Inside Drums* will need to improve its marketing package in order to stay competitive.

— Jim Lambert

Difficulty Rating Scale:

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



James Lambert

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

Percussive Notes is available in microform from University Microfilms International. Mail inquiries to University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

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*

ONTARIO CANADA Professional Percussionists

NEXUS, one of the foremost percussion ensembles in the world, performed at Carnegie Hall in New York City in mid-October with the Boston Symphony. The featured work was the world premiere performance of *From Me Flows What You Call Time* by Toru Takemitsu. This work was commissioned by Carnegie Hall specifically for NEXUS and the Boston Symphony in honor of Carnegie Hall's 100th anniversary. The concert was repeated at the Kennedy Center in Washington D.C., and was also presented in early November with the New Japan Philharmonic at Suntory Hall in Tokyo.

GERMANY Chapter News

For the first time an international summer seminar for percussion took place in July of 1990 in Marktoberdorf, Bavaria. In addition to musical directors **Wolfgang Schneider** and **Herman Schwander** there were six other superb lecturers from all over Germany, the United States and Scandinavia. The seminar was presented as a mixture of music camp and festival: lectures and lessons in the mornings and afternoons and open-air concerts in the wonderful courtyard of the old Marktoberdorf castle at night. **Peter Sonderrmann** (Dresden) and **Werner Tharichen**

(Berlin) were responsible for timpani; **David Friedman** (USA) and **Rainer Kuisma** (Finland) covered the vibes and marimba section; **Bent Lylloff** (Denmark) and **Rob Carson** (USA) worked with the snare drum.

The opening concert of a fascinating series of percussion performances featured two ensembles which showed the large variety of today's percussion music: **Jochen Sponzel's** "The Windfall Percussion Group" and a student ensemble conducted by **Martin Amthor**. As a contrast, the second concert concentrated on solo percussion. Two of Schneider's students performed marimba works: **Marcus Linke** played the second cello suite by Bach, and **Heiko Schafer** performed *Torse III* by Miyoshi and *Water and Fire* by Skoog. In the second half of the program Lylloff presented Nørgård's *Waves* and Nordheim's *Response II*.

Another concert turned out to be an American night. Carson performed an excellent rudimental drum show under the title "From Old to New," after which Friedman enchanted the audience with several improvisations on vibre. The percussion duo Andrea and Wolfgang Schneider as well as Cabaza, a percussion quartet from Nurnberg, presented contemporary compositions of Heider, Hummel, Castanet, Ohana and Reich, which provided a varied and rich evening. Ensembles directed by Schneider and Schwander surprised audiences at the final concert with interesting interpretations of demanding works like Ohana's *Etudes Chorégraphiques* and Zita Carno's *Sextett for Percussion*.

Another highlight of the week was a performance of Wilfried Hiller's *an Diesem heutigen Tage*, a composition for one actress (Astrid Krüger) and four percussionists (Ensemble of the

Hannover Conservatory of Music). The story describing the last day of Maria Stuart fitted perfectly to the scenery of the old courtyard.

The seminar was a great success—everybody was fascinated by the unique atmosphere, the 60 participants as well as lecturers, teachers and performing artists. The next event will be the Percussion Creativ/PAS Symposium '91 in Hannover hosted by Wolfgang Schneider.

PUERTO RICO Chapter news

Professor **José Alecea**, head of the percussion program at the Puerto Rico Conservatory of Music, gave the world premiere performance of Rodriguez Alvira's *Pequeña Pieza Para Marimba* on October 21. The work was commissioned by Prof. Alecia and is the first solo concert piece composed for the marimba in Puerto Rico. The work incorporates four-mallet technique and includes elements of Puerto Rican folk music. The premiere performance was broadcast live on national radio.

The Puerto Rico Conservatory of Music Percussion Ensemble under the direction of Prof. José Alecea presented a concert which included the Puerto Rican premiere of *Dancing* by David Kechley. Also on the program were pieces by John Beck, Anthony Cirone, Puente, and others.

ILLINOIS Chapter News

Johnny Lee Lane's dream of a percussion camp first occurred as a 15-year-old, and has recently seen fruition as the United States Percussion Camp held each summer at Eastern Illinois University in Charleston. The 1990 camp included about 130 students and



William "Bubba" Bryant (Remo Artist) teaches students at the United States Percussion Camp

17 instructors from across the country. The 1991 staff is expected to include **Julie Spencer, Vicki Jenks, L. Scott Ney, Pat Henrichs, Thomas McGowan, Glenn Schaft, Ndugu Chanler, William "Bubba" Bryant, Joe Bonadio, Marvin Sparks, Jr., Ruben Avarez, Craig Williams, Mike Mann, Rob Carson, Don Parker, Ricky Burkhead, Art Cappio, Bobby Christian and Clarence Williams.** In addition to the instruction and performance, highlights of the camp include a banquet (**Mike Balter** is the scheduled speaker for 1991) and a "mini-NAMM" show where students

can purchase music and instruments. Industry support for the camp has been provided by Remo, Ludwig/Musser, Mike Balter Mallets, Zildjian and Sabian.

NEW YORK Professional Percussionists

In conjunction with a week-long celebration which culminated with the announcement of the Yamaha Young Performing Artist Program, **William Moersch** presented a marimba concert at the Yamaha Communications Center in New York City. Considered a leading

virtuoso of contemporary music for the marimba, Moersch presented a concert attended by 175 professional musicians, educators and dignitaries from the New York City metropolitan area. In addition to his heavy performance schedule, Moersch is also the artistic director for New Music Marimba, an organization devoted exclusively to the advancement of the marimba.

UTAH Chapter News

The 1990 Utah Percussion Festival was hosted by Weber State College last February. The event was well-attended with 12 percussion ensembles from the junior high and high school levels. The 75 soloists, some performing in as many as three areas of percussion, received prizes ranging from T-shirts to drumset hardware. The festival closed with performances by Weber State College (**Don Keipp**, Director), Brigham Young University (**Ron Brough**, Director), and the University of Utah (**Doug Wolf**, Director). Next year's event will be hosted once again by the University of Utah and will feature the talented keyboard artist, Dave Samuels.

WISCONSIN Chapter News

In late September **Geary Larrick** presented a youth concert at the University of Wisconsin at Stevens Point. The thrust of the concert was "Make Music—Rather Than Noise." He was assisted by Kyoko Fuller, violin, and **Stephen Zenz**, percussion. The concert combined a short lecture with musical selections as illustrations.

Yamaha's "Sounds of Summer '90" rolled into Whitewater June 18-24. More than 150 percussionists and over 1000 other musicians participated in this year's event. Clinicians included **Jimmy Walker**, founder of the jazz-fusion group "Free Flight," **Tim Salzman**, director of bands at the University of Washington in Seattle; and **James Campbell**, percussion instructor at the University of Kentucky and show coordinator for the Rosemont Cavaliers Drum and Bugle Corps.

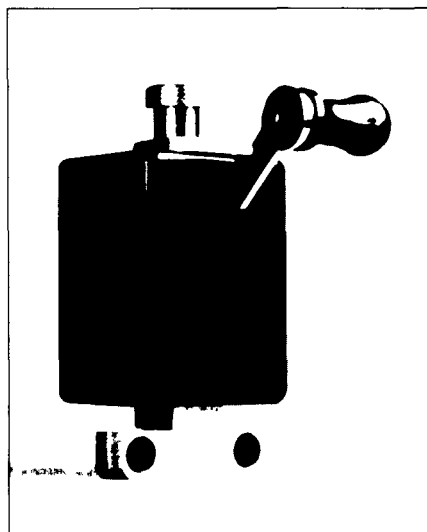
NEWS FROM THE INDUSTRY

Edited by Steve Beck

News from the Industry is a service provided by Percussive Arts Society to assist in the communication among the percussion industry, educators, and general membership. The items listed are edited press releases submitted by the participating companies and should not be viewed as reviews or endorsements of Percussive Arts Society.

PAS Sustaining Members desiring to participate should send press release copy and photos to **Steve Beck, PAS, 123 W. Main, Urbana, IL 61801.**

Grover Pro Percussion Products, 29 Bigelow Street, Cambridge, MA 02139, announced improvements to its **Projection-Plus Snare Drum** line. Each drum comes standard with the Grover Cam-Lever Strainer which is machined using a Cad/Cam system and features only two moving parts. This strainer is also available separately and will retrofit on any standard snare drum.



Grover's CL-4 Cam Lever Strainer



Grover's MalletPak™

Grover also announced improvements to the **Wolf Snare Systems**. Each strand is now individually tensioned and soldered into a solid brass end piece. As a result, more tension is exerted into the bottom head, to prevent the snares from 'bottoming out'. Each snare system now features 15 strands of either Nickel Silver, Phosphor Bronze or nylon covered stainless-steel cable.

Grover also announced five new products to its Pro-Percussion line. 1) **Alloy 303 Triangle Beaters**. These beaters are available in six sizes from super-lite to heavy and each features a PVC grip and color coding. Available individually, in a standard set of all 6 or a deluxe set of 10 (+ pair, 2 singles) in a cordura case. 2) New **Woodblock**, made from 100%

New England Rock Maple is 3" x 3" x 9" in size and has a 1/2" wide slot for sound production. Each block is hand finished with 2 coats of tung oil. 3) **Grover MalletPak** is made of tear-proof cordura and is equipped with an adjustable shoulder strap and carry handle. It is over-sized to hold up to 20 pair of assorted mallets with a large external pocket to carry small accessories. Two internal hooks allow the MalletPak to be hung from any mallet instrument or drum set. 4 and 5) Two new Grover tambourines. A single-row tambourine features hand-hammered German Silver jingles and a new double-row Silver/Bronze combination. The Silver/Bronze model features fully integrated hand-hammered jingles.



Grover Projection Plus™ Tambourines

K& K Sound Systems, PO Box 155, New York, NY 10024-0155, announced the **Midi Master Model 88**. The vibraphone pick up offers full midi capability so the vibes can trigger any synth, module, or drum machine that is midi compatible. Its features include: velocity sensitivity, a split function (at any chosen point) so that two different sounds can be played from the keyboard, a shift function which places the tones an octave higher or lower, a hold function which allows the actual vibraphone pedal to act as a sustain pedal for synths, a very clean amplified natural vibe sound, adjustable mix output of amplified vibraphone and two synths from a module mounted next to the keyboard, and separate mixing for all three octaves. It is available for all models of vibraphone. The actual pick up, about a half inch in diameter, is designed to be non-invasive and is glued to the bar at the nodal point. A pick up (non-midi) is also available for marimba.

Pro-Mark Corporation, 10707 Craighead Drive, Houston, TX 77025, has been awarded exclusive distribu-

tion rights for **Robert Van Sice Marimba Mallets**. They are to be sold in the United States and Canada under the Pro-Mark name. These mallets incorporate a number of features: each mallet head is wrapped with premium quality synthetic yarn and secured with 40 stitches; each mallet handle is wax-finished to protect callouses which commonly form on the hands of marimbists; the butt end of each handle is rounded to further protect the palm of the hand and offered with the choice of rattan or maple handles. A complete range of sounds, from very dark to very bright, is available and two multi-timbre models are available. Each mallet is individually weighed before packaging assuring a perfectly matched set of four. Suggested retail price is \$75.00 per set of four.

Sabian Ltd., Meductic, New Brunswick, Canada E0H 1L0, introduced two new ranges of cymbals, the **AA Classic Band**, and the **B8 Pro Marching Band**. Created with multiple needs in mind, the **AA Classic Band** were designed and tested as multi-purpose instruments suited to a

variety of applications. Paired, these medium-heavy models were designed to deliver the cutting crash qualities essential to marching and concert band performances. The same cymbals may also be incorporated into a drum kit: a pair of the 14" size as hi-hats; 16" and 18" as crash/rides; and a 20" for ride. The introduction of B8 Pro Marching Band models is the first application of the B8 Pro series to the field of hand cymbals. Designed to possess sounds which are tonally tight and cutting (available in 14", 16", 18" and 20" sizes).

Sabian has also announced the introduction of two new variations in their **Orchestral series**. The **HH New Symphonic - Medium Light**, in 18" and 20" sizes, offers a medium-light pairing designed to emit an array of tones. The **HH New Symphonic - Medium Heavy** is a medium-heavy pairing designed to possess a tighter tonal focus and greater cutting power. Each cymbal is individually hand hammered.

Sabian also announced the introduction of a range of **HH Thin Chinese** models, and expanded the **Carmine Appice Signature Series** with the addition of 16" and 20" versions. Sabian **HH Thin Chinese** were created to meet the demand for an authentic, oriental sound and designed to be durable. At the same time, Sabian announces the introduction of 16" and 20" Chinese cymbals to complement the 18" model in the Carmine Appice Signature Series hammered from a nickel silver alloy.



**Sabian's AA Classic Band
and
B8 Pro Marching Band
Cymbals**



Sabian's HH Thin Chinese Cymbals

Sonor, a division of Korg USA, 89 Frost Street, Westbury, NY 11590, has introduced the next step in the Force Series of drumkits, the **Force 3000**. The toms and snare drum are constructed from 9-ply, 7.5mm cross-laminated birch shells, while the bass drums are 11-ply, 8.5mm birch. All drums have 45-degree bearing edges and are available in three lacquer finishes: Black Gloss, Snow White, and Silver-Gray, in addition to a natural Scandinavian birch finish. Features include Hilite-style chrome tubular lugs plus rubber gaskets underneath all fittings, lacquered wood bass drum hoops, foldaway bass drum spurs with memory gauges to set angle and leg height, and an upgraded force series tom holder. This series is available in a full range of component drum sizes, as well as four catalogued drumkit configurations. To complement the drums, a new line of 3000 Series chrome-plated hardware has been engineered, incorporating double-braced bases, and memory lock collars at all height tiers.

Sonor also announced an expansion in their line of snare drums to include two new wood shell piccolo snare drums and a soprano snare drum. The **Hilite Exclusive EHD 400** (list \$670) is a 4" x 14" piccolo snare drum with a 9-ply maple shell, 10 copper-plate miniature post lugs and copper-plated die-cast hoops. The **Sonorlite LD 400** (list \$595) is a 4" x 14" piccolo snare with a 12-ply birch shell, 10 chrome-plated miniature lugs, and chrome-plated die-cast hoops. Both piccolo snare drums fea-

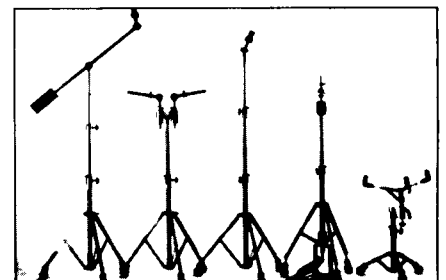
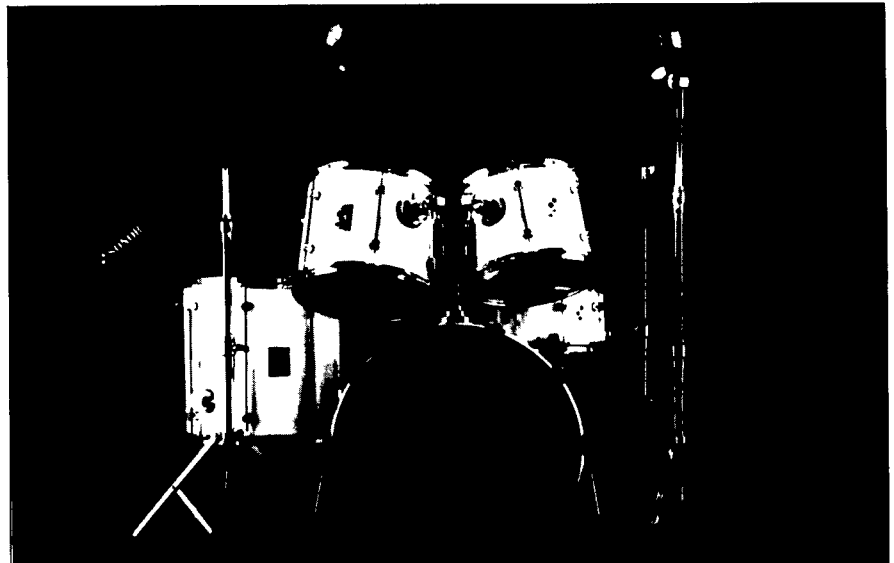
ture a cross-stick snare strainer with fine-tension knob, and 24-strand ferromanganese wire snares. The **Hilite HD 512** (list \$550) soprano snare drum is a 5" x 12" snare drum featuring a 9-ply maple shell, 8 chrome tubular lugs with rubber insulators, double vents, and chrome hoops. This drum has the Sonor side throw strainer with fine-tension knob plus 18-strand wire snares.

Sonor also announced the **Z 9392 Protec Double Bass Drum Pedal**. This pedal allows drummers to play double bass drum patterns on a single kick drum. The pedal uses the Sonor Z 9390 chain driven Protec pedal as the primary (right-side) pedal but adds an auxiliary (left-side) chain pedal designed to provide quick, accurate response without drag. The pedal features a telescopic connecting rod, which is hinged on both sides for angling and placement of each indi-

vidual pedal, and tension-adjustable expansion springs for both pedals. Other features include two-piece footboards with removable toe stops, standard T-screw/plate hoop clamp, left pedal support plate, and noise eliminating muffler for the chain guides.

Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Avenue, SE, PO Box 899, Grand Rapids, MI 49512-0899, introduced **Marching Snare Drum Sound Projectors**. The MSP-14 is designed to fit any 14" marching snare drum and to project sound forward for maximum volume. These projectors are made and produced from a transparent plastic to blend with any color of marching drum or uniform.

Yamaha, Band & Orchestral Divi-



Sonor's Force 3000 Drum set (top), Hilite Exclusive and Sonorlite snare drums (bottom left), and 3000 series hardware (bottom right)

sion also introduced the new **Corps-Custom** marching snare drum, MS-9014. The **Corps-Custom's** arched, zinc alloy lug casing is secured with four screws and designed to be capable of absorbing great stress. The 14" x 11 1/2" 6-ply birch shell, in conjunction with a 6-ply birch reinforcement ring, are designed to provide resonance and strength. In addition, the drum features a solid aluminum die-cast batter hoop to accommodate the extreme torque and stress of today's high strength drumheads. The drum is standard with a Kevlar batter head and incorporates an extended snare assembly unit of 14 individually adjustable FibreTech strands. This drum is available in white or silky silver.

Yamaha, Band & Orchestral Division also introduced the new **Power-Tech Marching Snare Drum**. The 14" x 12" MS 7014 is comprised of seven cross laminated plies of birch. It features 10 high tension lug casings, 10 individually adjustable FibreTech snares, horizontal and vertical adjustment knobs, nylon washers for ease in tuning, and high strength DynaHoops.



**Yamaha's Corps-Custom Snare Drum (left),
Marching Snare Drum Sound Projector (top right), and
Power-Tech Marching Snare Drum (bottom right)**

**Percussion in the Global Village:
Connecting World Cultures Through Contemporary Music**

***A call for proposals: PASIC '91 New Music/Research Day,
Wednesday, November 20, 1991***

Percussion instruments are fundamental to the music of the world. California, which has a long history of nurturing cultural diversity, is an ideal setting for investigating the influence of various cultures on contemporary music through the common link of percussion.

The sophistication of current world communications has produced a greater awareness of the multiplicity found in musical expression. The day's events will focus percussion as a connection between such multiplicities, applied to the creation of musical compositions that transcend specific cultural sources. Lectures and performances addressing this topic are especially encouraged. Additionally, the New Music/Research Committee welcomes any creative application to this admittedly (and intentionally) broad call for proposals.

Please send six copies of your proposal to:

***Dr. Larry Snider
Firestone Conservatory of Music
University of Akron
Akron, OH 44304***

Inquiries may also be sent to the above address. Deadline for submissions: **April 15, 1991.**

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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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PASIC '92 - NEW ORLEANS, NOV. 11-14

Jim Atwood, Host

New Orleans loves music! Always has. During the last century, New Orleans built the first permanent opera house in the United States, the French Opera. That hall opened with a legendary performance of Rossini's *William Tell*, and went on to present many American premieres, including Donizetti's *Daughter of the Regiment* and Poulenc's *La Voix Humaine*. In this century, New Orleans witnessed the birth of jazz and produced such legendary figures as Buddy Bolden, King Oliver, Wingy Manone and, of course, Louis Armstrong. Al Hirt still lives here, as does Fats Domino, and Pete Fountain continues to play nightly at his club. And a century from now when historians write the definitive history of Rock and Roll there will surely be a chapter or two about New Orleans and that unique "New Orleans sound."

Most recently, this year's Grammy nominations singled out New Orleanians as never before. Aaron Neville, Dr John, Earl Palmer, Clarence "Gatemouth" Brown and both Branford and Wynton Marsalis. And then there is Harry Connick Jr.'s Grammy for Best Male Jazz Vocal. Harry used to come sit in regularly at a jazz club I was playing in the French Quarter. We never knew he could sing! He was just this young whiz-bang tremendously talented piano player that we wanted to hire but couldn't.. he was only 15 years old!

And now New Orleans can claim another singularly special musical honor. PASIC '92. Start making your plans now to be here November 11-14 in '92 for a very special convention in a very special city! ■

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James Lambert, Executive Editor

Percussive Notes

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Lawton, OK 73505

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

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

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5 Photographs submitted for illustrations should be glossy, positive prints, from 4" x 5" to 8" x 10" in size.

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

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

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