

An official publication
of the Percussive Arts Society

Percussive Notes

Volume 30, Number 2

December 1991



FEATURE: EDUCATION



"ZILDJIAN TOOK THESE SO

Vinnie Colaiuta had a clear picture in his mind of

what his dream cymbal would be. "It would have a 'sweet' sound," explained Vinnie. "Not too dark. Not too light. Sort of in-between, but not bland and not middle-of-the-road.

It would be a thin cymbal with more spread than a thicker cymbal, but not too much more.

When I hit the bell, it wouldn't go 'ching-ching' like

a cash register. It would open up as soon as I touched it. I could even hit it with my finger and it would still sound good. It would speak to me. In a nutshell, the cymbal would be strongly reminiscent of the old Zildjian

A, but with a more contemporary feel." Interestingly,



The A Custom.



us field test. And after a lengthy process of playing,

listening, and perfecting, we produced

the new A Custom. We're thrilled with the cymbal

because we believe it's the finest sounding

A Cymbal we've made to date. And it should be.

New computer techniques enabled us

to analyze how minute variations in hammering

patterns affected the sonics. And our exclu-

sive rotary hammering device allowed us

to create never-achieved-before nuances in sound.

The A Custom is a complete range of cymbals

with 14" Hi hats, 15," 16," 17" and 18" crashes, and

INDS OUT OF MY HEAD."

several months prior to this discussion with Vinnie,

we had already begun working on a cymbal

with similar qualities, as an extension to the classic

A Zildjian sound. We decided to join

forces and create this new generation of cymbal

together. We enlisted Dennis Chambers,

Steve Smith, Neil Peart, William Calhoun and

Omar Hakim, amongst others, to help

20" and 22" rides. To learn more about them, please

write Zildjian at 22 Longwater Drive, Norwell,

MA 02061. As a parting note, we'd like to thank all

of the artists involved in creating the A

Custom. Especially Vinnie. Because when we sat

down to work, his head was into it the most.

Zildjian

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

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Cover photo shows the 1990 Pearl Percussion Scholarship recipient, Paul Bonner with instructor Bill Wiggins and is provided courtesy Blair School of Music, Vanderbilt University, Nashville, TN and Lesley Collins photographer.

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THE PRESIDENT'S MESSAGE

By Robert Schietroma

ON THURSDAY, OCTOBER 3, 1991, the Percussive Arts Society broke ground for its new International Headquarters and Museum to be located in Elmer Thomas Park in Lawton, Oklahoma. PAS was assisted in the 10:00 AM groundbreaking ceremony by The McMahon Foundation, Dr. Charles Graybill, chairman, and by the City of Lawton, Ted Marley, Mayor. The festive activities were coordinated by the Lawton Chamber of Commerce and Industry at the adjacent Louise McMahon Memorial Auditorium lobby. Lawton's Chamber President Fred Fitch served as master of ceremonies as the Cameron University Percussion Ensemble provided a pre-ceremony concert.

The Percussive Arts Society was represented with comments by Mr. Steve Beck, Administrative Manager, Dr. Robert Schietroma, PAS President, Dr. Garwood Whaley, PAS 1st Vice-President, and by Dr. Jim Lambert, PAS Board Member and Project Liaison. Steve Beck

spoke of the welcome feeling that both he and his wife had experienced as new residents of Lawton since the relocation of the PAS office in July. Gar Whaley read special messages provided for this occasion by the current PAS World Percussion Network Committee, Norm Weinberg, Chairman. Jim Lambert spoke to the audience about the importance of timing in percussion and that PAS' time has come to have its own Headquarters. Dr. Graybill praised PAS for its cultural mission to the world of percussion and its potential to provide cultural activities for the greater Lawton area. PAS provided an exhibit as well as commemorative drumsticks to all in attendance (drumsticks were donated by the percussion industry).



The actual construction of the Headquarters will take approximately six months. The PAS membership should be able to visit a Museum display next summer (1992). We are proud of the Percussive Arts Society accomplishments this far, and we feel that our improved home-base facility will enable better communication among all our colleagues. This is the beginning of even more incentives for increased membership.

The groundbreaking experience provided a warm and receptive welcome as the Lawton-Fort Sill community genuinely embraced the Percussive Arts Society. This congenial spirit is difficult to express in words—suffice it to say that I encourage each of you to personally experience it. We are 30 years old as an organization—let's continue to develop as a progressive music society dedicated to the future communication of the percussive arts—worldwide! PN

MESSAGE FROM THE ADMINISTRATIVE MANAGER

By Steve Beck

THIS HAS BEEN AN EXCITING year for the Percussive Arts Society. We have seen growth in many areas including chapter activities, chapter newsletters, amount of money available for chapter grants, advertising support from the Percussion Industry, PASIC booth purchases from the industry, and of course, the long awaited dream of our own International Headquarters and Hall of Fame Museum.

As you know, we have relocated our office to Lawton, Oklahoma where we have now begun building our new headquarters. We are in a temporary rental office space until we can move into our new building (March or April of 1992).

Our new office staff is a tremendously capable team of workers keeping the administrative operation of the Society running on a very professional level. I would like to take this opportunity to introduce to you the PAS office staff.

Pat Martin is our receptionist and

her duties include taking all telephone calls, general correspondence typing, and keystroking articles for *Percussive Notes*.

Cheryl Copes maintains the mem-



Back row, l to r: Cheryl Copes, Steve Beck, Pat Martin, Kyle Bishop
Front row, l to r: Maria Beck, Shawn Brown

bership database, inputs PASIC pre-registration, and is in charge of processing all PAS contest entries.

Kyle Bishop is a full-time student at Cameron University and part-time employee at PAS in charge of shipping and mailing.

Maria Beck is in charge of incoming mail, payment receipts and bank deposits, sustaining membership maintenance, Percussion News layout and invoicing.

Shawn Brown is the graphic designer for *Percussive Notes*.

I am in charge of managing the office, selling advertising for *Percussive Notes*, managing the PASIC exhibit floor, and working directly with the PAS Executive Committee via telephone conference calls and personal meetings.

We, as a staff, are delighted to do our part in the ongoing activities of the Percussive Arts Society. We are happy to serve you, and encourage you to become more involved in the activities of PAS. PN

**GROUNDBREAKING
FOR
PAS INTERNATIONAL
HEADQUARTERS
OCTOBER 3, 1991**



***Percussive Arts Society
Groundbreaking
with
The McMahon Foundation,
The City of Lawton
and
the Lawton Chamber of Commerce
and Industry
October 3, 1991***

AGENDA

Welcome

Fred Fitch, Chairman, LCCI

Comments

*The City of Lawton
Alvis Kennedy, Mayor Pro Tem*

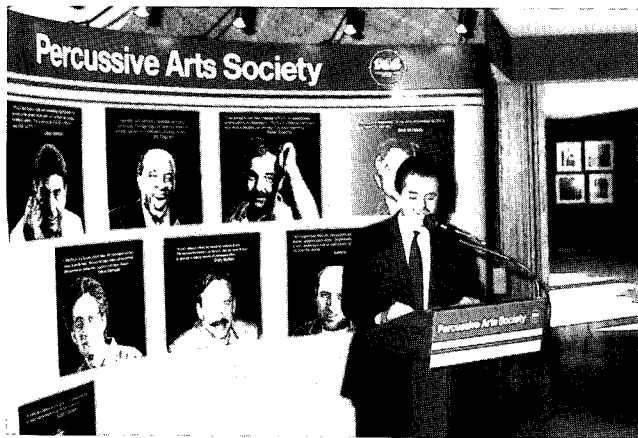
*The McMahon Foundation
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***Closing Remarks
Fred Fitch***

Groundbreaking at the Site

***Music by the Cameron University
Percussion Ensemble***



Percussion at MSM

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Principal, New York Philharmonic

Duncan Patton

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James Preiss

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John Riley (jazz)

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Education

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INTRODUCTION

By Rich Holly

IT'S BEEN THREE YEARS SINCE *Percussive Notes* last ran a Feature on Education. At that time, we focused on *Percussion Education*. In this issue, Mark Ford and I have coordinated our efforts to create a focus that is much broader: that of music education *in general*, with ties to how all of this affects percussion.

In terms of *Percussive Notes* "cycling" our Feature topics, three years is not a very long time. Yet much has happened in education in recent times. Not only is this information worth reporting, but much of it, I'm sorry to say, has not been positive. I recall watching a television special just about one year ago on "the education crisis." During this program it was revealed that 40 years ago, the primary concerns that teachers had about their students were chewing gum, cutting ahead in line, speaking out of turn, and the like. In 1990, teachers' concerns were murder, rape, drugs, AIDS, gangs, etc. While it may be true that subject matter has increased greatly during those same 40 years (due to increased levels of research), surely we cannot have increased the *quality* of an education with these other socio-economic factors looming over us.

The authors of the articles you are about to read are among the finest music educators today. We have attempted to look at music education from five different perspectives: those of the student, the band director, the public school music supervisor, the *teacher* of the future music educators, and the university-level music administrator. Each person was chosen by their prominence in their area as well as their dedication to education. All of these gentlemen strive for excellence not only in their own programs, but are also busy promoting their ideas to others through papers at national conventions, books, articles, seminars, consulting, etc. We are indeed proud to have all of them contribute to this issue.



As you read through these articles, you may well notice a certain negativ-

ism. Not one author knew what any other was writing about—yet they all chose to write about topics in education that need change—help, if you will. Not one is prepared to accept the status quo. Consequently, I would like each reader to consider the following question—“What can I do?” We are all teachers in at least some way, shape or form. We all hold some responsibility for the future of education, for the future of our youngest generations.

To our readers not residing in the United States, I apologize for not including articles on education from any other country. However, it is my hope that our colleagues around the globe will have a similar story, or perhaps some advice to share with us. I welcome any and all responses. ☺

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

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Education



A PERCUSSION SURVEY OF INDIANA HIGH SCHOOL BANDS

PART 1: THE STUDENTS' VIEW

THE PROJECT

On March 1, 1991 a survey on percussion was mailed to the 416 high school band directors on the Indiana State School Music Association mailing list. The purpose of this survey was two-fold. One, to establish an understanding of the Indiana high school student's experience with percussion and two, to examine the similarities and differences of Indiana band directors' approaches to percussion education and of their training to teach percussion. Therefore each survey contained two parts, one for the director and one for junior and senior percussionists. Juniors and seniors were chosen to fill out the questionnaire because these students had more perspective on their education as musicians and percussionists. It was not the purpose of this survey to compare different student

By Mark Ford and Bob Berheide



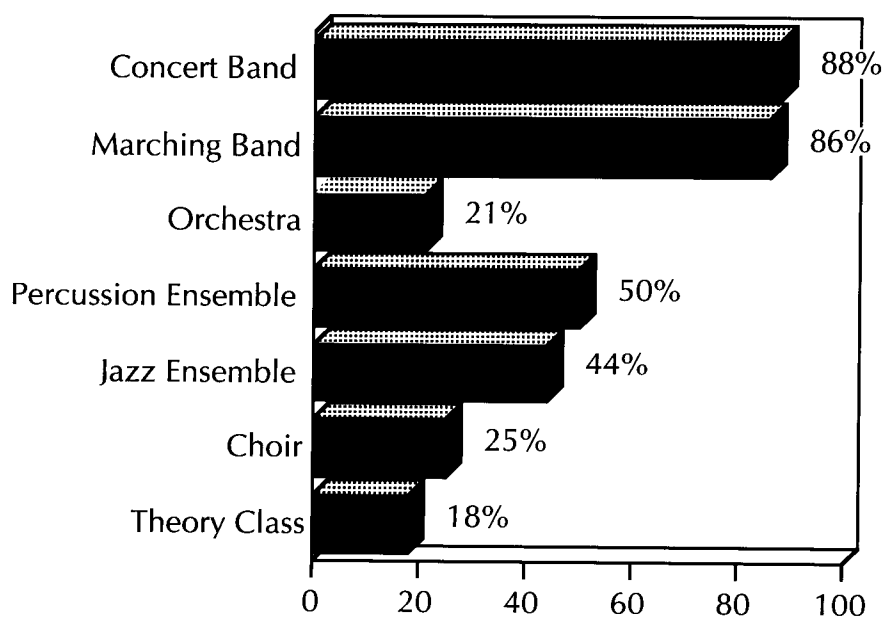
levels (i.e. freshman, sophomore, etc.) and their abilities but to understand the total picture of percussion education in the student's band program.

Each band director was sent one copy of each questionnaire for the director and students. The director was asked to duplicate the student questionnaire for the appropriate number of junior and senior percussionists in their program.

Also included with the surveys was a cover letter explaining the purpose of the questionnaires and instructions for completing the forms as well as a self-addressed return envelope. Each questionnaire was four pages long (2 pages front and back) and took approximately ten minutes to fill out. The original deadline for the March 1 mailing was the first of April. On April 9th a follow up was sent to the band directors with another copy of the surveys. The deadline on this final mailing was June 1, 1991.

Funding for this project was secured from various sources. The Percussive Arts Society paid for 50% of the materials and mailing since this project originated with the *Percussive Notes* section "Focus on Education" and has been adopted by the PAS Education Committee. The remaining 50% was split by the East Carolina University percussion department and by the project coordinators, Mark Ford and Bob Berheide. The authors would like to express their appreciation of the support of the above institutions for this project.

Graph #1



Student participation in school music activities

THE RESPONSE

This article will concentrate on the student questionnaire for high school junior and senior percussionists. A second article, "Part Two: The Directors' View" will focus on the directors' approach to percussion and will be published in the February 1992 issue of *Percussive Notes*.

There were 160 useable student returns comprising 51% juniors and 49% seniors. Most of these students have participated in the "normal" instrumental music programs. Fifty-seven percent began music at the elementary level with 38% beginning in junior high school. There was a high rate of participation in marching band and concert band as expected, with few of the students listing any experience with student orchestras

(average years of orchestra participation, 2.28). Exactly half of these students have participated in a percussion ensemble with 44% playing in a school jazz band. Twenty-five percent of the students have sung in choir for an average of 2.17 years and 18% indicated that they had one year of music theory. (See graph #1)

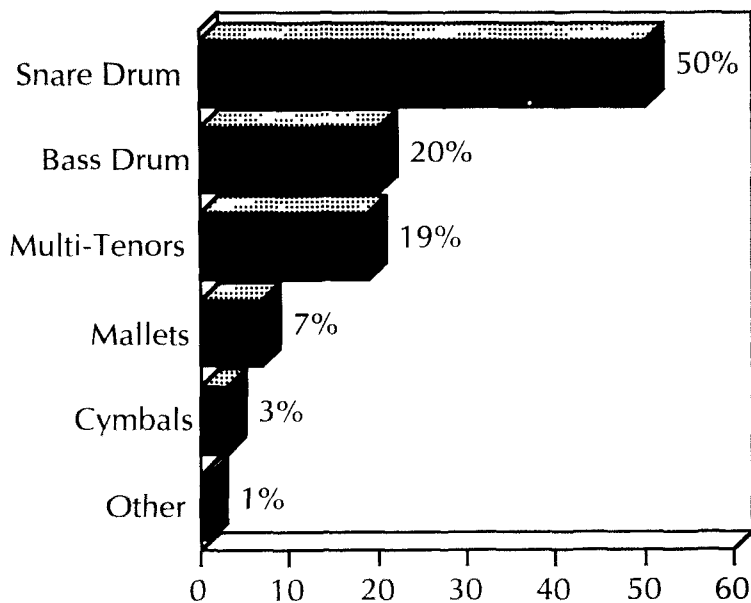
There were surprisingly many students who had studied privately with a percussion instructor. The questionnaire did not specify what type of lessons the percussionist had taken so the number of responses includes both drum set and general percussion lessons. Sixty-two percent said they had studied privately for an average of 3.1 years and 42% are currently taking lessons. A large majority of these students take lessons away from school with 19% taking privately at school. When asked what books or materials were used in their lessons, most of the students wrote the author's last name or could not remember at all. However, texts by Anthony Cirone,

Garwood Whaley, Murray Houllif and Haskel Harr were referred to often. All of the books listed included a variety of topics including snare drum, mallets, timpani and drum set.

MARCHING AND CONCERT BANDS

Marching and Concert bands combine to give high school instrumental students their greatest amount of experience with music throughout the country and Indiana is no exception. Eighty-five percent of the students who filled out the survey marched in the 1990-91 school year. A third of these students auditioned for their spot in the drum line with 50% playing snare drum, 20% on bass drum, 19% on multi-toms and the rest split among the pit, cymbals, timpani and accessories. Student drum lines were most often coached by an outside percussion instructor (57%) with band directors (34%) and current students (9%) instructing the rest. (See graph #2)

Graph #2



Instruments played in the 1990-91 Marching Season

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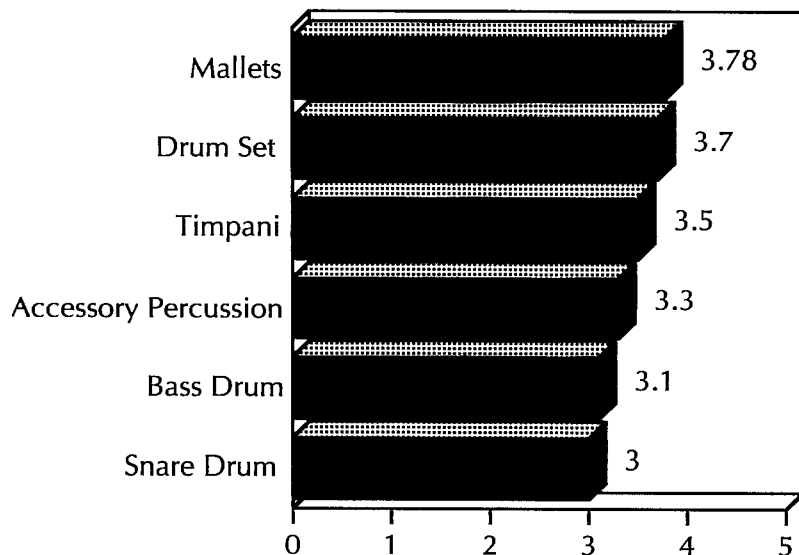
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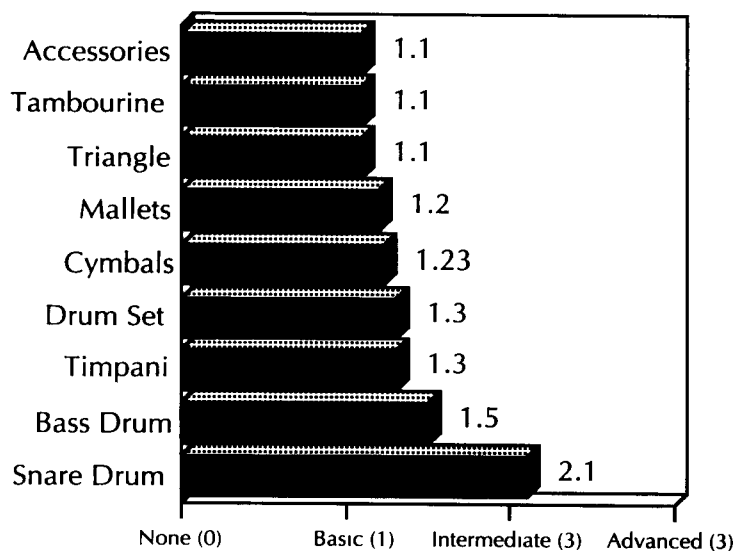
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Graph #3



How often students played these instruments in concert band (1=Always; 2=Most Always; 3=Occasionally; 4=Seldom; 5=Never)

Graph #4



How students rated the level of instruction given to them by either their band director or percussion instructor

When performing in a concert or symphonic band, these Indiana students showed a great deal of flexibility. A large majority (77%) indicated that the percussionists in their band program rotate parts to give everyone a chance to perform on different instruments. These parts were either assigned by the band director (41%) or by the students themselves (59%). Slightly over a third of the students auditioned for their concert band position and an almost unanimous 96% said they enjoyed playing percussion in band.

Given the amount of rotation of parts it was not surprising that these students showed a fairly equal amount of playing time on different instruments. (See graph #3)

Keep in mind that these numbers are averages of all the responses. Students indicated more playing time on snare drum, bass drum and cymbals than on keyboard instruments and drum set (lower numbers indicate more playing time). Accessory percussion instruments and timpani averaged in the middle.

When asked to indicate the level of instruction given to the students by either their band director or percussion teacher there was a great deal of discrepancy. (See graph #4)

Students could choose no instruction, basic, intermediate or advanced instruction to describe their experiences with the teaching of different percussion instruments. As shown on the graph, most of these students indicated that they had received at least an intermediate level of instruction on snare drum with many stating advanced instruction. However, the rest of the instrumental teaching ranked in the range of basic instruction. Even though over three quarters of the students rotate parts in concert band, the average player feels he/she has only received basic instruction on the instruments listed with the exception of snare drum. Only two of these juniors and seniors indicated a "no instruction" response (triangle and tambourine). Of course graph # 4 represents the students' impression of their instruc-

tion. The article "Part Two: The Directors' View" will give the directors' responses. It is important though, that the average student of this survey feels he/she only received basic instruction on the majority of percussion instruments after an average of 5 years in band.

Sight reading questions resulted in contradictions that led the authors to conclude that many students over-estimated their sight reading ability. Graph #5 shows that three quarters of the students indicated that they felt comfortable reading treble clef with over half comfortable with bass clef.

However, when asked if the music their concert band performed was difficult to sight read (see graph #6), a majority (67%) indicated that sight reading the mallet keyboard music was difficult.

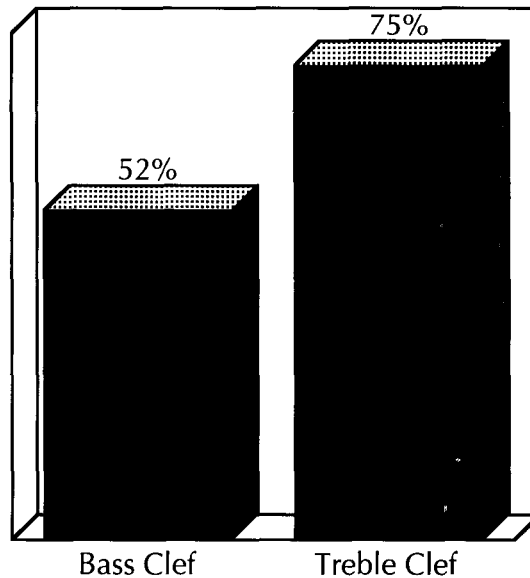
This response causes some suspicion about the 75% who stated they were comfortable reading treble clef. Most of the students felt that reading snare drum and timpani parts in concert band was not difficult.

PERCUSSION ENSEMBLES AND JAZZ BANDS

Half of the students answering our survey play in a percussion ensemble. These ensembles are conducted by an outside percussion instructor (38%) or the band director (31%) or by the students themselves (28%). One of the performances of school percussion ensembles is at the Indiana State School Music Association (ISSMA) Solo and Ensemble Festivals. Students who played at a festival in 1990-91 performed such works as *Symphony No. 1*, Cirone; *Charleston Capers*, Green/Baker; *Comedians Gallop*, Kabalevsky/Peters; and *La Negra*, Cahn. Students also played solos at these festivals including the *French Suite*, Kraft; *Stamina*, Markovich; *Yellow After the Rain*, Peters; and *Ain't it Rich*, Houllif.

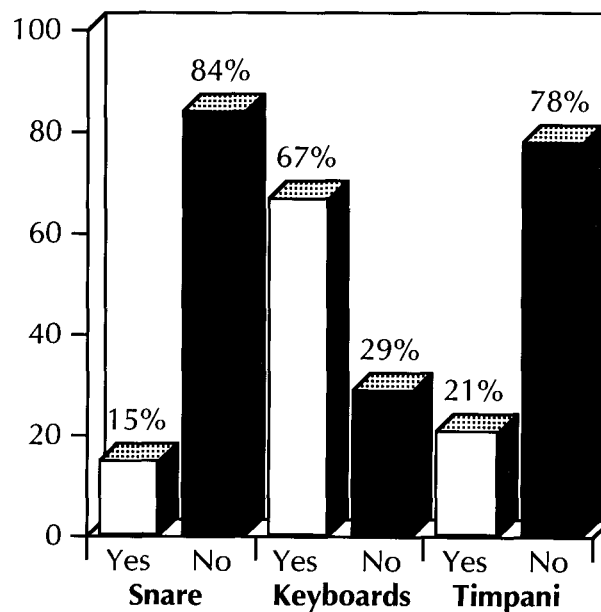
Drum set performance and jazz are of a strong interest to Indiana percussionists. Over 70% said they played drum set with 60% owning their own drum set. Three fourths of the schools replying to our survey have a jazz band

Graph #5



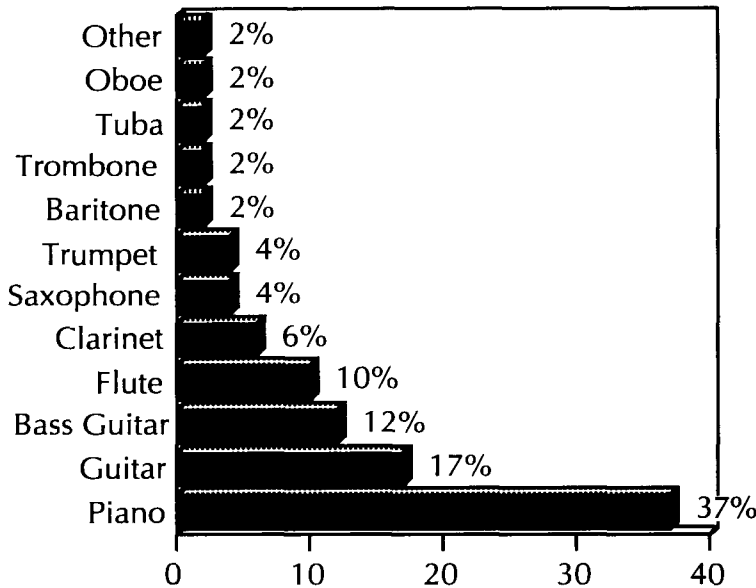
Students who feel comfortable reading treble and bass clef

Graph #6



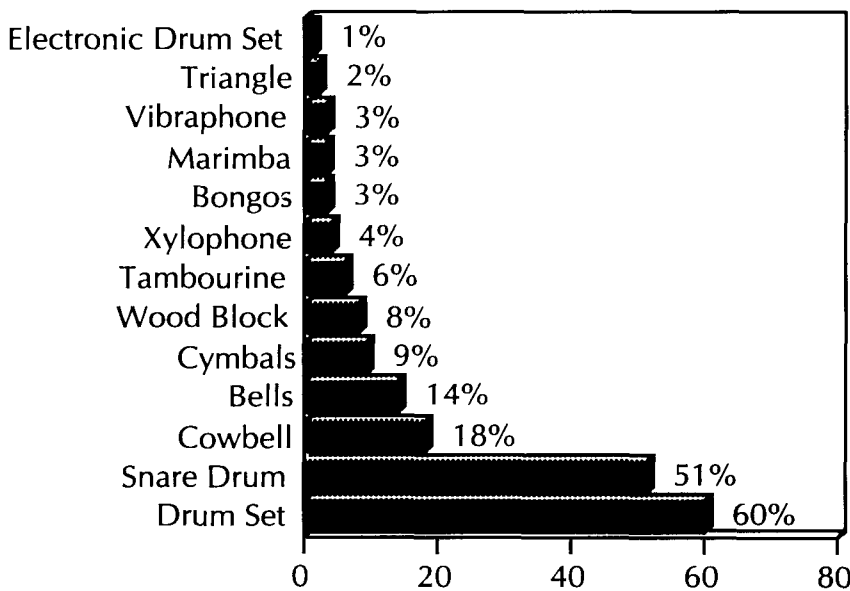
Is it difficult to sight read most of the concert music your band plays?

Graph #7



Breakdown of the 31% of students who play other instruments in addition to percussion

Graph #8



Instruments owned by students

and over 40% of the students in our survey perform in a jazz band at their school. Most of these students (86%) play drum set in the jazz band with small percentages performing on vibraphone, bass guitar and piano.

STUDENT ABILITIES

Several questions were included on the survey to gauge the playing ability and knowledge of the student percussionist. When asked about their snare drum grip, 70% of these students indicated they play match grip while 30% use traditional grip. Most of the students practice percussion at home (63%) with an average practice time of 5.4 hours a week. Only a quarter of these students practice with a metronome and over half of all the students have the opportunity to practice in the band room during the day with close to 70% having the choice to practice after school. Snare drum and drum set are the main instruments practiced at home.

The general knowledge of snare drum rudiments among these Indiana students was very interesting. Eighty-seven percent of the students were familiar with rudiments and of those percussionists, 59% practiced them regularly. The average number of rudiments the students named was 12 and these juniors and seniors could only play 10 rudiments from memory on average.

Thirty-one percent of these students play other instruments besides percussion (see graph #7) with drum set and snare drum as the main instruments these students own. (See graphs #8 and #9).

Just 6% of the students questioned auditioned for All-State band last year in Indiana. Sixty percent of those who auditioned made it into the band with 10% making the All-State Orchestra. A large majority (78%) felt that the Indiana audition requirements were fair with only 6% feeling they were unfair. Reasons that these students felt the auditions were unfair included there was not enough time to prepare; the audition requirements were too demanding; the auditions are political; and that some schools do not have the required instruments such as timpani.

Seventy-eight percent of all the students plan to continue playing music after their high school graduation. Of those, 27% plan to major in music in college.

P.A.S.

None of our juniors and seniors were PAS members but 28% had heard of the society. Band directors and percussion instructors were instrumental in telling these students about PAS. Ten percent had attended an Indiana PAS Day of Percussion with only 1% who had attended a PAS International Convention.

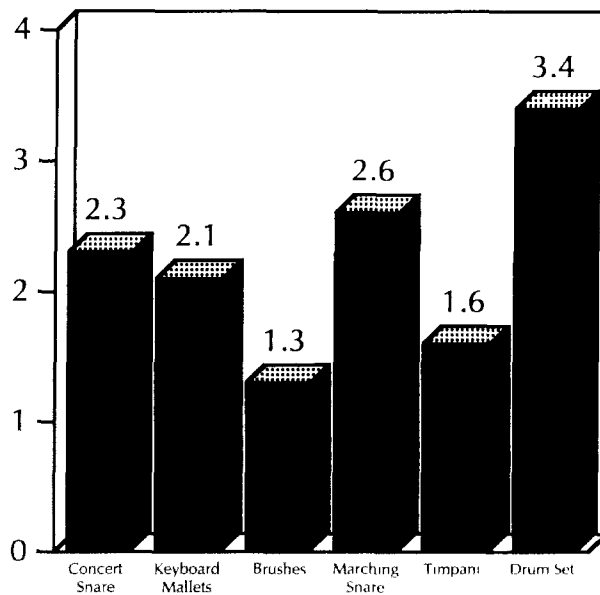
CONCLUSION

This survey cannot be considered as a definitive statement on the knowledge and ability of Indiana high school senior and junior percussionists. These 160 students represent only 15.8% of the 416 high schools on the Indiana State School Music Association list. Due to a lack of returned questionnaires for any variety of reasons, this survey may only indicate certain trends in the experiences of Indiana student percussionists.


The high levels of private study, percussion ensemble experience, and home practice in this survey show a great deal of interest in percussion from the band directors and students. Lessons and small ensemble work are the prime pedagogical tools in aiding young players to grow musically. It is the authors' belief that if 60% of the schools or more had responded to our survey these numbers for private lessons and percussion ensemble would not have remained so high. This statement is an assumption which, if true, would lead us to believe that the 15.8% of schools that did respond to our survey represent either well-developed instrumental programs or directors with a true commitment to the musical development of their students or both. In other words, this survey may represent the better high school percussion programs in Indiana. It is impossible to know without conducting another survey with a higher response rate.

Nevertheless, it is the intention of this survey to be of benefit to Indiana music educators and their students. It can also be of use to other states for comparison and to college percussion programs who regularly recruit these students. Indiana was chosen as a test site for this survey at random and, if there is interest, it may be administered

Graph #9



Number of pairs of mallets or sticks that Indiana high school students own

to other states. The conclusion of this survey will continue in a follow up article entitled "Part Two: The Directors' View." 

AUTHOR'S NOTE: This article is being made available for the *Indiana Musicator*, the publication of the *Indiana Music Educators Association*. A special thanks goes to the following for their help in preparation of the questionnaire: Dr. Thomas Goolsby, Professor of Music Education at the University of Washington; Steve Beck, PAS General Manager, The Indiana State School Music Association; The Percussive Arts Society, East Carolina University School of Music; Michael Banks, ECU percussion student; and the directors and students who filled out the questionnaire.

Mark Ford is the Percussion Instructor at East Carolina University in Greenville, NC and is also a performing artist and clinician for the Yamaha Corporation of America. As an active performer, clinician and composer, he has performed solo recitals at universities throughout the southeast and has also performed with the Nashville Symphony,



the North Carolina Symphony and the Nashville New Music Consort. Ford is the editor of "Focus on Education", a regular section of the international periodical **Percussive Notes**. His articles have appeared in that magazine as well as the North Carolina and Tennessee State Educators Journals and The Instrumentalist.

Bob Berheide is the Assistant Band Director at East Side Middle School in Anderson, IN and the Percussion Instructor at Taylor University in Upland, IN. He also teaches private percussion lessons in Anderson. Bob performs as Principal Timpanist with the Anderson



Symphony, and the Principal Percussionist with the Kokomo Symphony and Marion Philharmonic Orchestras. As a marching percussion instructor and arranger, Mr. Berheide has been involved with numerous Indiana high school bands. He is also a member of the Central States Judges Association. Bob has articles published in **Percussive Notes** and the *Indiana Musicator*. He has served on the PAS Education Committee since 1988.

Education

.....

WHAT IS THE STATUS OF MUSIC EDUCATION? AND UPON WHOM DOES IT DEPEND?

TREMENDOUS CHANGES HAVE taken place in school music programs over the past 25 years. Some of these are good for the program, and some are for the good of the student. Programs are made up of students, and need to accommodate wide ranges of ability. They must also be able to fit different needs of students, and be flexible for adapting through changes in subsequent years.

Is it numbers of students, or numbers of specific instruments that sparks a healthy program? Is it possible to provide a complete instrumental experience with unbalanced instrumentation? Some guidelines in recruitment must be established. Many aspects of performance are just not fair; everyone does not have the same chance. On what do you base the criteria for deciding who is included? Should you not be utilizing all your 10 alto saxophones in your top band? How did you pick the two that are allowed to play? Who started all those alto saxes anyway? What about the other eight? We just say "sorry, we only need two... maybe next year." Finally, thinking of the person who takes all the pieces and makes the fragile program work, the director, just what ramifications does each decision that we make have, now and in the future? We are not even talking about what to do with students now. We are talking about what to do with them before they are even here! Did past directors ever have to sit and brainstorm, sell, and promote an instrumentation? In past decades, few students ever switched instruments. They played what they started on. It all seemed to work out just fine. Why?

Perhaps the initial problem is what to do with them *before* they even start playing, and what we want them to be. Then, the desire to have the "ideal program" that encourages growth, is fair, provides opportunity, stimulates creativity, allows for artistic expression, etc... Additionally, one that has a policy that covers everything from checking

By Bill Schraft

out a new pair of uniform pants, to dealing with missed pep band performances is desirable. Today's programs are not only during the school day, but many long hours after school as well. Usually, it is in this "extra time" that we can figure a student out. It is this time that you may get your best grip on what is happening. You don't get the "total feel" from the podium. Structure the program educationally, and keep in mind that *for the students*, it must be meaningful.

~ ~ ~
*Perhaps the initial
 problem is what to do
 with them before they
 even start playing, and
 what we want them to be.*
 ~ ~ ~

INSTRUMENTATION/RECRUITMENT

Have you ever wondered what *your* High School or Junior High director would have discussed with other directors? One can only imagine that it was... "Boy this kid on (let's dream here) tuba, bassoon, trombone, horn, oboe etc... really plays... carries the whole section." More often than not when talking to other directors today, it's something like this... "Boy I've got a tuba, bassoon, horn, oboe... I can't believe it... one is really coming up!" (And if they actually do *play*, this must be heaven).

Why is it that in some cases programs start with a problem? And why are there others that do not start at a disad-

vantage? It can't be perfect every year, but it shouldn't be wounded year after year (You can only blame MTV for so long about saxophones). Many successful programs seem to have a purpose or a "big plan." And if it does not work one year, it's a new approach the next. Instrumentation is a problem that we all face, and from which we suffer at all levels. It will not fix itself, there has to be a solution. Is this the start or the end of programs? It's not just numbers, but *workable* numbers.

PROGRAM STRUCTURE

Trends today are no different than trends found in the past. Successful programs have always been student-oriented. It was a meaningful, challenging, rewarding program that encouraged students to become involved. There is the structure of the program for organization, and then there is the structure of the program to involve students. Healthy programs involve and encourage students to reach even further with additional outside opportunities. While some programs go far beyond, others fall short. The program is a reflection of the students, and of the director's sincerity to provide opportunities. Students will always be in schools, but these students will only be here for a set time.

EXPOSURE OF PROGRAM

In studying numerous school music programs, it becomes evident that the number one element in a successful program is the parents. Where and when do the parents buy into this program, and why? Who sells the program initially, and who sets the course? How much, when, and where? Successful programs most often have a director that establishes priorities for the good of the program and the students. Directors should be in control of what gets out, and of the image that is visible. What you have and/or want has to be known by those who will campaign for you.

DIRECTOR'S ATTITUDE

What you feel is what you will do. It is no surprise that after fighting a battle every day, enthusiasm tends to decrease. But your attitude is mirrored in the students. In thinking back to your own experiences, perhaps only one of your former directors had true "contagious enthusiasm." His program revolved around his positive attitude. Things worked by themselves. No one dared stray off course. How could you let him down? For him it worked, but for most of us this is not so. As charismatic as you may be,...for everyone there comes a point. In talking with other directors it's easy to see attitude as either someone's strength or weakness. Here we go selling again...but we are all having to do it. Years ago, did programs have to be sold? Were there enough "expendable kids?" If you lost some, did you say..."oh well?" Now it seems that our attitude is not what we ourselves feel, but what we outwardly show to all involved, sell...sell...sell...How many times has anyone said, "Look Johnny, I know this is not a college requirement, it won't help you score higher on your ACT, you won't make any more money in life, but do this to utilize the talent you have...now is when all those years since fifth grade will pay off, etc..." What happened to just playing and learning your instrument because you enjoy it? "Why not play in college Mary; it's different, you'll enjoy it, and I think you'll miss playing. I know you are going to be a (insert chosen field), but trust me you do not have to major in music in college to continue playing,...just play!" Sell, Sell, Sell! (Did playing used to sell itself?) The attitude of the director toward the program many times reflects the amount of "organizational nightmares" that they endure to get it started. Some of us are fortunate in that we have a tremendous amount of support from the administration where we teach. Our programs, as well as our students, are solidly, enthusiastically supported. Even with this ideal situation, there are times when student scheduling conflicts,

extra-curricular conflicts, and poor encouragement of elementary students can bother the director. The thing that keeps many of us going are the many students that never have a problem, that are always there, and let you know they appreciate what you've done for them. These students are there, and it helps to keep a focus on them.

Amazingly enough, percussion sections become a small program of their own within the larger program. Successful percussion sections become dependent upon outside sources to be continuously challenged. If you want a strong percussion section, work with them. If you want strong percussionists, give them something to work towards. Band music will not do it. It only gives them an outlet to demonstrate abilities that have been developed. Percussion ensembles encourage further development in percussionists. A percussionist in band is like a fireman sitting and waiting for a fire. When it happens you have to be ready. What do percussionists/firemen do the rest of the time? It depends upon what you expect from them. I, many times, expect little from them, and I've gotten little every time. I have also expected a great deal, and been amazed at the level they developed.

PERCUSSION PARTS/ASSIGNMENTS

Percussion is the only section in band that is asked to play many instruments. But when looking at a section, we sometimes find directors who say..."he's the snare player, she's the timpanist, he's the accessory player etc..." Where do they develop these skills other than snare drum? Who challenges them? It would be nice to have the time, but as band directors, most of our time is dedicated to "putting out fires" elsewhere. And, we're often doing the "quick fix." instead of setting goals for them to attain. Then we hope that a student has been exposed to instruments other than snare drum prior to getting here. We want percussionists...not the endearing term "Drummers" that all of us hate when called in band. We have chosen through finesse and dedication to be a percussionist.

SECTION DEVELOPMENT

Percussion can be the most changed of all sections in the band. Percussion used as a color is different than used just for rhythmic purposes. Thinking back to the ensemble idea, percussionists are different in that they develop as indi-

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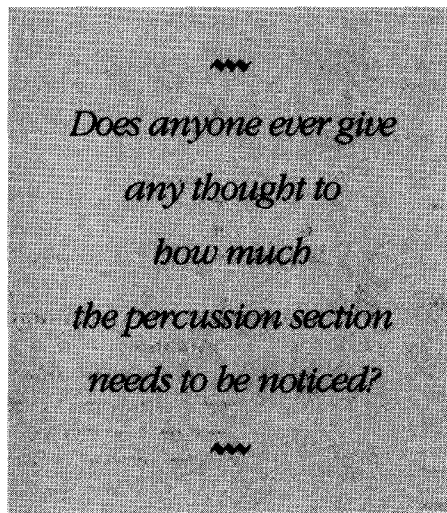
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Rice University is an EO/AA institution.

THE STATUS OF MUSIC EDUCATION

viduals in the ensemble. Wind players get a chance to fine tune their skills in ensembles, while percussionists look for a purpose and reason to further their various skills on each instrument. The development of the percussion ensemble is the heart of any fine section. Don't just have one ensemble for contest, but have ensembles the whole year long. Do you



have the time to dedicate to it? If not, then find someone who does. Many private teachers would consider this if their schedule allowed. That is what makes our job as director exciting. Setting up the Percussion Ensemble is one of the most important ensembles you'll ever develop.

SECTION EXPOSURE

Does anyone ever give any thought to how much the percussion section needs to be noticed? Not many do. If you give them the right things to work towards and be noticed, they have a goal. Years past at York High School in Elmhurst, Illinois, Chic Evans was the private percussion teacher. He developed an outstanding ensemble. (You may see their picture on some past Haskel Harr books). This was "years" ahead of its time. What did this exposure do? It made members of the percussion sections work. They in turn became well rounded, all around players. The end result was an element of class attributed to being a percussion-

ist at York High School. It can and does work.

ATTITUDE ADJUSTMENT

Now we are talking about a "program within a program." And this can be said about every family of instruments. Realizing our limitations can help keep us healthy. If directors cannot do it...get help! Percussion is fragile and needs nurturing. What if the band plays three numbers on the concert...Elsa's Procession, Irish Tune From County Derry, and a march...(with no timpani, or bell parts). What do the percussionists do? They need something to think about, a purpose in life. Not that it is intentional, but they will develop attitudes you do not want while sitting still. They want to play! Explain it as many times as you want, musically, yet they will never understand the above concert program. They are looking for their parts and a technical challenge.

Many of the trends in Music Education have to deal with what is expected of the director. Look at the current trends in Marching Band. Think of all the responsibilities and expectations placed upon one person. Are there not more than in years past? Successful programs have remained successful due to the director realizing the limitations and staying within them. If it means asking for help, doing another director a favor and in return having them help you with something you are not sure of, etc., then that's what it takes to get the job done. Organization is the biggest change in the trends of music education. You are always rewarded for all the careful consideration and preparation you set in place for the program. You are also paid back for all that you do not. PN

Bill Schraft received his Bachelor of Music Education at the University of Wisconsin at Whitewater, and his Master of Music Education at VanderCook College. Currently, Bill is Director of Bands at Glenbard North High School in Carol Stream, Illinois. A long time member of the Percussive Arts Society, Bill is also active as a clinician and adjudicator throughout the Midwest.

Education



WHERE'S THE ACCOUNTABILITY FOR FINE ARTS?

WHEN I WAS FIRST APPROACHED to write this article, I was asked to write on the supervisor's view of music education. Some recent developments at the state and national level led me to change the focus of this article to the future of music education in the public schools.

I recently conducted a survey of the music teachers I supervise in Hanover County, Virginia to get their views on the primary problems facing music education today. The problems as they see them sound very familiar. As I read their responses, I was reminded of conversations I have had with other music educators at local, state, and national conferences. Some of the responses from my questionnaire are:

By Davidson Burgess

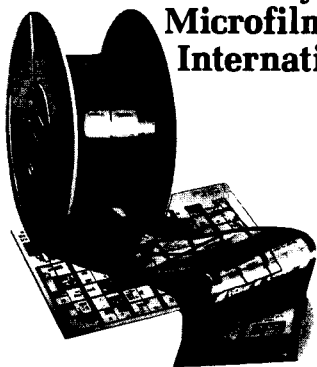
- **A lack of support and understanding from administrators**
- **Uncertain financial-economic conditions resulting in less than adequate facilities, overloaded classrooms, and insufficient funds for purchasing instructional supplies**
- **Lack of time with students**
- **Lack of actual teaching time**
- **Students today having too many commitments**
- **The public's misconception about the goals and objectives of music education**
- **An over emphasis on festivals**
- **Too many performances**

- **Arts programs and fine arts teachers being decreased due to budget cuts**
- **Students' after-school jobs**
- **Lack of planning time**
- **Low priority in scheduling music**
- **Student's lacking commitment to the music program**

And the list goes on and on.

All of the above are legitimate concerns; however, I would like to caution teachers not to overlook state and national trends that could affect the future of music education. In this article, I will bring to the attention of the readers some items of concern that if not addressed by music educators will affect music education in the future. My appre-

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WHERE'S THE ACCOUNTABILITY FOR FINE ARTS?

hension is based partly on an accountability movement in the state of Virginia, which at its inception was called EPR (Educational Performance Recognition Program) and is now called OAP (Outcome Accountability Project). At the national level, another concern is the absence of fine arts in the President's national educational goals. After reviewing the above programs, I will conclude with some recommendations to all music educators and readers of this article.

OAP was initiated in 1988 by the Virginia Secretary of Education and the Superintendent of Public Instruction. They jointly issued a discussion draft that resulted in the development of the OAP program. Much effort went into the discussion and research of developing the use of the indicators of educational outcomes and practices. This project was developed through a contract with Virginia Commonwealth University and in cooperation with the Virginia Depart-

ment of Education. The project team consisted of various work groups composed of school board members, superintendents, teachers and educational community representatives. The project team was charged to answer some of the following questions:

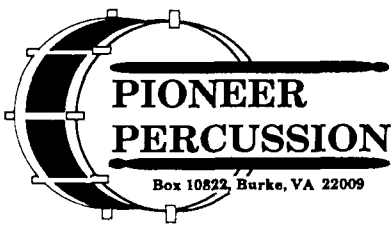
- **“What outcomes of the educational system should be used as indicators of performance and progress?”**
- **“How can outcomes be measured and translated into an indicator system?”**
- **“How can the indicators be used to interpret fairly and to compare the performance of schools and school divisions?”**
- **“How will indicators be used?”**¹

The indicator system that was proposed by the team was organized around 7 basic objectives.

1. **Preparing students for college.**
2. **Preparing students for work.**
3. **Increasing the graduation rate.**
4. **Increasing special education students' living skills and opportunities.**
5. **Educating elementary school students.**
6. **Educating middle school students.**
7. **Educating secondary school students.**²

The team originally proposed designing six to fourteen indicators for each of the seven objectives to demonstrate whether schools are doing a good job of meeting those objectives. For example, under the objective “Preparing Students for College,” two indicators are “number of students receiving the advanced studies diploma” and “number of students taking advanced placement and college level courses.” Three sample indicators listed under the objective “Preparing Students for Work,” are “number of students taking vocational education completers,” “number of students passing licensure exams” and “number of students taking vocational aptitude tests.” Under the objective “Increasing Special Education Students' Living Skills and Opportunities” two indicators are

average daily attendance and the drop-out rate of special education students compared to that of all students. Three indicators under the objective “Educating the Middle School Student” are number of students taking foreign language, number of students taking Algebra I, and the number of students passing all of four physical fitness tests. Three indicators under the objective “Educating Secondary School Students” are the number of students taking keyboarding, number of students receiving the advanced studies diploma, and the number of students passing all of four selected physical fitness tests.³ It is my concern that *nowhere* in this document of objectives and indicators is there a mention of the fine arts. Under the OAP program, administrators will be faced with curriculum choices that will affect their school indicators. If a school is evaluated by how many students are taking foreign language or by how many students are enrolled in math and science classes, then the school administrator will feel pressured to encourage students to enroll in courses that will enhance the indicators, possibly at the expense of other electives. This type of school evaluation could eventually lead to a curriculum which will place the fine arts at even a lower priority in the curriculum than they are today. About three years ago, I was alerted to OAP for the first time by my wife, Dr. Sue Burgess, who is the Director of Special Services for the Hanover County School System, and our system's contact person for OAP. After reviewing the OAP program, I shared my concern with my colleagues in the Richmond, Virginia area, Jack Will of the Chesterfield County School System, Shirley Diggs of the Henrico County School System, and Nelson Lawson of the Richmond City School System. Through the efforts of Nelson Lawson, supervisor of music for the Richmond City Schools, this concern was brought to the attention of other supervisors at the Virginia Fine Arts Leadership Conference. A task force was appointed to draw up student outcome indicators for the arts that might fit into the OAP program. This



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committee, along with Dr. Dan Reeves, President of Virginia Arts Education Association, made proposals to the Secretary of Education, James W. Dyke Jr. The student outcome indicators for fine arts proposed by the task force are listed in the table below:

English, mathematics, science, history, and geography. Every school in America will ensure that all students learn to use their minds well so they may be prepared for responsible citizenship, further learning, and productive employment in our modern economy.

foremost leisure activity of the general public.⁶ This is an exciting prediction which I would like to see come about, but will students whose education is shaped by state accountability programs and national goals be prepared to take advantage of such a renaissance?

I recently reviewed a document which was written as a position statement to school boards and superintendents by the National Arts Education Accord. The Accord represents three organizations; The National Art Education Association, The American Alliance for Theater and Education, and The Music Educator's National Conference.

In this document under the heading "Federal Role in Arts Education" the following statement is made:

Preparing students for college.

- Indicator:*
1. Fine arts students receiving the advanced degree diploma.
 2. Participation in fine arts exhibitions and performances.

Educating secondary students.

Indicator: Taking fine arts

Educating middle school students.

- Indicator:*
1. Taking fine arts.
 2. Knowledge of the fine arts
 3. Cocurricular involvement in the fine arts

Educating elementary students.

- Indicator:*
1. Knowledge of the fine arts
 2. Cocurricular involvement in the fine arts

Increasing special education students' living skills and opportunities.

Indicator: Cocurricular involvement.⁴

An OAP document dated June 30, 1990, indicates that some indicators may be added to the original document, however, the fine arts are only "to be considered" at this point. The OAP program in Virginia probably looks similar to accountability programs which were implemented or are being studied in other states. They may have other names, but they convey a similar message to the music educators.

After reviewing the National Education Goals that have come from the Bush Administration, I have the same concerns that I had after my first encounter with Virginia's OAP program. The National Education Goals are:

1. Readiness for school: By the year 2000, all students will start school ready to learn.

2. High School completion: By the year 2000, the high school graduation rate will increase to at least ninety percent.

3. Student achievement and Citizenship: By the year 2000, American students will leave grades 4, 8, and 12 having demonstrated competency in challenging subject matter including En-

4. Science and Mathematics: By the year 2000, U. S. students will be strengthened throughout the system, especially in the early grades.

5. Adult Literacy and Lifelong Learning: By the year 2000, every adult American will be literate and will possess the knowledge and skills necessary to compete in a global economy and exercise the rights and responsibilities of citizenship.

6. Safe, Disciplined, and Drug-Free Schools: By the year 2000, every school in America will be free of drugs and violence and will offer a disciplined environment conducive to learning.⁵

Specific subjects (English, mathematics, science, history, and geography) are all mentioned in these goals, but once again there is no mention of fine arts. After reading the National Education Goals with the year 2000 mentioned so often, I am reminded of John Naisbitt and Patricia Aburdene's *Megatrends 2000* which identifies ten new directions for the 1990s. The second trend predicted is a renaissance in the arts. The authors of *Megatrends 2000* believe that arts will replace sports as the

Federal Role in Arts Education

The arts education associations believe that federal and state programs or legislation which provide benefits or recognition for students or teachers irrespective of their subject-matter specializations should also apply to teachers and students of the arts. This inclusion should apply in all programs concerning research and development; scholarships and loans; loan forgiveness; teacher education; evaluation and assessment of instructional materials; teacher, student, or school recognition; and other programs.

The arts education associations support the National Endowment for the Arts in its efforts to enhance the status of the arts in American society and to make the arts a more important part of the lives of all Americans. They also believe that the Endowment should utilize the research, the literature, and the professional standards that have been established by the national associations in arts education to guide and direct its programs which support the arts in the nation's schools.

The arts education associations believe that the National Endowment should place representatives from each of the national associations in arts education on those of its committees and

WHERE'S THE ACCOUNTABILITY FOR FINE ARTS?

*panels whose actions bear upon arts education in the schools. Further, they believe that the unique and legitimate concerns in the arts should be represented on the National Council on the Arts by appointing a professional arts educator to that body.*⁷

I certainly concur with this statement and hope that all educators will lobby legislators not to exclude the fine arts when considering legislation pertaining to national trends in education.

Music educators should acquaint themselves with educational trends at all levels. This can be done by being active in professional organizations, communicating with educational leaders in local school systems, (principals, supervisors, superintendent), and by staying aware through educational periodicals, news media, television, and any publication that discusses pending educational legislation. Educators should know local, state and national political leaders and legislators, and should contact legislators letting them know how they feel about educational issues. Most music educators have booster groups supporting their programs. Why not have your booster group lobby for arts issues dealing with educational legislation? Political leaders do listen to voters. Our area of education is important and it should be a part of every school's curriculum. If schools are to be evaluated at the state level by outcome indicators, then fine arts should be included. Music educators in the state of Virginia should be very concerned about the place of fine arts in schools that could be evaluated by the indicators currently included in the OAP. This project is not unique to Virginia. Educators should find out what type of accountability project is being studied in their state. They should be aware, stay informed, and spread the word. Music teachers should be careful not to allow local issues that directly affect their jobs (student enrollment figures, teaching loads,

budgets, etc.) to blind them to more serious threats at the state and national level. If the fine arts are not included in national goals of education and if our schools are to be evaluated by indicators and objectives that do not include fine arts as an important and vital part of the curriculum, then the entire future of music education is at risk. PN

Davidson Burgess, Assistant Director for Fine Arts for the Hanover County Public Schools in Ashland, Virginia, has 32 years of experience as a music educator and has served at all levels from the elementary school to the university. Burgess has taught in the public schools of West Virginia, Virginia, and North Carolina. He has served as Band Director of Ferrum College in Virginia, Director of Bands at Wake Forest University from 1974 to 1982, was Interim Director of Bands at Virginia Commonwealth University in 1986. Davidson Burgess joined the Hanover County Schools in 1985 as Supervisor of Music. In 1988 his duties were expanded to include the fine arts, and in 1989 he was promoted to Assistant Director.



In addition to his duties with the Hanover County Schools, Mr. Burgess conducts the Hanover Community Concert Band, the Ashland-Hanover Oratorio Chorus and Orchestra, and is Music Director for Seventh Street Christian Church in Richmond, Virginia. Throughout the Southern States he is very active as a guest conductor, adjudicator, and oboe clinician.

Davidson Burgess is a graduate of the United States Naval School of Music, holds a Bachelor's Degree from Concord College, a Master's Degree from Marshall University, and has done postgraduate work at the University of North Carolina in Greensboro and Virginia Commonwealth University.

NOTES

¹ Virginia Department of Education and Virginia Commonwealth University. "Educational Performance Recognition." *A Proposal to the Virginia Board of Education*. June 30, 1989. p.1.

² Ibid, p.2

³ Ibid, p.6

⁴ Lawson, Nelson. "Music Education and the EPR Program." VMEA "Notes." February, 1991): pp.38-39.

⁵ U.S. Department of Education. "America 2000." Washington D.C., 1991.p.9.

⁶ Naisbitt, John, and Patricia Burdene. *Megatrends 2000*. New York: Morrow, 1990. pp.62-92.

⁷ National Arts Education Accord. "A Statement on Art Education to School Boards and superintendents." Tempe: AATE; Reston: MENC, NAEA, 1991.p.17.



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EDUCATING TEACHERS OF MUSIC FOR WHAT?

MARK FORD KINDLY FURNISHED me with two issues of *Percussive Notes*, a periodical to which I unfortunately have not subscribed. As I read through those issues, my own experiences as a student of percussion raced through my mind like a Kansas tornado. I was not required to study percussion for my first two degrees. The small school that I attended had no faculty member with competence or interest in percussion other than the proper timing of the downbeats by the bass drum and interesting ratamacues and street beats by the snares. Somehow, as a doctoral student I came to realize my needs and I enrolled in a percussion class at the University of Illinois. Paul Price was the instructor and members of the class went on to become some of the percussion greats whose names regularly grace these pages. I can recall Merv Britton, Jack McKenzie, Danlee Mitchell, and can still picture the faces of some of the other four or five members of the class who instilled in me a deep respect for the artistry of percussion. As the only nonpercussionist in the class, I can also recall cowering in the corner of the classroom clutching my drum pad and hoping that I wouldn't be called upon to perform. It wasn't that I hadn't practiced and it certainly wasn't from a lack of interest (I could have dropped the class); my anxiety was occasioned by my having to enroll in a class that was not designed for my needs. Professor Price was sympathetic and an excellent instructor. I value that experience not only for what I learned about the discipline of percussion but for the questions that class raised in my mind about the education of teachers and teachers of teachers.

I was fortunate as the age of specialization had just begun. Harry Partch was a resident composer on the campus at that time and I was awed by his cloud bowls and dozens of other interesting percussive instruments. The side-man, and brakedrums were relatively new,

By Richard Colwell

but this was nearly 40 years ago; I can barely conceive of the body of knowledge in percussion that the better teachers of today should know. The body of knowledge in music and in education has expanded to such enormous proportions that difficult decisions must be made in the preparation of teachers. We need to think about the objectives of any study of minor instruments in an undergraduate teacher education program. We



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also need to think about whether any "major" instruments are unacceptable for students in the instrumental music education program. May one have as a major instrument guitar? piano? percussion? Should the curriculum be the same for these students as for the trumpet major?

In 1991, the most important task in teacher education is to formulate the right questions. Answers abound but they don't match up with the important questions. There is no shortage of advice being given but there is little relationship of this advice found in the current music education literature with the critical questions. In this article, I will sketch a few current issues in the public schools,

the response of the teacher educators, outline a few issues in the testing of teachers and suggest questions requiring the attention of all instrumentalists interested in improving America's public schools.

THE ELEMENTARY AND SECONDARY SCHOOLS

Any interest in teacher education stems from satisfaction or dissatisfaction with the performance of teachers in the classroom. The history of American education is one of general satisfaction with teachers and that satisfaction by the public continues today. That satisfaction, however, does not spare the teacher from criticism. Education is too prevalent, too expensive, and too important to be excluded from any discussion about the status of society or conditions in the local community. We are the product of that learning, a learning which is the responsibility of the educational establishment, not the media or the workplace. Education is about subjects but it is also about the important social issues of our time. If education were better, there would be less hatred and bigotry in the world. If our health education programs were better, there would be fewer illnesses and the populace would practice preventive medicine. If we were better educated about one another there would be fewer wars and misunderstandings among nations and cultures. The controversy over instruction about or distribution of condoms, whether in relationship to abortions or AIDS, has become an important issue for the schools. Education is the best solution for population control and unwanted pregnancies and education is an answer for reducing the spread of AIDS. Low math and English scores on standardized tests pale in importance to many subjects for which the schools are to assume responsibility. Music Teachers share the responsibility for accomplishing the goals of general education. Values education, self disci-

EDUCATING TEACHERS OF MUSIC FOR WHAT?

pline and self esteem, leadership and followership in a democratic society, tolerance and understanding, initiative, inspiration, responsibility and creativity are among the obligations of all teachers. Just as we expect other teachers to join us as we strive to improve the appreciation and interest level of all students in music, we cannot shirk our responsibility.

The interest of those individuals in teacher education cannot be limited to the traditional five or six hour school day. Few music teacher educators discuss programs beyond the seven period day yet these programs are common in our major cities. Even in financially depressed Massachusetts, there is concern that budget cut-backs have reduced edu-

cation programs to the point where only one fifth of the elementary schools in Boston will have "after school" programs next year and that programs to help high school drop-outs obtain their diplomas will have been cut by 60 percent. These data may be interpreted negatively or positively. The fact that 20 percent of the schools in Boston have regular after school programs would be considered remarkable in some communities. At the secondary level the educational program for high school drop outs is a major endeavor. The media correctly informs our public that the dropout rate in major cities is 50 percent. It fails to report, however, that 91 percent of the class of 1980 had received their high school diploma by 1986 through GED and these after school programs. Such data suggest the questions: what music instruction is available in the after school programs of these elementary schools? What music experiences are afforded the large number of students who obtain their high school diplomas through alternative education? If there are no such programs, shouldn't there be music programs and should not teachers be prepared to teach these students or do we only know how to prepare music teachers for suburban school music situations?

In 1986, a few authors raised the possibility that failure on the part of public school students might be due as much to ineffective teachers as to unmotivated students. The issue of teacher competency would never have arisen if the labor unions had not lost power and influence so dramatically. To improve productivity, management needed to streamline America's factories and to discharge unproductive workers, a challenging task but one accomplished in extreme cases by closing factories, abolishing positions because of automation, or providing early retirement packages. These managers could not improve existing situations because a primary reason for the low productivity of workers was that they could not read safety instructions, they could not read

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the manuals that accompanied automation, and could not think through problems to their logical conclusion. Management had long supported expenditures for education which had out-paced inflation for a decade and yet high school graduates from this educational system were functionally illiterate. Business leaders and the public learned that dismissing a teacher for incompetence was more difficult than removing personnel in other disciplines. Teacher tenure had seldom, if ever, been challenged. Few teachers in any state had been discharged for incompetence; tenured teachers were fired only for failing to follow school district regulations or a serious breach of morality. To the public it seemed inconceivable that in a state with 50,000 teachers, only a handful would fail to obtain tenure and almost none of those who did would ever be found deficient. The response to this new information differed from community to community but slowly the concept of teacher inadequacy crept into the American lexicon. The concept became a reality only after an intellectual search for alternative answers as to why the students had not learned. Was he from a single parent family; was he a latch-key kid, or an ethnic minority; did he live in a drug-infested neighborhood and had no adequate role-model, or were the resources provided by the school inadequate?

TEACHER EDUCATION

Teacher educators found it worth the risk to criticize teacher education; they had little to lose. Teacher education was ignored on most campuses, and colleges of education had the fewest resources and the least status. Teacher educators also saw that criticism of elected officials, doctors and lawyers could be safely accomplished without criticizing one's own congressman, physician or barrister. Education could be faulted without reflecting on local schools and teachers. Educators established their own political action groups such as the Holmes consortium which initially "invited" only two institutions

per state to join. The Carnegie Foundation established its own PAC which quickly issued a report on teacher education and is busily developing a "valid" teacher certification test. The nation's governors became involved with plans to improve education but their focus has been on the students. The state legislatures have been busy rewriting the teacher certification manuals and issuing guidelines to colleges preparing teachers.

The classroom teacher received all of the attention. Guidance counselors felt left-out; the lack of criticism meant a lack of importance. Superintendents and principals were initially not faulted; only through the school effectiveness literature has the importance of the principal in providing a clear vision of the school and in enforcing discipline been established. One has to wonder why the school board has not been found accountable for failures in education; its members are those individuals with ultimate responsibility for the quality of education. Apparently their responsibility has devolved into only providing the funds without questioning priorities within the curriculum. As serious as lack of money is for attaining short term educational goals, it is the easiest problem to correct. If reducing or eliminating the music programs in the public schools is due only to a lack of money, they will bounce back quickly as fiscal problems eventually right themselves. If, however, music programs are being reduced for other than fiscal reasons, the problems of music education are serious.

The suggested solutions for improving teacher education have carefully avoided mention of any issues that would reflect adversely on present members of the profession or require radical changes in present procedures. One such solution is to lengthen the period of teacher training to five years. A second solution is to attract better individuals into teaching, the argument being that if teachers are paid more, have fewer nonteaching duties, and more preparation time that better individuals will be attracted to teaching.

A third solution is to make the content of teacher education more rigorous and to minimize the education courses one has to take. This solution is to be effected by assigning the content preparation of teachers to each academic discipline. The methods courses are to be moved to the fifth year when the student is more mature and can better appreciate the need for methodology. As a part of this solution, alternative certification was introduced. In this solution, individuals with college degrees in subject matter fields could immediately teach in the schools, provided they agreed to complete the required number of education courses within a stipulated time frame.

Once the suggestions for improving teachers began, the trickle of ideas be-



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came a torrent. Abolishing tenure, adopting a merit pay system, limiting the number of hours of education courses, instigating a career ladder program, increasing the amount of observation and teaching in the public schools, assigning the responsibility for the training of teachers to local school districts, establishing mentoring programs, instituting tests to attain advanced standing, testing for admittance to student teach, and still more tests to graduate were recommended. In addition things such as national certification and national standards for all teachers, higher accreditation standards by state agencies and NCATE, tests for recertification of teachers, establishment of professional development centers, establishment of a clear teaching hierarchy of master teachers, teachers, and teacher aides, new methods of teacher evaluation, state approval of college student teacher supervisors and cooperating teachers, mandated inservice education, and more are among the suggestions, mostly nonthreatening, that have been put forward.

Suggestions for improving teaching are bountiful because one need not be trained in pedagogy to "know" about being a teacher. Almost every American has had experience as a student and college graduates have observed good and bad teaching for nearly 3000 hours. Good parents teach every day. Individuals who conduct Sunday school classes and work with boy and girl scout groups also teach. The perception is that anyone able to go to college can be a teacher; acceptance to teaching is not like being accepted to medical school or to a prestigious private university. The problem is that teacher education is based more on process than on product yet what one respects in a teacher is the product, some type of specialized knowledge. We recognize the knowledge of Julia Child and Bob Villa and classify them as superb instructors. Neither was educated as a teacher but they know their material and present it in a meaningful way.

In music, there is not likely to be high regard for those who specialize in

education. Most musicians have had good private instruction from teachers who were not trained in pedagogy. Thus, we compare the instructional efforts of private music teachers with the products of the public school music educator. Only the conductors of high school ensembles have a chance at a successful comparison. At the college level, applied music teachers, composers, and musicologists spend more of their time teaching rather than plying their trade and usually with no feeling of pedagogical inadequacy. Confirming process over product music education departments often offer instruction to elementary education majors, publicly demonstrating their faith in process over content knowledge in the preparation of teachers.

Where product is important the music educator has a specialty, such as philosophy, research, evaluation, human development, special education, or psychoacoustics to be able to establish his or her expertise in content within the field of music.

MUSIC TEACHER EDUCATION

Music education cannot remain isolated in a School of Music; teacher certification applies to all teachers bringing music into the reform movement.

The problem is that music educators have not been sufficiently active in the reform movement. Rather, music appears to be an afterthought in many of the plans. Music educators also have not taken seriously the opportunity to improve the practice of educating teachers. Because there has been no public criticism of music teachers and teaching, an undeserved complacency exists.

At the secondary school level the students drop out of the ensemble; the administration understands that something needs to be done. Public performances also make the public aware of the quality of teaching. The elementary general music teacher is in a situation comparable to that of prospective teachers and neither program is a high stakes gamble on the part of a principal or a director of a school of music, so a less than

adequate teacher can happily survive. Thus, despite the momentum propelling change in teacher education, the elements in music schools resisting change are even stronger

One cannot make a compelling argument for changing the education of teachers without considering the purpose of music in the schools. What are the objectives of the public school music curriculum? If one objective is a musically educated adult, how does this individual differ from the uneducated? Where this question has been raised, every difference justifies the program. Music instruction is argued on the basis of increased awareness of sounds extant in the environment, on the development of the ability to read music as a step towards musical independence as well as specialized skills in performing, listening, knowing, reading, and creating.

REASONS FOR STASIS

Teachers are by nature conservative

and the thought of changing a college curriculum through the normal faculty process is a daunting undertaking. Better to do nothing than to risk offending the powerful vested interests of a School of Music faculty. Curricular change is accomplished when one can argue that "they" made me do it, suggesting that the requirements of accrediting bodies are forcing the issue. Examples of creative thinking about the curriculum are rare, the easier argument is everyone else is doing it. The differences in teacher education programs seldom reflect the personalities of the staff or the resources of the institution. Unfortunately for music education, present recommended changes from state departments of education and from national bodies have been made with no consideration for the uniqueness of music and its potential goals. Those organizations and bureaucracies also have not suggested an agenda for public school music instruction or

considered the objectives. The thinking seems to be that music is a worthwhile activity, no one objects to its inclusion, and music is nice to have at school and civic functions. A colorful musical is a win-situation in public relations, even better than athletic events as there is no chance of losing. Music is OK but without priority music teacher education, of course, ranks with the importance of music in the schools.

There are other reasons for a lack of drive to change music teacher education. Present faculty are reluctant to abandon their course outlines. While serving on the calendar committee at the University of Illinois, I learned that the semester MUST begin on a Monday and MUST consist of 15 weeks. In the sciences, the professor lectures on Monday with labs and discussion groups occupying the two remaining class meetings. These Monday lectures divide the course content into 15 equal parts, changing one lecture means changing all.

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These conservative ideas apply not only to the required courses and their length but also to the management of the curriculum. In music education the idea of a student proficiency course in conducting or percussion methods is almost unthinkable. The argument against having an established competency is that all students can improve. No argument strongly contradicts the possibility of improvement. The critical argument, however, is not about improvement; it is that there is no established minimum competency for the course, no body of knowledge or level of skill deemed essential both for passing the course and probable success as a teacher. The common analogy is that whether one drowns in 4 feet or 10 feet of water, one still drowns, one can improve and still be unsatisfactory. Progress toward a goal cannot be the sole criterion of attainment. Unfortunately, seventy years of experience in preparing teachers in four year degree programs has not resulted in agreement on essential competencies in music education. The NASM (National Association of Schools of Music) report indicates this lack of agreement. NASM reports that music education curricula vary. The range of general education requirements is from 15-57% of the curriculum and music content from 17-55% among NASM accredited schools.

The variance in the training of music education would likely be even greater if one inspected course outlines. And the disuse of texts, except for Grout in music history, further weakens any effort at uniformity and standards in teacher education.

As tolerant as NASM is of curricular differences, NASM, along with other bureaucracies, acts as a conserving force. Directors of schools of music comprise the membership of NASM. These directors are concerned about teacher education but they are also concerned about preserving their school of music, their applied music faculty loads and their ensembles. Any change in requirements for music education majors that might affect their ability to maintain full studios or complete instrumentation in the or-

chestra would likely be resisted. The efforts of NASM have also contributed to keeping the certification of music teachers in a "special" category. By being special, music education has avoided many of the mandated requirements. Music teachers are often certified K-12, instrumental or choral, rather than elementary or secondary music. Being special has been a means to avoid arguments about teaching minors and other competencies affecting elementary and secondary teacher education curricula in other disciplines. The designation "special" has meant that methods courses can be taught by music faculty rather than educational specialists; student teachers can be supervised by music personnel rather than the staff from a College of Education. Being special makes it more difficult to predict the impact of the present reform movement in teacher education on music education because exceptions may continue to be made. Examples of the effect of this specialness in music teacher education exist, examples which also illustrate the importance of music education to a school of music. When Northwestern University's School of Education dropped their undergraduate teacher education program, the school of music assumed responsibility for the preparation of public school music teachers. When the Colorado legislature abolished undergraduate degree programs in teacher education, an exception was made for music, a subject considered to have a strong content base. When institutions have accepted the recommendation of the Holmes consortium and adopted five year teacher education programs the music programs have been allowed to maintain the four year degree or have both a four and five year degree program.

A few remarks about this longer teacher education program are in order. Again, formulating the critical questions is the important first step. One question to be asked is whether the present four year curriculum is efficiently run. The subquestions become. Are there opportunities to delete nonessential courses; Can courses be reorganized to cover the

content of two or more courses in one; What competency would be added to the student's repertoire if an extra year were added to the undergraduate curriculum? Most of the five year plans give the responsibility for the fifth year to the College of Education during which time methods courses are taught and student teaching conducted, effectively removing the student from contact with the School of Music during that year.

Another important question is whether more time will improve the student's preparation. One example should suffice. At the beginning of the 20th century, Joseph Rice, a well-known physician was concerned about schooling. One interest of his was the ability of children to spell as spelling was a weakness of most students. The reaction of educators to this deficiency was to almost double the time devoted to spelling. Rice's evaluation of this increase in emphasis found that more time devoted to spelling while using the same instruction methods did not improve the student's spelling. What should have been questioned was the effectiveness of the methods used to teach spelling. Thus, to what extent increased "seat" time will improve learning in any music course is unknown. I am told that hour music lessons are better than 1/2 hour lessons but I remain unconvinced. More importantly it seems to me is how that lesson time is structured. Can the proficient teacher sample the assigned lesson material or must the entire assignment be performed? Must the new material be completely performed? If so, what implications does this method of instruction have for public school music education? Must a public school teacher listen to every student sing or perform everything assigned?

Examples of differences in curriculum as well as instruction abound. Some universities require two years of music history in the undergraduate degree while others require one. Is this difference in preparation obvious or is music history, as it is used in the preparation of a public school music teacher, general education? Of interest to the readers of this publication should be the impor-

tance of percussion instruction. Some universities still valiantly attempt to provide 6 or 9 weeks of instruction on each minor instrument leaving the student free to select among piano, voice, strings, woodwinds, brass, percussion, or even recorder. Prospective teachers do graduate without taking a percussion methods course or a marching band techniques course which also requires knowledge of percussion. Does this omission reflect on the quality of their teaching? Does a content specific course even belong in the first four years or should music follow present thinking in teacher education with emphasis on general education in the basic educational program? Interesting questions all, and questions that must be discussed by all individuals responsible for teacher education.

As suggested, making changes in a college curriculum is difficult. No one wants to sacrifice the class time presently allocated. Never mind that new knowledge has multiplied more in some areas than in others or that priorities have changed because of the vast amount of research and change in the schools. The next few years provide opportunities for visionaries and dreamers to experiment with improved teacher education. Because teacher education programs are changing under mandate from the state and from national accrediting agencies, our choice is to dig-in and refuse to budge or to spend the next year formulating questions that can be intelligently and thoughtfully debated and possible solutions tried. The greatest travesty would be for colleges to accept theoretical changes, changes that seem to make sense, without conducting bona-fide research on the effectiveness of these changes. A college education is too expensive for university faculty to cavalierly guess what is best. For example, the general approach of the Holmes consortium is to free colleges of education of any responsibility for teacher education at the undergraduate level. This approach requires every student to obtain a content-oriented degree from his or her college of liberal arts. The study of pedagogy is to become a 5th or

graduate year experience. This proposed curriculum is strikingly similar to what has existed in Canada for several decades and a curriculum that Canada is abandoning. Canadians found that pedagogy divorced from content is not effective. Pedagogy is content specific. Rather than having students graduate from a School of Music and matriculate in a College of Education, Canadians are searching for ways to better integrate music and education into a more efficient four year program.

The Holmes consortium has teacher education beginning in the fifth year but there is considerable reluctance to abandon the newly required observation activities in the schools throughout the four years of undergraduate schooling. One suggestion is to have students de-

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clare their interest in teacher education as freshmen and be held in some sort of third stream (liberal arts—teacher education) during their undergraduate days. In the strict Holmes' plan not only is observation in the schools affected but also the screening of individuals into teacher education. Whether any new idea like Holmes can succeed when vested interests can demand that exceptions be made remains to be seen.

The training of teachers is a complex task and it is unlikely that the same amount and type of music theory, music history, and applied music as provided for a preprofessional violinist is the best preparation for teaching in the public

schools. Standards for music education students might be higher or lower depending upon definition but in any event they should be different. In 1991, there is also interest in the importance of styles of teaching; one style does not equally affect all students. For example about 1/3 of the student body has an auditory orientation, while others are visual, kinesthetic or various mixtures. With this new but limited knowledge of how learning occurs, is it reasonable to assume that the education of secondary band directors and early childhood music specialists has much in common or that the curriculum that prepares one to teach first grade students in Grosse Point, Michigan should be similar to one preparing secondary general music teachers for public school 148 in New York City? Maybe, maybe not. We simply do not know.

All musicians must reflect on what questions should be formulated, questions that will suggest solutions as to the content and organization of the undergraduate music education curriculum.

One objective of this short article is to enlist the support of percussion teachers in formulating questions appropriate to the many issues impacting upon music teacher education. The expertise of percussion teachers is important for three reasons. Percussion is not only a rapidly expanding field in its own right, but percussion music is critical in multicultural curricula. American jazz and marching bands are important in music education. Thus, there is a natural alliance of interests between music education and percussion.

For the percussionist willing to think beyond the present, questions need to be raised about the value of experiences that are presently seen as the apex of the educational program, i.e., student teaching. Is student teaching a realistic experience in music education to the same extent as it is in required subjects such as mathematics and English? Cannot an argument be made that the most important attributes of a fine high school band director is his or her ability to motivate students, to discipline them, to establish the

EDUCATING TEACHERS OF MUSIC FOR WHAT?

spacing for each rehearsal, to select appropriate music, and to handle the myriad administrative details so that administration facilitates rather than hinders the program? Is not music student teaching at the secondary school level an artificial situation? Is not student teaching in music primarily guest conducting, even when the student is given responsibility for an entire rehearsal? No secondary band director relinquishes complete control of his top ensemble for any extended period of time or allows a student teacher to make important instructional or musical decisions. Secondary school ensemble directors are responsible for many performances and a quality performance at each is the name of the game. It is doubtful that a music student knows what teaching is really like in the secondary schools until that first teaching position. If the arguments are true, can the student teaching experience be modified for music teachers? It seems obvious that student teaching in secondary mathematics differs from student teaching in music in several significant aspects. Secondary student teaching also differs markedly from elementary general music student teaching. If these differences are confirmed, should not the configuration, time spent, expectations, and other components of student teaching also differ? Are we guilty of attempting to use the same size shoe to fit everyone because commonality requires less thought? To further stimulate our thinking, in states that require an internship before granting permanent certification, has not the role and purpose of student teaching changed? With internships should not the university attest to the subject matter competency of the student and the school district in charge of the internship recommend the candidate for certification?

Space permits me to address only one additional "hot topic" in teacher education, teacher testing. Teacher certification bureaucracies are saying to music education, that if some teachers are better than others, the difference should

be reflected in the overall grade average. If methods courses do not provide the basis for discrimination, then teachers should be tested at the entry level, at the advanced standing level, at the time of graduation, and presently in three states at the time for renewal of teaching certificates. Teacher educators have been invited in some states to become involved in designing teacher competency tests. The important question becomes: what is it that every good music teacher knows or can do that poor teachers cannot? If the answers to this question can be ascertained (and they supposedly can in a profession) there is the possibility of establishing a master teacher and probably several steps on a career ladder, a ladder that leads to mastery. Each step on the ladder is attained by passing a test or demonstrating teaching proficiency.

In a profession, graduate courses cannot be similar to undergraduate courses; there is simply too much to know. Teacher education institutions must not attempt to teach what is nice to know in four years. If they do, the curriculum will be a sequence of mini-courses, each of one or two credits, with more depth attained in the four credit liberal arts courses than in the primary subject matter of the degree. Teacher education must be planned as a program that extends to the age of 35 or until the candidate completes training which today is master's and doctoral. With such a philosophy, school systems would have an incentive to support continuing education, in time and in money, as the advantages of having a fully educated music teacher would be clear. Such a program would demonstrate the absurdity of many of the shallow plans presently being explored. It would also indicate the superficiality of many graduate courses and programs that review old questions addressed in the undergraduate program.

No new approach to teacher education is possible, however, until the questions are framed that can answer the importance of content knowledge and

skills, the importance of personality in teaching, the importance of commitment to teaching, music, and youngsters, and the importance of the ability to organize, structure and synthesize musical problems and student responses.

Until there exists a clearer definition of the purpose of music education and how to prepare teachers, I will be unable to reflect on whether or not it was a dumb idea for me, a nonpercussionist, to take a class from Paul Price and with outstanding percussionists who made the experience a memorable one. (PN)

Richard J. Colwell is professor of music and professor of education at Boston

University. Among his most recent publications are: *The Teaching of Instrumental Music, 2nd edition, by Professors Colwell and Thomas Goolsby, University of Washington* and *Basic Concepts of Music Education, II, published by the Universities of Colorado Press*. He is editor of *The Handbook of Research in Music Teaching and Learning to be published by Macmillan/Schirmer* and the *Music Educators National Conference in February of 1992* and was founder and editor of the *Bulletin of the Council for Research in Music Education, and The Quarterly*. In 1991, he was keynote speaker at the recent *International Society of Music Education conference in Helsinki, Finland, and at the National Association of Music Educators in Lisbon, Portugal*. His 1991 articles range from "Kindermusik", a festschrift for Sigrud Abel Struth, and the music education section of the *Encyclopedia of Educational Research*. Professor Colwell is presently directing the music program in the Chelsea, Massachusetts, public schools; an innovative program testing the viability of a university administering a public school program. Although Chelsea is one of the poorer school districts in the nation, music is a high priority.



Education

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MUSIC IN HIGHER EDUCATION: THE DAWNING OF A GOLDEN AGE

I SUSPECT THAT MANY FACULTY members involved with music in higher education would contend our area of employment is in serious trouble. How many people are talking about the coming of a "Golden Age" in music education? Those of us that are troubled have good reason to be concerned. We see a large number of professional orchestras in financial difficulties and recorded classical music is now considered a speciality item in the recording industry. Many of our potential students hear more music on the football field than they do in our concert halls. Fewer and fewer students are becoming music majors. Those students that are choosing to become majors are frequently more "poorly prepared" for the rigors of a traditional major than we were when we entered college. Fewer

By Don Funes

and fewer cities in our country are supporting comprehensive music programs in the public schools. Does this mean that we are becoming a less musical society?

The list of ills goes on and on. We have plenty to worry about. We have lots of people we can fault for the problems. All of us have heard a colleague complain about the public schools. They say things like "How can we maintain our programs if the public schools are not preparing the students for us?" Or how about this one, "Kids are just not interested in the piano or organ." And finally, what about that symbol of the "sophisticated music department," the orchestra. How many truly fine university orchestras can you list that depend

on string players from the state in which the school is located or within the borders of the United States? This is a serious question! Most of us work for public institutions with an articulated mission to serve the students of our own states. It would be interesting to know the percentage of dollars raised for scholarship (at the local level) that go to students from out-of-state locations. Will we always be able to raise enough money? Will we soon run out of students to buy? What percentage of the scholarship money we raise is going to gifted musicians of color? What percentage of our scholarship dollars is going to non-traditional students, such as the re-entry student? How are we measuring the admission of the students interested in becoming music majors (by achievement or potential)?

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How you respond to the above questions will depend on your point-of-view. If you are determined to "keep the ship afloat" and on the same course that we have been on for over one hundred years, a course dominated by the music, theories and techniques created by dead European males, you had better watch out for the sharks in the ocean. You are going to sink. If on the other hand, you are willing to open the doors of your music school to all highly musical students, regardless of their background and training, you could find a new path that will help our country to serve all of its citizens—not only the musically elite. We can enter into a Golden Age.

This article will explore some of the options open to us. Three topics will be presented: 1. Some of the ways music programs are not very responsive to our current students in general (those committed to the study of Euro-American concert music) and specifically unresponsive to non-traditional students; 2. The opportunities and challenges the changes in our demographics offer us if we will open our eyes; and 3. Guidelines for restructuring the music curriculum as articulated by the *Report of the Study Group on the Content of the Undergraduate Music Curriculum*, prepared for the College Music Society.

THE COMFORTABLE PATH

It is so difficult to leave the comfortable path when it is the only path we have ever known. How can a faculty of music widen its path without feeling that it is straying from its true destination? Are we not, in some part, the preservers of the repertory and performance standards brought to this country from Europe? Why else would we decry the poor state of training our students are bringing to their freshman theory classes? Standards are absolutely essential. Music is a powerful manifestation of excellence. Excellence cannot be realized without dedication, discipline, work, inspiration and love. The central question is how we determine what standards we are going to preserve. Is the pursuit of excellence limited to one

style of music? What would change if we placed the needs of our students above the needs of the institution to perpetuate itself? What would we gain by considering the needs of the world rather than the needs of our departments? Given the pluralist nature of our society, how can we morally defend the cultural narrowness of our programs? Maybe it's time for us to allow our human values to inform us about what standards we need to uphold.

Most of us know that many music programs are in serious trouble. We have an excellent faculty in place and fewer and fewer students are choosing

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*The biggest obstacle
to opening
the doors to all
of the musically talented
is our performance
program.*

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to study music. The image of the house built with a deck of cards seems apt. If we can add more cards to the base of our house, add more suits to the deck, show a greater sensitivity to a diverse student body, the house may remain standing. If we continue to play with the same old deck the house is going to tumble-very quickly.

It is not likely that the United States is becoming any less musical than in previous eras. Musicality is not a product of education. All of us have known wondrous musicians who have had little or no formal training. Why is there no room for these musicians in our university programs? If the current curriculum does not apply to these musicians does it truly serve the needs of the current

music major? Has it ever served the needs of the percussion student?

The biggest obstacle to opening the doors to all of the musically talented is our performance program. Few instrumental musicians would disagree with the notion that they refined their musicianship playing in small groups, not conducted ensembles. The more responsibility the greater the growth. Yet we control our enrollments like the coaches in athletic departments. We need four oboists, four tuba players, a halfback, three flutists, etc. We need them because we have to fill seats in our ensembles. We don't look for the best possible musicians; we look for the best possible oboe player. This is not to suggest that the ensemble program is not of great importance but to merely suggest that it takes so much of our energy that we do not spend time thinking about what else we might be doing with non-traditional students.

Our percussion faculty might be in the best possible position to help us break the strangle hold of the large ensemble program. No group of instruments reflects a broader cultural mix. No group of instruments is better suited for curriculum based on performance, composing, and listening. The truth is, that most percussion students do not want to and will not spend the rest of their lives playing *do sol do* timpani parts or the occasional triangle *ping*. The world simply does not need that many percussionists with such a narrow focus. Show us a broader path! You can be the first **inclusive** area of instruction.

The private studio is another ripe arena for the value/standards question to be addressed. Can we develop courses of study that take the individual into consideration and not an arbitrary repertory? Let's admit the fact that we have invented courses of study for the private studio that we view as the **delivered truth**. Curricula are often repertory-driven rather than individualized. All voice students are taught similar songs from a very restricted stylistic range. Of course certain songs are more suited for the immature voice than others, but

there can be no justification for wearing a stylistic straight jacket. If few percussionists are going to make a life playing the Euro-American art music repertory, fewer singers will be able to dedicate their professional lives to the music they sing in their lessons. Would there not be a lot more singers interested in studying music if there were more teachers interested in people that love to sing and less that are interested in *what* the students want to sing? When we work with adult literacy programs we do not judge what the students want to say or read. We want to help them become free individuals with the widest range of choices.

These same questions could be asked for every area of instruction. Do we really believe that there are fewer students interested in keyboard instruments now than in the past? Don't rely on enrollment figures to answer that question. More keyboard instruments are sold every year yet there are still pi-

ano teachers that look down their noses at the electronic keyboard. A bit silly, don't you think?

Finally, how can a core curriculum lost in the 18th-century possibly be responsive to 21st-century musicians? It is intellectually dishonest to tilt the balance of the materials of the core toward one culture while ignoring the rest of the world, particularly the Americas. Certainly we cannot use the content of the GRE to justify this farce. Students that want to follow the path suggested by the GRE will find the means for learning that material on their own. What other great nation has thought so little of its own music? What other nation offers its citizens such a rich variety of music that represents nearly every area on the planet?

THE POTENTIAL POOL

During the 60s and 70s, when the supply of white middle-class students seemed unlimited we spent a great deal

of energy discussing ways of improving the undergraduate curriculum in music. *The Manhattanville Music Curriculum Program* and *Contemporary Music Project* provided stimulating alternatives to the stagnant traditional curriculum. We found that students could compose, function in the 20th-century, enjoy their studies, grow to become independent musicians, perform with new insights, and understand (aurally) a wide variety of music. Unfortunately most schools gave up on the Comprehensive Musicianship approach by the time we reached the 80s. Because these curricular innovations stressed the development of the entire musician and recognized the need to individualize our instruction so as better to serve the needs of a diverse student body, it might do us well to revisit MMCP and CMP to see if they can be expanded to include music from many different cultures. The potential pool of students will never be the same again.

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MUSIC IN HIGHER EDUCATION

Most professors of music knew in advance that there was going to be a dip in the number of high school graduates in the 90s. Many felt that if they could just hold on for five or six years the trend would reverse itself and we would experience a new baby "boomlet." This is true; there are many school districts reopening grade schools and building new schools. In parts of California they do not even build large, permanent grade schools. The population growth is so dramatic that instruction is provided, in some districts, in portable schools. The number of twelve month schools is growing. In my home town, Vista, California, the story is very typical. The city has doubled its population in less than ten years. The students begin their academic year on a staggered schedule; one month separates the three different tracks (until they begin high school). Each child attends school for two months and then has one month off (all year long). With the terrible budget cuts facing California schools and the overly restrictive provisions of Proposition 13, most schools do not have a full cadre of professional music teachers. Those schools that do have a music faculty in place are going to have to reassess their goals for their music programs. An ensemble-driven program simply will not work. As at the university level, we are going to have to make major changes if we expect to provide a meaningful experience for the majority of our students.

Who are these new students in our recruiting pool? Unless you live in absolute isolation you know that our schools are beginning to fill again with a fantastically rich mixture of cultures and colors. The word minority has lost its meaning. In Los Angeles the large number of different people of color now constitute the majority of the population. Since the last census the White population in the United States has declined by almost 3% as a percentage of the whole. Of course there are regional differences but by 2000 over 33% of our children will be from so-called minority families. In the Chicago area the prediction is that 50% of the students in the college-eligible pool will soon come from minority families.

In addition to this diverse pool, there is going to be an ever-increasing number of re-entry students (primarily women) interested in becoming involved in music. Our senior citizen population is growing rapidly also. There will be no shortage of students. Will we be ready to serve their needs?

With the exception of some second and third generation Asian students from a limited number of countries, most music programs in the United States have had a scandalously poor record of re-

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*Who are
these new students
in our recruiting pool?*
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sponding to the interests and needs of students of color. Does your department, school, ensemble or studio represent the demographic distribution of your service area? Why not?

You see, we are back to the sticking place. If we recruit musicians exclusively based on the needs of our ensembles or to meet the "revealed" traditional standards (maybe they were not revealed but only delivered by Columbus), we will never reach the pool of students available to us. Are we ready to say that the individual is more important than "the program?" Have we come to our place in history when we can accept all qualified musicians into our programs and use musicianship, not training, as the primary criterion for admission? Are we willing to nurture young musicians while they are still in junior high school so they will be better prepared to enter university music programs?

The reader that believes that I am calling for the end of Euro-American art music in the university has come to the wrong conclusion. My commitment to

Euro-American art music has never been stronger. If we continue along the present path all that will be left in the schools is the Marching Band. We have not done a good job in the past when it comes to recruiting and attracting minority children into our programs. There are lots of reasons why we have failed. Some of the reasons are real ugly. Some are cultural. Some are socio-economic. Chief among the real ugly ones is the pervasive racism that still plagues our society. It seems easier to cut programs in poor urban schools. Poor urban schools do not have the same clout as rich suburban schools. Poor urban schools, the places where most of our children go to school, are predominantly minority schools. If part of our student pool is going to be drawn from an ever-increasing percentage of minority students, and there are fewer and fewer music programs in minority schools, how are we going to attract these students into our programs?

I believe that there are two major agendas. First, we must open the doors to all music. We must open all doors to all people. The music of all of the people must be honored at all levels of education. If we wish to draw new students into the realm of the elite (any classical tradition is elite), we have to model an openness to all music. If our students see their instructors depreciating music outside of the cannon they will soon understand that they are not welcome either. If you are an African-American or a Latino and you hear or play nothing in the schools that comes from your culture, you will not want to buy into the "schooling" process. Almost more importantly, we must have music teachers that represent our population as a whole. It is predicted that only 3% of our teaching core will come from ethnic minorities by the year 2000. If children are disenfranchised from school music programs and they see no teachers that come from their own communities, they certainly will not be interested in putting in the long years of practice to become classically trained musicians. Opening the school music program to the richness that abounds in this country is both a moral imperative and a pragmatic reality.

Once the doors are open we can address the second major agenda, the preservation of Euro-American art music in the United States. I order the agenda in this way because this second step can only take place after trust has been established between the music establishment and the community. To many, Euro-American art music is seen as being the property of wealthy, White folks. If it is integrated into the complete fabric of musical experience for school children it will be accepted by those who respond to it most deeply. If we continue to isolate this music from the rest of the music of the world, it will become an easy target for rejection. Community and school leaders will hear our message if we champion the cause for all musics, for all students. We will find ready allies for art music.

Now here is where it gets a little crazy. If college professors want to teach students interested in Euro-American art music they are going to have to get involved in the public schools. Recruiting will have to begin at an earlier age. We can no longer wait for the students to come through the pipeline. Since many schools do not have comprehensive programs and many children from less than financially comfortable families cannot afford the many music lessons that are required to become trained in this musical style, we will have to become a force in the schools. We will have to adopt schools. We will have to find the funding to offer special summer programs to gifted students in the 7th and 8th grades. We will have to have our students perform in the schools and interact with the children. We will have to become culturally aware so that we can respond positively to children from different cultural backgrounds. All music educators, from the pre-school teacher through the full professor, will have to become involved in the creation of a single, open, long-term, nurturing music program. But beware! If your motivation is to only fill your ensembles your house of cards will collapse. The leaders in the community will see through that ploy. We must always be mindful that the individual is

more important than the group. We want to give every child a chance to celebrate music. Every child needs an equal opportunity and equal access to the entire world of music. We need to be much more diligent about attracting children of color into the world of school music.

THE "NEW PROFESSORS"

Finally we must face the question of what we are going to teach in our universities when the music majors decide to enroll. I have chosen to use the above cited College Music Society report on *Music in the Undergraduate Curriculum: A Reassessment* as a focus for my remarks. The CMS Study Group listed seven essential competencies for the music student of the 21st-century necessary to participate in the musical life of the United States. Of course, one can assume that the "new professors" of the 21st-century must all possess these competencies also.

"A working knowledge of American music—their history, literature, and sources in art and vernacular traditions"

It is clear that this basic change would do a great deal for the self-esteem of American musicians and invite many more students into the musical family. What other country ignores its own music so systematically? If American music can be interpreted as the music of the Americas, our curriculum would resonate for many students. If we know little about the music produced by the citizens of the United States, we are even more ignorant

about the music of Canada and Latin America. What an exciting prospect!

"An awareness of the pluralistic nature of most musical traditions — including Western art music"

It is too easy to limit the scope of an unfamiliar music. Our studies of Euro-American art music, for example, have often been very narrowly focused. Little attention has been given to music composed in the Americas, Spain, Eastern Europe, and certainly 20th-century music is under represented in traditional music history courses. The same mistakes are frequently made when studying music outside of this tradition. American Indian music, for example, is very diverse yet few know of its richness and variety. Every culture has a wide variety of styles worthy of exploration. The acceptance of this cultural plurality is an important step in the opening of our doors to non-traditional students with highly developed instincts and performance abilities in less familiar musical traditions. We have to validate this diversity.

"An understanding of various music cultures from many perspectives; their value systems, logical relationships, grammar, structure, notations (if they exist) and, within their contexts the relationship of music to other arts, religion, philosophy, and human values"

The student that is primarily interested in Euro-American art music will find that the study of other music and values systems will give new, very penetrating insight into his/her chosen specialization. It is difficult to develop

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perspective about that which we are closest to, and until we can step back and take a cross-cultural view we may not clearly understand our own culture, whatever it is. Studying the music and cultural values of many cultures helps the student develop a world view and helps reduce cultural myopia.

"An ability to perceive links and connections—by means of comparative studies—that synthesize and extrapolate information gained from different disciplines and specialties"

At least two issues are involved here. Too much music instruction is geared at a low cognitive level. When classroom activities invite the student to become an independent learner and require them to prepare pieces on their own, compose an original work or deal with the analysis of a very unfamiliar piece of music we will see great cognitive growth. The other issue deals with the isolation in which we study music. Until recently we rarely considered the cultural or social context of a piece of music. The students need to learn to view their work as part of a great whole. Studying music from unfamiliar cultures presents an opportunity to consider music within its total context. Sometimes this is a necessary step and aesthetic concerns must follow. Cultural information can inform the aesthetic perception.

"A familiarity with technology and the ability to consider the electronic age in aesthetic and humanistic, and scientific and mathematical terms"

We have left the Industrial Revolution and entered the Information Age. Rather than turning our backs on the computer, CD Rom, and electronic instruments, we must learn to master them in order to guarantee that they will become our instruments and not the reverse. We cannot afford to have the technocrats making aesthetic decisions. If we bury our heads we will lose the day to the vendors of electronic devices. The percussionist that cannot program a drum machine will soon be out of work. We are being presented with a powerful set of tools. We should teach our students to use them. This goes well be-

yond Computer-Assisted Instruction programs. Incredible things are happening

"An understanding of the political, social, and economic factors which affect the arts disciplines in the United States and the rest of the world, in order to make informed decisions as performers, listeners, composers, consumers, and/or patrons, taxpayers, and voters"

Recent events in the public sector involving governmental control of public art should alert us to the need to become fully informed citizens. We can no longer assume that society recognizes the value of art a *priority*. We must become activists. Until college professors light a burning interest in the public schools, program after program will be cut. We need to become more visible in the public's eyes but not only on the stage. As fully participating citizens of our communities we will find that our voices will be more clearly heard. No one is going to take care of us, ever again. We can only count on ourselves to make the difference. It is our freedom and responsibility. ☺

The CMS publication quoted in this article is available for five dollars through the CMS National office, 202 West Spruce Street, Missoula, Montana 59802

Don Funes is a Professor of Fine Arts at the new California State University-San Marcos campus. A musician, Funes received his Doctorate of Musical Arts from the University of Oregon. Prior to coming to San Marcos, Funes was the Chair of the School of Music at Northern Illinois University for eleven years. He also served on the faculty of the Crane School of Music in Potsdam, New York for nine years. Funes also taught at Western Oregon University and Skagit Valley College in Mt. Vernon, Washington.

Funes has been active in the College Music Society where he served on the board as the member for Music in General Studies and planned three national seminars for college music teachers interested in improving their skills in teaching courses for general university students.

Trained in Music Education and flute performance, Funes is interested in a wide variety of musical areas. He has been active as a conductor, composer, recording engineer, chamber and orchestral performer, musicologist and ethnomusicologist

In 1986, Funes began an intensive study of Andean music. He plays most of the native instruments from that area and is active as a performer. He was the musical director of the Bolivian group Raices del Ande and is currently forming a new ensemble in the San Diego area. He has traveled in the Andean region and studied with Andean musicians in La Paz, Bolivia, New York, and Chicago.

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On PASIC


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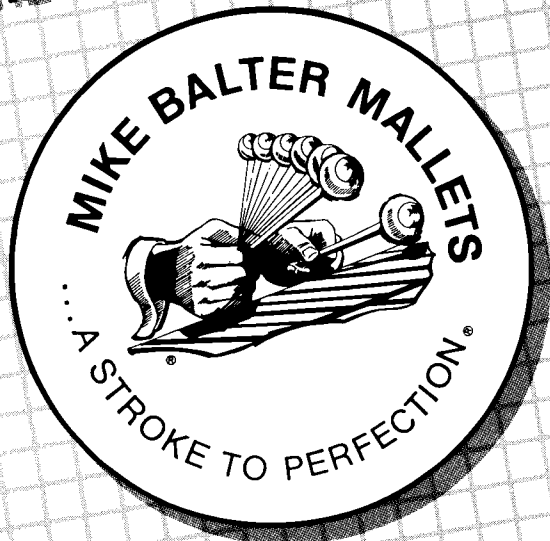
By Jim Atwood, Host

Level Solo Marimba Contest as well as the announcement for the annual Composition Contest. Future issues will carry announcements for competition in the Marching Forum, a "Call for Tapes" for High School and College Level Percussion Ensembles and an announcement for the Mock Orchestral Auditions. The annual contests have been a regular feature of our conventions for

years and they serve several important purposes: We can see the emergence of new talent not only among young performers, but also in the teaching profession. We give publishing opportunities to composers and in turn we expand the repertoire available to us all. But perhaps the most important function is one mentioned earlier...we give our PAS membership an opportunity to *participate* in the convention. Be a part of PASIC '92! 

See the Percussive Notes October 1991 issue for specific information about the 1992 Percussive Arts Society competitions!

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On Education

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IMPROVING YOUR "QUALITY OF SOUND": THREE KEYS/PART 2

Since this is the second article of a two-part series, it may be beneficial to review the key points of Article 1 (*Percussive Notes*, Vol. 29, Number 3, 1991).

By Thom Hannum

WE DISCUSSED THAT THE GOAL of every musician is to produce the best possible sound from their instrument. Although tuning and implement selection are always important, the method of playing is paramount. Over the years I've followed three simple guidelines which are essential for improving the "quality of sound" for a percussionist.

1. Establishing And Maintaining A Proper Grip

Use whatever grip works best for you. Try to remain as relaxed as possible, but keep the fingers and thumb on

the stick or mallet at all times. Not only does this increase your control but it affects the sound.

2. Playing From The Wrist

While maintaining the grip, lift the stick or mallet by turning the wrist up. The fingers remain on the stick in the "up position". Realize that playing from the wrist does not mean that the forearms and fingers are rigid and stationary. Use them as part of the motion. However, the primary movement of the stick or mallet is generated by a turn of the wrist.

3. Using The Rebound

The natural reaction of a drumstick when it strikes the head is to bounce, or rebound, back to the "up position.. Due

to the makeup of the bar and the mallet, this reaction is not as pronounced for keyboard instruments. However, it is extremely important to learn to feel this natural rebound, then incorporate it into your playing.

To gain a feel for the rebound, strike the head and let the stick or mallet bounce, uninterrupted, back to the "up position." The hand should follow the motion of the stick or mallet. It is essential to remain relaxed.

Allowing the stick or mallet to react naturally has enormous effect on the quality of sound. In general it produces a longer, fuller sound and helps:

- draw out the fundamental tone
- projection (especially at forte and fortissimo volumes)

In addition, using the rebound requires a relaxed approach which is essential for playing faster.

INDEPENDENT PLAYING VS. HANDS TOGETHER PLAYING

The Coordination Factor

Exercises 1-4 in Article 1 emphasized the development of independent (one hand, then the other) playing skills. By isolating each hand separately, these exercises give percussionists the chance to be specific, correct flaws, and refine their feel of the "three keys."

The next step, in exercises 5-7, is to maintain these same skills when both hands are playing together (at the same time). Oftentimes this is when problems surface. It requires a certain level of coordination to maintain the "three keys" when using both hands simultaneously. Beginning/intermediate students may have to overcome "the coordination factor." Take your time, be patient, and make sure hands move properly and sound good. By practicing the rebound your quality of sound will improve.

Practice Tips

- Begin all exercises slowly, then gradually increase the tempo as you feel comfortable. At first it is much better to

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Exercise 5/Extended Single Beats: Play this exercise using full strokes. Maintain the same feel from beginning to end. Repeat as indicated.

Exercise 6/Extended Double Beats: Concentrate on the rebound after the second beat. The sticks or mallets should move freely to the "up position." Use full strokes from beginning to end. Repeat as indicated.

♩ 64-138

Exercise 7/Extended Triple Beats: Make sure the sticks or mallets rebound to the "up position" after the third beat. Strive for a smooth flow of the sticks/mallets and repeat as indicated.

♩ 60-126

play slower and emphasize the fundamentals than to play fast and lack control.

2. Keyboards should play the exercises in all keys. Vary the key signature from day to day.

3. As the tempo increases:

- a. lower the height of rise of the sticks or mallets.
- b. use the fingers to control the rebound.
- c. begin using the forearms.

Remember, the "quality of your sound"

is not something that is measured by the lack of error (execution) in a performance. From an individual standpoint, it is the ability to produce the best fundamental tone from an instrument, a pure tone which is not clouded by unwanted overtones, or partials.

BACK IN JUNE OF 1991 THE FOCUS ON Education Forum asked if Drum Corps experience was of any benefit to percussion majors. Below are three letters that praise the assets of marching in a corp. If you have any opinions or comments on this issue please write to the address below. Your thoughts are important and this sharing of ideas will help the percussive arts to grow.

Here is this issue's question. It concerns our feature topic, Music Education. The discussion of the role of music in our schools seems to come up every year. Given the problems of our current school fine arts situation and planning for the future of the arts in education:

Why do music educators have problems communicating with local administrators, state and federal education boards on the future of the arts in education?

Is there a definitive answer to this question? Maybe...maybe not. Let's hear your views. Send your response to:

Mark Ford

Focus on Education Forum

School of Music

East Carolina University

Greenville, NC 27858

WEEKEND WARRIOR

Dear Editor,

This probably is not the typical response that you want, but it needs to be expressed.

I will be a third-year music major in the fall. I am a percussion minor, but actively participate as a percussionist in orchestra, band, and percussion ensemble. This will be my fourth year as a "weekend warrior" in a senior drum and bugle corps. I play in the pit. Before I joined corps, I did not even know what a diddle was, but now my diddles are shaping up. I have learned almost everything I know about percussion from drum corps. It does not mean just mallet technique, but also marching battery, accessories, cymbals, and fixing equipment. (I am not saying that my college professor isn't knowledgeable, but just along different lines than these.) Drum corps is a good experience because most of this instruction I would not receive at college, not even in marching band or as a percussion major. At corps it is like having many instructors each with their own special interests. (These instructors do not just include the staff but also the other players, many of whom are teachers, instructors, or students.) We all share our problems, ideas, techniques to make it work.

I play more difficult music at drum corps than I do at school. (The instructor writes the music to the level of the players.) I enjoy this challenge of the music, the structure of the warm-ups, the ten-minute performance. I have a lot more performance experience than most students, and I also go back to school with great chops.

By Mark Ford



The big problem with drum corps and college is that some corps members do not realize that drum corps is over for the summer and it is time to concentrate on school. They hold the opinion that they are right in there playing and the college professor cannot teach them anything. The drum corps experience should supplement the college learning, not smother it. The key is an open mind to absorb all the instruction from drum corps and college and combine them to form a wide array of knowledge.

I think drum corps is a great learning experience; I know it is for me, but then; I am biased.

Sincerely,

Elisabeth Horting

Newport, PA

EXPANDING YOUR MUSICAL EDUCATION

Dear Editor,

Does the drum and bugle corps experience offer any benefit to the college percussion major? Absolutely! As a former member of the Phantom Regiment Drum and Bugle Corps, I strongly recommend that any serious percussion student take advantage of any opportunities he or she may have to join a drum and bugle corps—whether it be a "Top Twelve" corps or a small, local organization—for at least one summer.

It is an important part of a student's musical education to play in as many different types of musical groups as possible—from orchestras to jazz bands to drum corps. The variety of performance experiences will help to shape each person's own unique musical identity. There is also that special thrill of playing for a stadium full of enthusiastic fans cheering for you and your drum corps!

In addition to expanding the "total musical education", marching percussion experience may be one of the most marketable assets a graduating student can add to his or her resume. Almost every high school and college has a marching band that requires a certain amount of expertise to instruct the drum line. Knowing how to organize and write for a marching ensemble can make the percussionist more valuable to the school.

Drum and bugle corps is also a very physical activity. With today's emphasis on health and fitness, a drum line member is in top physical shape (important for all types of percussion playing) and actively participates in making music. Following a summer at drum corps, I returned to college with my "chops" at their peak and easily redirected my rudiments to indoor playing levels with a much greater degree of control (not to mention the increased awareness of playing with other members of a very cohesive ensemble).

Yes, there are also disadvantages to marching in a corps. Devoting an entire summer to drum corps can prohibit one from working a summer job and saving money for school. Sometimes the long hours and the heat make you wish for a

part-time job in an air-conditioned music store, but the positives far outweigh the negatives.

Drum corps provides individuals with a tremendous chance to travel, meet new people, and make lifelong friends. It teaches members respect, discipline, and unselfishness by putting their individual goals behind those of the entire group. Drum corps is a vital portion of today's music education and I am proud to tell people that I marched with a drum and bugle corps!

Sincerely,
Lauren Vogel
Dallas, TX

DRUM CORPS AND MORE

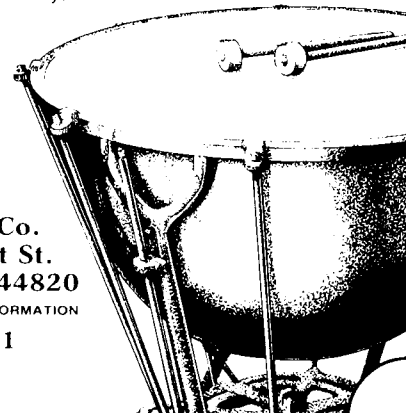
Dear Editor,

I am glad you found the question regarding Drum Corps and college music programs worth asking about. I am a recent graduate of California State University, Northridge, with a bachelor of Arts in Music (percussion).

I also am a Drum Corps "veteran." (I was in the Santa Clara Vanguard for three years, and the Sacramento Freelancers one year before that.) My opinions, which follow, are based on first-hand experience and knowledge.

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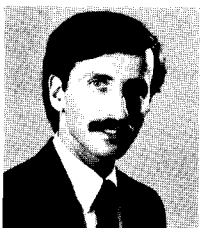
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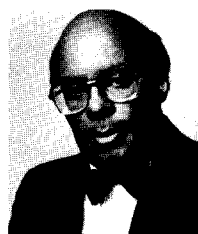
Raymond Froehlich is a member of the San Francisco Symphony. He has also performed with the San Francisco Ballet and Opera orchestras, the Berkeley Symphony, the Oakland Symphony, the Grand Teton Festival Orchestra and the Aspen Festival Orchestra. He

received his B.M. from the San Francisco Conservatory, and has studied with Barry Jekowsky, Charlie Owen, Peggy Lucchesi, Jack Van Geem and Tony Cirone. He directs the Percussion Ensemble at the Conservatory.



Barry Jekowsky, principal timpani of the San Francisco Symphony, has also performed with the New York Philharmonic, the Metropolitan Opera, New York City Opera and American Ballet Theatre. He is currently music director of the California Symphony. Mr. Jekowsky

received his B.A. and M.A. from the Juilliard School, where he studied timpani with Saul Goodman and Elden Bailey, and solfège with James Wimer.



Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He has received a variety of awards and commendations, earned his B.A. and M.A. in music

from New York University, and holds a D.M.A. from Stanford University.

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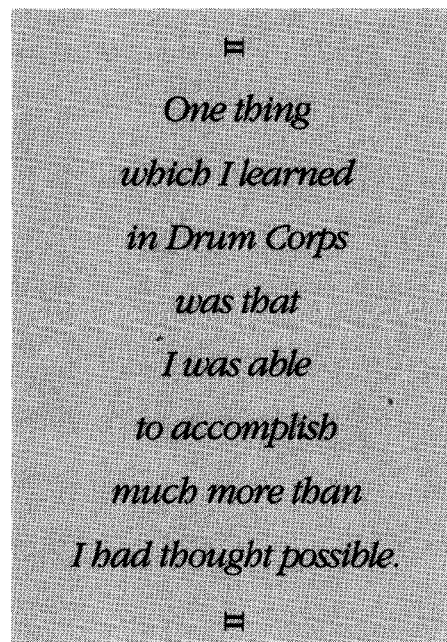
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Does Drum Corps always benefit a college music major? Well, as with most things, it depends upon the given situation and the individual involved. The ideal "situation" translates into a good corps program, where musicality and technicality are taught as equal components. The corps program should be run efficiently, all the way from financial management down to food management. The staff should establish a harmonious rapport among themselves and also with the members. This staff should exhibit dedication, creativity, and other important qualities expected of any teacher. The ideal "individual" translates into someone who is serious about music and about Drum Corps. This person should possess self-discipline, flexibility, and basic talent (Drum Corps is quite successful at tapping raw talent.) As long as the above ideals are met fairly, it is my opinion that a college musician can benefit from Drum Corps, not only musically, but socially and personally as well.

The musical knowledge gained from Drum Corps can be quite beneficial for the college music major. Audition experience, healthy competition, good practice habits, discipline, and persistence are easily 'transferable' to the college idiom. The experience of playing with an ensemble (either the entire corps, or in a section such as the drum line) brings numerous benefits. Learning to follow a drum major will make it easier to follow an orchestra conductor. (Both are hard to follow!) 'Time' and accuracy (what Drum Corps is usually known for) are important to learn for a college jazz drummer (or for that matter, the horn players too!) The other quality which corps is most known for is dynamic range. Although many people think Drum Corps has only two dynamic levels: LOUD and LOUDER, those people have probably not been to a Drum Corps show in at least fifteen years. What impressed me immediately about corps shows, was each corps' ability to control volume. The lyrically soft passages which exploded into a smooth wall of sound were tremendous! Musicality is an important factor, both for

Drum Corps fans and the judges at competitions. This includes balance, interpretation, tone, and expression. Mastery of these, and the other components of musicality, are as crucial to a college orchestra, as they are to Drum Corps.

The practice hours of a Drum Corps on tour are all-consuming. From eight in the morning until ten at night, Drum Corps musicians are refining their craft, day after day. This rigorous schedule helps physical (and mental) endurance, strength, hand-eye coordination, and many other physical aspects of playing



an instrument. When a Drum Corps musician is expected to practice three to six hours a day for a college program, it doesn't seem quite so unreasonable.

One advantage which a Drum Corps member may have over fellow college students is consistent performance experience. During the Drum Corps season, each corps competes in up to 20 or more shows across the United States. This touring and performing schedule enables the musician to make long-range goals towards perfection, and actually see the results by the end of the summer. Those who have seen a Drum Corps show in the beginning of the season, and later see the Championship Finals competition know what I am talking

about. Because of the numerous opportunities for performing and competing, Drum Corps members learn to grapple with 'stage fright' or performance jitters which plague most artists. Playing under pressure becomes routine, and the musician begins to feel confident, and at ease. (Or at least look that way!) Most corps members I knew, enjoyed and looked forward to a competition. Certainly this kind of experience can help a college musician get through juries and school performances.

Along the same lines, the individuals' competition (which is held a few days before the Finals), offers an opportunity to compete individually in separate instrument categories. Judges are assigned to each category, such as mallets, timpani, or percussion ensemble, and the final results are posted that day. This type of competition can be a helpful background for college auditions.

Although the musical benefits from Drum Corps are the most obvious, I would like to address the social and personal benefits as well. Drum Corps can be a perfect opportunity to make lasting friendships. These friendships occur between members of the same corps, as well as between those of different corps. I have friends from all over the U. S. as a result of Drum Corps. Usually, the comradeship is noticeable despite the competitiveness. These friendships (especially the inter-corps ones) are not immune, however, from problems. The added factor of 'living' with 127 other members, plus staff and crew, make for some interesting communication sometimes! Especially with the 15 hour bus rides, the long hours of practice in heat and humidity, the hard floors to sleep on (usually gymnasiums), and the demanding schedule. These may seem to be negative factors, but they usually lead to a strong bond between true friends. As they say, 'misery loves company.' Besides, the shared experiences are usually only remembered as good ones when the tour is over.

The personal growth which I saw, not only in myself, but in others, was an important factor. Learning to work with all different types of people (even ones I

didn't get along with) taught me more about myself. I learned to think more responsibly about my actions and reactions. Becoming more responsible can make the difference between a 'professional' and 'unprofessional' attitude when dealing with fellow musicians. One thing which I learned in Drum Corps was that I was able to accomplish much more than I thought possible. The activity taught me to push myself to higher and higher levels. The tremendous sense of accomplishment which every member feels, at the end of practice, at the end of the season, and at the end of membership, can be a lasting support for self-esteem. These qualities are important in any situation, including college.

Overall, it is my belief that Drum Corps can be a unique and valuable experience for anyone, and especially for college level musicians. The musical, social and personal benefits last a lifetime, and are a good basis for a professional music career. I look upon my years in Drum Corps with extreme fondness, and I would recommend the experience to all who are interested. I know I share this opinion with quite a few others in this country (and even a few in other countries!)

Thank you for giving me an opportunity to express my appreciation, and voice my opinions.

Sincerely,
Serena Zobelein
Northridge, CA

P.S. There are disadvantages to Drum Corps such as the enormous time consumption for rehearsals and summer tour, the monetary necessities, and of course the possibility of joining a poorly run organization. (The latter might include the learning of bad playing techniques, having to endure a staff with a poor attitude, or constantly dealing with broken down buses, trucks, and equipment.) Since I went into the positive aspects with great detail, I will leave the details of the negative side to someone else, however, I do realize that there are given situations where a particular Drum Corps experience may have more disadvantages than advantages. ©

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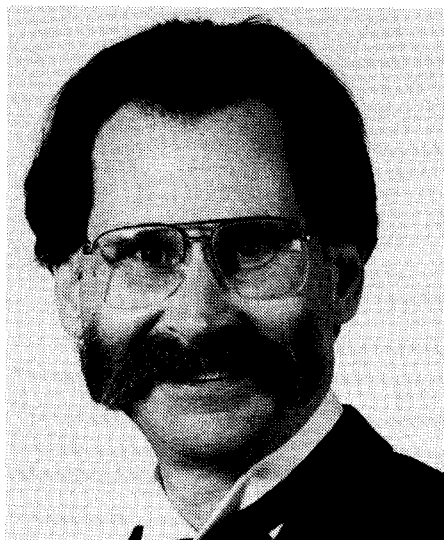
TERMS USED IN PERCUSSION: PADEREWSKI'S SYMPHONY IN B MINOR

I RECEIVED A CALL FROM CRAIG Teer who plays in the Washington (D.C.) Civic Symphony asking me about a term he discovered in the Paderewski Symphony he was to perform with Martin Piecuch conducting. The symphony was being resurrected for a special ceremony marking the return of Paderewski's remains to his native Poland from Arlington National Cemetery where he was buried when he died during the Second World War. Little did I know when Craig casually mentioned the word *tonitruone* where my research would lead. Come with me then as I take you on the trail that led from this simple request for the definition of the term to the not so complete final destination.

By way of introduction I should mention that Ignace Jan Paderewski (1860-1941) is still listed among the greatest pianists of the 20th Century and considered himself the successor to his countryman Frederick Chopin. In addition, he was a composer of some note and important to his native Poland as patriot and diplomat. He was born in a politically chaotic time in Podolia which at the time was ruled by Russia. It was from the spirit of a revolution in 1863 that his Symphony in B minor, Op. 24 was begun in 1903. Its completion in 1907 depicted the tragic fate of the Polish nation. The piece is of monumental proportions lasting one and a half hours and was premiered on February 13, 1909 by the Boston Symphony Orchestra with Max Fiedler conducting. I should mention that the piece received more negative comments than positive ones on its next performances in the same year in Philadelphia and New York. Perhaps this is the reason that the piece has gotten so few performances since its premiere. All this information was easy enough to discover. Now to the problem at hand: What is a *tonitruone*?

The first thing I did was to ask several percussionists if they knew the term and the second was to try to find a re-

By Michael Rosen



cording. I discovered that not only was the term unknown but so was the Symphony. "I didn't know Paderewski wrote a symphony," was the reply. Even the score remains unpublished. My next course of action was to check with the Department of Romance languages here at Oberlin where I was told that the word *tonitruante* is French and means a thundering or thunderousness. The verb in French is *tonitruer* which means to thunder. The word is similar in Italian with common roots in Latin. *Truone* means thunder in Italian. that was simple! It's the sound (or tone) of thunder. But what instrument? A bass drum creates a thunderous tone. Use a Bass Drum...simple...problem solved. But Noooooo!!!

My next step was to check with Sibyl Marcuse whose book *Musical Instruments* (Norton, 1975) is always a good place to start for definitions of percussion terms. Sibyl didn't have *tonitruone* but she did have *tonitru* listed. The definition reads "acoustic bass organ stop invented by Robert Hope-Jones (1859-1914) at the 64 foot pitch." "Ah ha!" (said I), the *tonitruone* isn't a percussion instrument at all...it's

an organ stop. Further investigation revealed that the symphony in question does, in fact, have an organ part and that the English born organ builder Robert Hope-Jones lived and worked in Boston and even installed the organ at the Boston Symphony Hall at the time. I conjectured that Paderewski had had Hope-Jones build this enormous organ stop for his Symphony...Problem solved! Tell Craig to give the part to the organ player and let him worry about it. But Noooooo!!!

Further investigation in Grove's Dictionary of Music and Musicians revealed that the Symphony was premiered in Boston in 1909. Carolyn Rabson, the head research librarian of the Music Library at Oberlin (to whom I am much indebted for her guidance and patience) suggested I look at the program book from the premiere performance which the library happens to have in its collection. There, in the program notes to the Fifteenth Rehearsal and Concert of the Boston Symphony dated Friday Afternoon, February 12, at 2:30 o'clock after a long detailed description of the piece is the short paragraph "the *tonitruone* is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum." Oh, no...now what? This tells me that, 1) it isn't a bass drum and, 2) it isn't an organ stop. But notice, patient reader, that while the program notes tell me what a *tonitruone* isn't, it doesn't tell me what it is. Back to square one!

After searching for hours through newspaper articles, books, biographies and even Paderewski's memoirs I discovered, quite by accident, the following in a description of the Symphony in Paderewski, *The Story of a Modern Immortal* by Charles Phillips (Macmillan Co., 1934): "The measures that follow the allegro are dark; and here for the first time Paderewski is introduced as an in-

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strument inventor. To produce an effect not possible through an existing orchestral instrument he devised what he calls the 'tonitruone', a disk of carefully laid zinc designed to produce a thunderous sound, what Opieski [Paderewski's biographer] describes as 'deaf' sound. Used at this point in the composition following the allegro, in conjunction with 'sarrusopohones', an effect of menace and threat proclaims, 'like blows of a steel-gloved fist', the 'enemy theme', the coming of the alien oppressor." There you have it... a disk of carefully laid zinc... whatever that is. I am not sure what carefully laid zinc is but a type of thunder sheet is what is called for. I later uncovered the following definition in *The Oxford Companion to Music* by Percy A. Scholes (Ninth Edition, 1960, Oxford University Press...it was removed from later editions for some unknown reason): "Tonitruone ...sheet of iron, loosely hanging and shaken to produce a thunder effect." No credit is given to Paderewski as the inventor, however.

In the score the part appears above the harp with the indication in French "avec une baguette de timbales" (with a

timpani stick). Note that Paderewski calls for only one stick yet the part consists of continuous rolls. It is written in the bass clef on third space E with the trill sign that is often used in 19th Century timpani parts. The part is often doubled with timpani. I won't even discuss the fact that at one point in the score it appears on second space C. Can we all please agree that this is a copyist's error?

There you have it... *tonitruone* is, in fact, a thundersheet. I can't, however, suggest a mallet choice. It would seem to me that the percussionist should try to obtain a rhythmic, yet deep, dark sound (the "steel gloved fist" effect referred to above). Craig Teer, who started this whole thing with his innocent letter, described in detail how he made his *tonitruone* for the performance in Washington: "I constructed the thundersheet of 26 gauge sheet metal. I experimented with several gauges and settled on 26 because any thicker was too heavy. The 4 foot by 8 foot sheet was suspended by attaching two 1 inch by 4 inch boards to either side at one of the narrow ends with 4 stove bolts. I suspended it with

rope attached to 4 eyelet screws which were attached to the wood. There you have...one very cumbersome *tonitruone*. I played the thundersheet with two felt bass drum beaters at the two lower corners utilizing a fairly fast open roll."

I urge any percussionists or conductors who have played, conducted or even heard a performance of Paderewski's Symphony to let me know what instrument you heard (or saw). I will pass the information on in a future article.

I thank you, dear reader, for your patience and indulgence while taking this excursion with me through dusty library stacks. In addition to finding out about this rather abstruse term I trust you have gained some insight into the nature of research itself and how you might go about the task of defining a term used in percussion on your own, remembering that all the while I continue to encourage you to send your questions about terms used in percussion directly to me here at Oberlin Conservatory, Oberlin, Ohio, 44074. I will answer you personally in addition to including your term in a future article. ☺

On Performance

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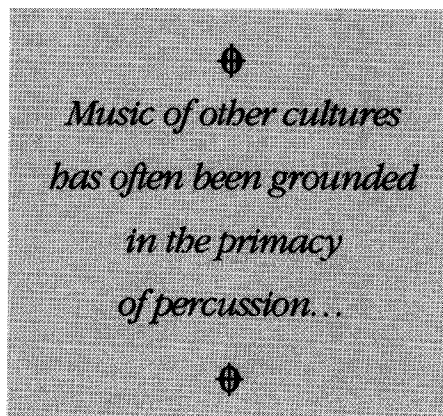
THE TRUE (?) NATURE OF PERCUSSION

By Charles Wood

ALMOST BY DEFINITION, TO BE a percussionist in the western world puts one on an unequal footing with other musicians. Most of us at some time or another have had to confront a certain attitude of condescension because of the 'primitive' nature of what we do. Banging on pots and pans, bells, cymbals, drums, whistles, rattles: it is often hard to draw comparisons between those who just add color and the occasional rhythmic accents, and those who are busy with the real work of establishing the harmonic grounds and melodic inventions of music. But while everyone is certainly concerned with producing a good tone, for a percussionist sound is the *prima facie* of his or her existence. It is because of this central orientation to the quality of sound that percussion is distinguished from other types of music making. And it is for this same reason that the 'unequal footing' that percussionists enjoy sheds a light on how it is that percussionists shouldn't necessarily be on the receiving end of any such 'condescension.'

The pianist, violinist, woodwind player awake each day confident in the knowledge that in spite of all of life's uncertainties their instrument, and basic methods of playing it, have not changed from what they were the previous day. Percussionists, on the other hand, unless they fancy themselves something like a 'marimba or timpani soloist,' never have that luxury. Theirs is a life devoted not to learning how to get a sound from a particular instrument, but rather to *learning how to learn* to get a sound from an instrument, where the nature of the instrument is constantly changing. I have always thought, along these lines, that percussion is not any single instrument, or group of instruments, but rather a meta-instrument (a concept that speaks about the nature of what an instrument *is*, as opposed to any particular example). In his or her daily musical wanderings it is often expected of a

percussionist to bow a saw as adeptly as if it were a violin, to expressively render a melody on a slide whistle as though it were a flute, or to hammer out polyphonic lines on a collection of pieces of scrap metal as if they were a prepared piano. The percussionist, unlike the pianist, violinist, or woodwind player, is constantly faced with the challenge of having to redefine his or her relationship



with their 'instrument,' as if they had never before even seen such a thing (which is essentially the situation here).

While we spend a great deal of time arguing the merits of calf vs. plastic, rosewood vs. keylon, American vs. Turkish in much the same way that pianists argue the merits of New York vs. Hamburg (Steinways), or flautists argue the merits of different metallic alloys, percussionists have frequently exercised the option to dispense with the expected instrument entirely and substitute something else altogether. We're all familiar with the stories (aren't we?) of some of the things that otherwise normally staid orchestral percussionists have done in the past in an attempt to better realize a particular sound, while sometimes having to deceive the conductor into thinking that that wonderful snare drum roll he was hearing actually *was* being played on a snare drum.

Music of other cultures has often been grounded in the primacy of percussion, but here in the west, before the turn of the century, not a whole lot was available beyond a handful of drums, cymbals, and bells. The true coming of age of western percussion has taken place at the same time as the birth of the modern age and of the avant-garde in art. From the fanciful early experimental marimbas and xylophones of Deagan and Ludwig & Ludwig, to Harry Partch's invented orchestra, to the 'percussion revolution' of Edgar Varese, John Cage, Lou Harrison, and William Russell (incorporating such things as tin cans, washboards, brake drums, etc.), percussion has been actively involved in the constant redefining and recreation of itself. To the question, "What is a percussion instrument?", one could easily reply, "What *isn't* a percussion instrument!" This legacy of experimentation and exploration continues today on both the corporate level (though not with the same abandon exhibited earlier in the century) and on the more individual level. Composers and instrumentalists alike are today stretching the bounds of what an instrument can be: how it can be tuned, what it can be made of, how it can be played, and how it can function within the context of the music itself (always important!). And while it is not just percussionists who are engaged in these explorations it remains that this is what being a percussionist is, and always has been really about. There may be a good reason why the next time that the need arises for 'just the right sound' you might find yourself in the woodshop, or picking through the neighbor's garbage, instead of pulling out your wallet at the corner drum store. There's always a new way of doing the old things, let alone the fact that it might be more expedient to throw out the old and start anew.

Over the next several columns I'll be taking a look at developments in new and experimental instruments, and the

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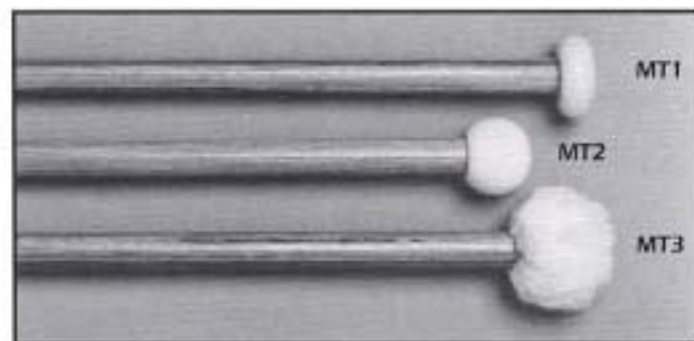
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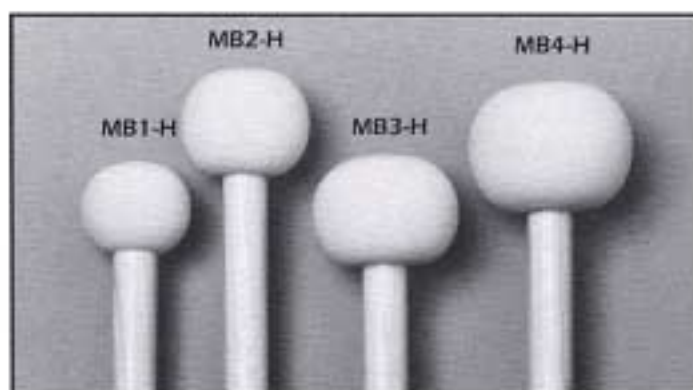
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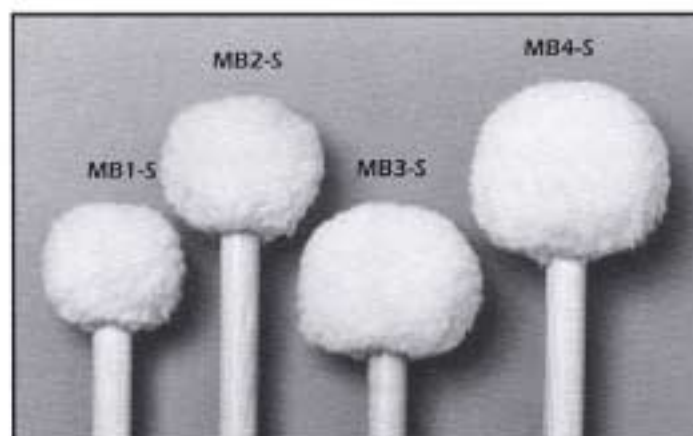
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instrument makers, performers, and composers that are involved in this exploration: sculptors who are creating 'sonic art'; composers who are writing not for specific instruments but for 'sounds', or ways of playing unspecified instruments, and the solutions that performers have found in creating new instruments to solve the composer's challenges; composers who have attempted to create a personal sound world through their own unique new instruments; alternative tuning systems; instruments made from such unlikely stuff as seaweed, gourds, and glass; homegrown electronics; the new drum makers. I'll also probably take a more than passing glance backward at the historical precedents for much of this, since (as you'll realize if you've been around for any time at all) there's not much that is 'new' that hasn't already been done before.

In speaking of the inherent dehumanization of western musical practice Harry Partch, in *Show Horses in the Concert Ring* (1948), once ranted (and raved): "The banality that 'We can't all be composers' approaches validity only insofar as we don't all want to be composers, and the noncompetitive spirit of an Aztec village, in which virtually everyone is an artist, begins to show what the human race is capable of . . . A period of comparative anarchy, with each composer employing his own instrument or instruments, his

own scale, his own forms, is very necessary for a way out of this malaise." We'll see that the torch has indeed been carried on, by both composers and instrumentalists alike, and that the anarchy Partch hoped for is alive and well even today.

A FEW PROPOSED ARTICLES

1. An interview with, and story on William Colvig, companion and builder of Lou Harrison's gamalan-like instruments.

2. Dean Drummond's successful efforts to arrange for, and lead the construction of a duplicate set of Harry Partch's instruments to reside on the East Coast, and the ensemble that he has put together to act as a 'Partch Repertory Ensemble'.

3. Alternative tuning systems, the instruments being designed and built for them, the composers and musicians working with them.

4. Instruments built from glass, gourds, seaweed, etc., and the special interest groups that have formed around the musicians working with each.

5. Luigi Russolo, the Futurists, the Dadaists, and the early wacked-out.

6. Homegrown electronic percussion.

7. Brün, Xenakis, and other composers that have written not for specific percussion instruments, but rather for certain qualities of the sounds desired (or performing actions

required), and how these composers are forcing percussionists to develop new kinds of instruments to realize these works.

8. The early experiments of Deagan, Musser, etc., and the new corporate innovators.

9. Harry Partch and his call to 'reinvent your sound world'.

10. Sculptors.

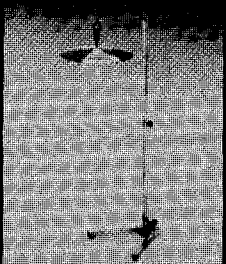
11. I might even do an article on my own work! (N)

Charles Wood is a composer and a designer and builder of new musical instruments and sound installations.



His work has recently been presented at the Spoleto Festival USA, Aspekte Salzburg Festival, Zurich June Festival, and at Roulette of New York City. Since 1986, he has been Co-Artistic

Director of Essential Music, an organization based in NYC which presents new and neglected music from a movement that has its roots in the early 20th century avant garde and the American Experimental Tradition. He was originally trained as a percussionist, studying with Michael Rosen at Oberlin Conservatory and Gerald Unger of the Pittsburgh Symphony.



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On Performance

GONGS AND GONG-MAKING IN JAVA: TECHNICAL ACHIEVEMENT IN THE SPIRITUAL REALM

By Philip Vandermeer

GONGS ARE RARELY THOUGHT TO be an indispensable part of the Western classical tradition. Their addition to the orchestra in the late nineteenth and early twentieth centuries was significant only to the extent that they were used to expand the coloristic possibilities of the orchestra. Rimsky-Korsakov in his *Principles of Orchestration* considered them to be "ornamental instruments pure and simple" having "no intrinsic musical meaning" (Rimsky-Korsakov 1964:32-33).

In certain Asian cultures, however, their importance cannot be overstated; they are absolutely vital to certain types of ensembles. According to Curt Sachs:

The gong is involved in every kind of human activity. It accompanies dances, songs, religious and secular ceremonies, and is even used to transmit messages by a sort of drum language. It also has strong magical power attributed to it, especially in 'lower' (quotes mine) civilizations. It chases evil spirits, heals sickness and attracts the mind; drinking from a gong enforces an oath, and bathing in a gong gives health. This power, added to the price of a gong, makes it an object of highest value, a badge of rank and property and even a form of currency. The esteem in which it is held is indicated by the fact that certain individual gongs have proper names (Sachs 1940:240).

Much of the above summarizes the attitudes toward gongs in Java. Gongs are the essence of the Javanese Classical ensemble (*gamelan*), and they play an essential role in Javanese spiritual and social life. They also provide the Westerner with a view of a sophisticated technology often ignored when one is dealing with an assumed "primitive" culture.

While the origin of the gong is uncertain, ancient Chinese documents make certain assertions possible. Chinese tradition places the gong's point of origin somewhere in the area between

Tibet and Burma. By the sixth century its place in Chinese music had been definitely established, attested to by representations in paintings and sculpture, and by historical documentation.

Gongs were firmly established in Indonesia by the ninth century, and it is Indonesian music with which most Westerners associate the use of gongs. According to William Malm: "The most obvious instruments of a *gamelan* are its bronze metallophones. They fall into two basic types, those with slabs or keys and those with knobbed gongs" (Malm 1977:35). In Java, gongs lie at the heart of the *gamelan*, their primary function to provide the temporal frame which structures the music.

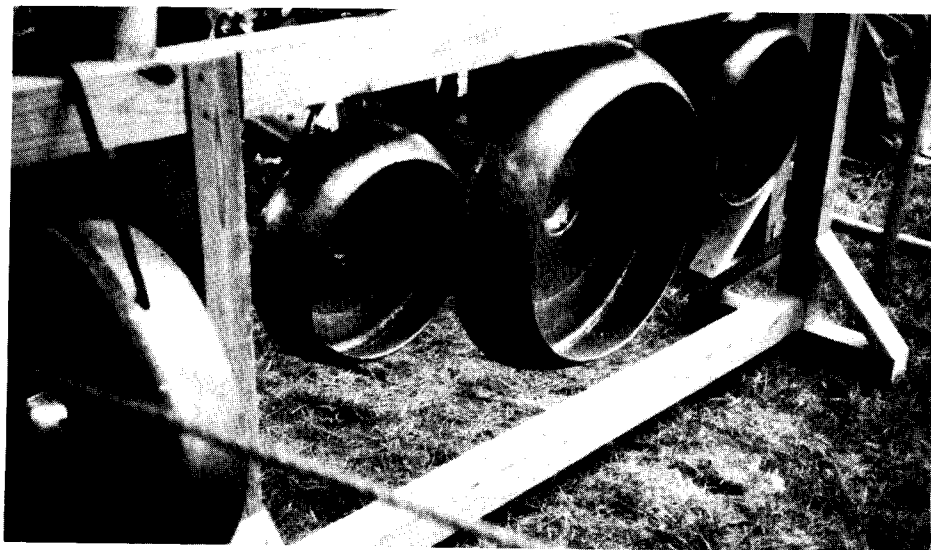
Gongs, according to Curt Sachs, are "made of bronze in the form of a flat or bulging surface in circular shape with the rim bent down; it is hit in the center by a stick, the rim being dead (unlike a bell, in which the center is dead)" (1940:240). They can have definite or indefinite pitches, and in Java, are constructed so that a knob protrudes from the center. Several types of gongs make up the *gamelan*: *gong ageng*, *gong suwukan*, *kempul*, *kenong*, *ketuk*, and

kempyang. While the term "gong" is generic, the *gong ageng* (or *gong*) is specifically Javanese. It is the largest gong, measuring 90 centimeters in diameter. Each *gamelan* has at least one, but it is not uncommon to have two, and the older ensembles may have three or more (Lindsay 1979:9). Since it is the largest instrument, it produces the deepest sound and is considered the most sacred and honored member of the group.

The *gong suwukan* is smaller than the *gong ageng* and sounds 2 to 2 1/2 octaves higher. Its tone is less resonant than its larger brother but it has the characteristic center boss (knob) and turned rim. Marcuse points out that "its name derives from its formerly having been struck at the end of a piece, after a *ritardando*" (1975:214).

The *kempul* is a size smaller and sounds an octave higher than the *gong suwukan*. It measures about fifty centimeters in diameter and has a rich, resonant sound. Originally, *gamelans* contained only one, but presently may have as many as ten.

The *kenong* and the *ketuk* are both small in size suspended horizontally from a cord inside a wooden frame, and are played by one musician. Practically



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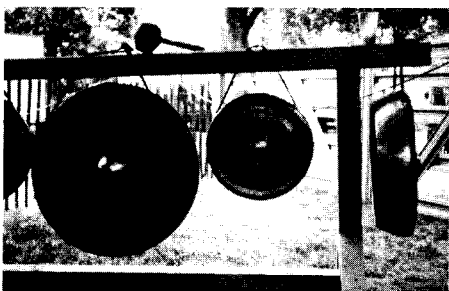
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GONGS AND GONG-MAKING IN JAVA



the only differentiation between them is the less resonant sound of the *ketuk*. Jennifer Lindsay observes that “the Javanese in fact named these instruments onomatopoeically; compare the resonance in the words *gong*, *kempul*, *kenong*, and *ketuk*” (1979:11). When a set of *kenong*(s), are tuned to *pelog* (pentatonic) and *slendro* (heptatonic) scales and are played melodically, the Javanese refer to it as *kempyang*.

Another set of gongs used for melodic purposes is the *bonang*. It “consists of a double row of bronze kettles (like small *kenongs*) resting on a horizontal frame. There are three kinds of *bonangs* in three different octave groupings” (Lindsay 1979:13).

Each of these instruments plays an essential role in the *gamelan*. Classical music in Java is polyphonic and cyclic, built up of small melodic units (*gatra*) creating a complex interweaving of lines. The members of the gong family act to structure or punctuate the piece; indeed, gongs are at the metric and formal core of the work. Jaap Kunst described this compositional process with the term “colontic,” by which he meant a system that marks off the music into temporal units according to the entrance of specific instruments in a specific order at a specific time” (Malm 1977:43).

While a composition (*gending*) generally consists of several movements, within movements the *gong ageng* delineates the basic structural units (*gongen*). A *gongen* consists of all the material between one sound of the *gong ageng* and another. When the *gending* is fast and the *gongan* consists of beats which are closer together, the terrific resonance of the *gong ageng* makes it unusable, so the less resonant *gong suwukan* is used.

The *kempul* sets apart the smaller phrases within the *gongan*. On the next hierarchical level, phrases within the *kempul* are marked by the *kenong*. The *ketuk* indicates the middle of this type of phrase and always falls between the sounds of the *kempul* and *kenong*.

The rather programmatic description so far should not obscure the fact that Javanese music is integrally wedded to Javanese culture. The structural coinciding of the various types of gongs described above are analogous to Javanese cultural and cognitive patterns. Judith and Alton Becker write:

“We are making the claim that the most prominent feature of iconic power (iconicity, being defined as the naturalness of a particular society’s metaphors) in Javanese or Balinese music is coincidence—small coincidence and large coincidence—small coincidings and large coincidings of cyclic sounds, all iconic with cycles of calendars and cosmos and thus, for the Javanese, completely natural!” (Becker 1981:207).

The gongan is the mark of coincidence heard in gamelan music. As has already been pointed out, the gongan is delineated by the sound of the large gong ageng, making it the basic unit of gamelan music. It is “a melodic cycle which can be repeated as many times as one wishes and whose beginning... is simultaneously its ending” (Becker and Becker 1981:207).

Cycles, whether in life or in art, do not always move at the same rate of speed. Yet, the metaphor of coincidence is useful in explaining other elements in the Javanese universe. In language, for instance, Becker and Becker describe the difficulties translating Javanese to English, because while English texts tend to consist of “narrative-causal structures,” Javanese texts tend to consist of “a series of overlays and simultaneous actions, in which a word has multiple and simultaneous etymologies, an event has multiple and simultaneous motives” (Becker 1981:206). This explanation for language meaning is directly analogous to musical meaning. Within a *gending* (piece) there are many simultaneities,

structured and sounded by the members of the gong family. These moments of coincidence have, as in language, various and overlapping meanings.

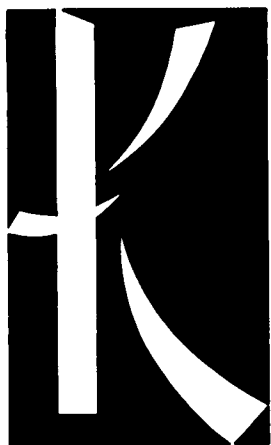
Much of this is derived from Javanese spirituality, and it is the religious sphere which most notably defines *gamelan* music. All through the process, from the making of instruments to the production and performance of a shadow play with a *gamelan* orchestra, religion and spirituality imbue and inform musical meaning. Jaap Kunst has commented on the religious overtones of the gongmaking process:

“Just as was the case in medieval Europe, the Javanese smiths are not mere craftsmen like the others; an atmosphere of mystery surrounds their labors—more especially those of the gamelan smiths—and their activities can flourish only under the special patronage of the higher powers. More than all other mortals they are exposed, during their work, to the cunning artifices of evil spirits” (Kunst 1973:137)

The workers in the gongsmithy are required to adopt fictional names during the time they work on the instruments to confuse the spirits and ward off disaster. Generally, the master takes the name of Panji, a Balinese religious hero, and his assistants take names of characters from other Panji stories. According to Kunst:

“One might wonder why it should be precisely from this cycle of stories that they choose their adopted names. In regard to this Rassers arrived at some remarkable conclusions. He discovered, in fact, that identification of the prince or tribal hero (Panji) with the smith has been carried to such an extent that the two are, at times, almost indistinguishable. The art of gong-forging is thereby elevated to a sacred act, heavily charged with magic, on the part of the king-priest” (Kunst 1973:138).

The gongmaker and his assistants assume great religious significance. According to Judith Becker, quoting Rassers: “In Java, ancient literature relates him (the smith) to the gods. The word for ‘smith’ is *pande* (expert), he is addressed as *empu* or *kyai* (lord, master)



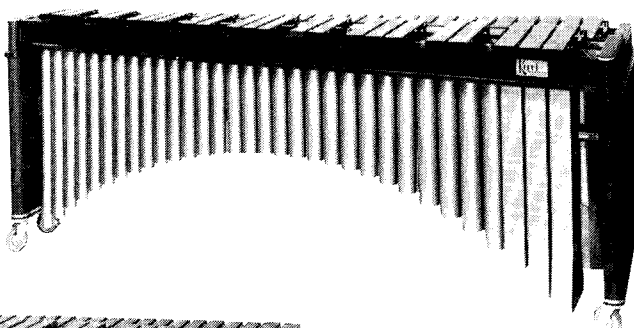
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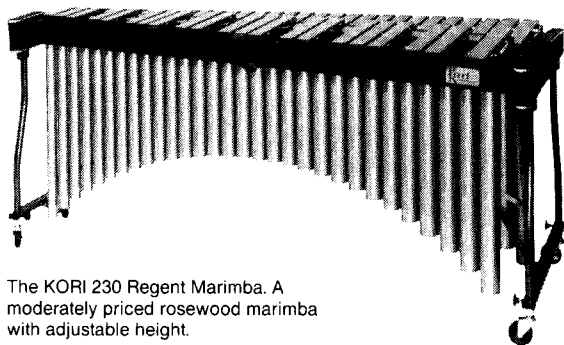
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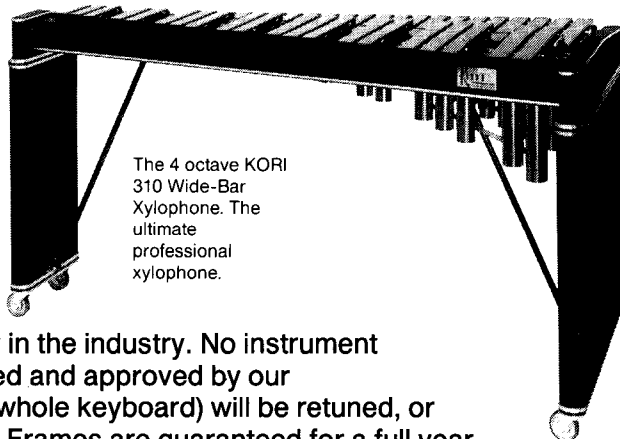


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GONGS AND GONG-MAKING IN JAVA

and these old terms are in accordance with still existing notions and associations. His craft is not looked upon as an ordinary profane trade...the passages in the old Javanese chronicles where the smith is mentioned repeatedly give the impression that in ancient Java the roles of the prince and of smith more or less overlap. The geneologies of the smiths, as of the princes, go back to the gods" (Becker 1980 2)

The instruments themselves, as well as their use in performance, are also part of the sacred sphere. Gongs are named (indeed entire *gamelans* have names), and offerings of flowers and incense are given for the placating of the spirits (Lindsay 1979 9). Performances are also used to express religious devotion and duty and to placate spirits who might bring bad luck, disease, or other disasters.

Evidence proves a widespread belief in spirits throughout Javanese soci-

ety. Indeed the *abangan* tradition, one of the three primary socio-religious strata found in Javanese society, is a peasant religion replete with spirit beliefs, and is, according to Clifford Geertz, "a whole set of theories and practices of curing, sorcery, and magic" (Gertz 1960.5). While the great number of spirits preclude their description here, Geertz outlines three main categories: *memedis* frighten but do no real harm; *lelemmbuts* can possess a person making him physically or mentally ill; *tujuls* are spirit children or tricksters. Within these categories are found hundreds of individual spirits. Needless to say, it is easy to understand the smith's preoccupation with placating such a large number of beings, each with the potential of creating havoc.

While the best of the large *gong agengs* are manufactured in the region of Semarang, gongmaking is wide and is not limited to one area of Java. Many of

the smaller gongs are made in other regions of Java including Sola, Magetan, and Kediri. Semarang, however, is and has been famous for the quality of the instruments produced there.

A smithy in Semarang is traditionally an open shed with at least two hearths, one of which is larger than the other to accommodate the different sizes of the gongs produced. Up to six men work in the smithy under the leadership of the "Panji"; these include bellows operators, assistants, and an indefinite number of apprentices.

"The forging of a gong requires long practice and close cooperation among the workers; the apprentices are trained in smithing from their youth, and the forging is done preferably, and usually as a rule, by integral groups. A result of this is the remarkable fact that if one member of the group is absent due to sickness, usually the entire group stops the work" (Toth 1975 128).

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Javanese gongs are made of a bronze alloy, ten parts copper to three parts tin (thirteen evidently being a number of significance in Java). Apparently, the ancient knowledge of producing this alloy has been lost, so much of the metal for new instruments comes from used or broken instruments. When the alloy has been tested for purity, the liquid metal is poured into the mold and cooled. The forging is usually done the next morning, the metal being pounded into shape using wooden and iron hammers. The sacred character of this event is evident even from the fact that the hammers themselves have been named. Anvils are made from dense, gray volcanic rock which is selected according to its uniform density and color. The stone, which is less elastic than iron, allows fewer rebounds per stroke and provides the smith greater control. While the pounding proceeds the metal is continually reheated to preserve its pliability.

After the forging, the gong is simultaneously polished and tuned. Filing techniques may be practiced in other parts of Java, but most emphatically not in Semarang. The method used by these gongsmiths consists of cold-hammering the face of the instrument, this alone changing the timbre and pitch. "It is said that the tone changes during the first years of the instrument's life; some say that the gong-tone is not completely stabilized until after 13 years" (Toth 1975:128).

When the tuning is complete the smith polishes the boss or the entire face of the gong to bring out the yellow hue of the bronze (it has been black up to this point) making the surface smooth and shiny. A finished *gong ageng* weighs about 70 pounds and will fetch more than \$1000, making gongmaking a lucrative job. A well made instrument sounds 13 beats (ombaks); an unsatisfactory effort requires the gong to be melted down and begun again. Yet, much more than money is involved. One observer writes:

"On the day that the gong was to be poured, the smith and his assistants meditated first, and made an offering to

any spirits who might otherwise disturb them in their work. The offering included a pile of cooked rice, in the shape of a gong, and a banana to signify the yellow color of the finished gong. The gongsmith had also meditated before he had chosen the anvil to be used when beating the gong into shape" (Lindsay 1979:23).

For the purposes of this article, it is too bad that the Javanese language could not have been used, with its penchant for overlays and simultaneous actions. That sort of verbal polyphony might better express the interconnectedness of the spiritual, social, and technological aspects of gongmaking, how each sphere merges with the others to create a complete, unified whole. But the "narrative-causal" structure will have to do; the brain of the individual reader will have to synthesize this information, providing his own simultaneity and overlay. All of this is to say that Javanese gongmaking cannot be separated from any of these spheres of Javanese life; like *gamelan* music itself it is a marvelous integration. ☞

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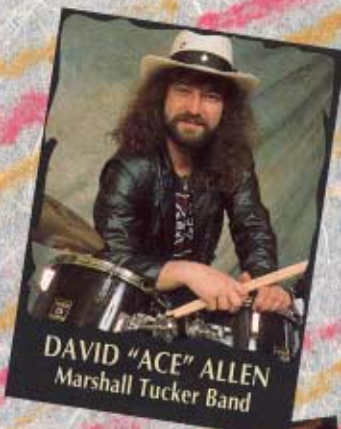
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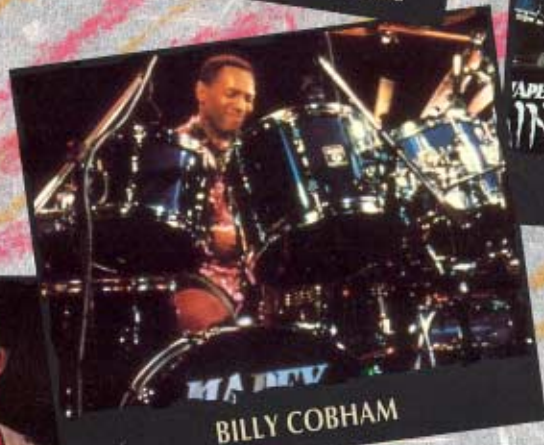
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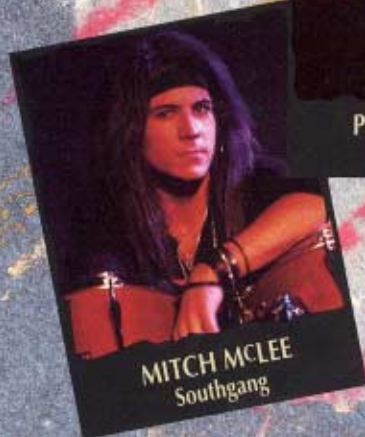
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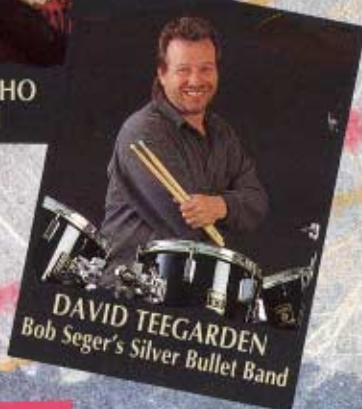
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On Drumset/Studio Percussion

THE PIONEER OF PICKUPS: AN INTERVIEW WITH VIBRAPHONIST, MIKE MAINIERI

TP: YOU'VE BEEN A PIONEER in the use of electronics for the vibraphone for a long while.

MM: Since 1965.

TP: Tell us about the first pickup. How was it triggered?

MM: The very first pickup had a very tiny microphone sitting at the bottom of each resonator—cardioid mics. Wires everywhere. I was playing with Tim Harding, folksinger. I had joined this band which was sort of a rock and roll band—really loud electric guitars, and (Jimi) Hendrix would sit in. It was down at the Cafe A Go-Go so all these rock and roll guys were happening all around you. Frank Zappa was upstairs. He would come down and play. I discovered I couldn't be heard. The Wurlitzer was happening and everybody was amplified. I decided I was going to do something about that. So I put this little microphone at the bottom of every one of the resonators. It sort of worked, except I was amplifying the entire band! Everything else was coming out of my amplifier. Everything was getting a shot. There was the problem of people spilling their drinks; it was a very delicate operation. And then around '67 or '68 the Barcus Berry pickup was invented. Tim was using one on his guitar and I bought 50 of them and started gluing them to the bars myself. That was really the first pickup that I know of. It was in the 60's. That particular pickup was a very delicate pickup and it couldn't really handle the abuse that the mallet sends through the bar to the pickup. They would last two, three, four months, and then I'd have to replace them. It was an addiction for me.

TP: You spent some time "tweaking."

MM: I spent a lot of time tweaking, and I spent a lot of money. I was making pretty

By Ted Piltzecker

good money then, with the whole idea of electric vibes and this rock and roll music, and this new music that was happening—jazz rock. They call it fusion now. I was addicted to it and I was really involved in the experiment of it. So we took it from there and I ran into a guy on the West coast who was doing a lot of custom work for people—guitar players, keyboard players. He came up with a very primitive design to convert the signal into a MIDI signal. Actually we weren't using MIDI then. We just sent information to the filter, basically filtered VCA—voltage control information. He built this monster computer that hung inside my vibes.

TP: Voltage control sounds tedious these days.

MM: It was. Actually there was an instrument. I don't know if you're familiar with the album I did—it was called "Love Play."

TP: Yes, I have it.

MM: That gold thing on the back cover was the prototype to the polyphonic instrument that he built later.

TP: You sang on that album, too.

MM: Not one of the high points of my career (laugh). That instrument basically was attached to an AKS synthesizer. It was a British synth that was built. The basic concept of the synthesizer was that the notes were created from the static electricity of your body. It had this little sort of suitcase keyboard. It was an attaché case with painted notes and you played it with your finger. You just could rub your finger across the keyboard and it would sound. The static electricity triggered the voltage control.

TP: Not velocity sensitive?

MM: Not at all. So we took the eye of that concept and some kids (from the University of Massachusetts) as part of a thesis (laugh) built me that instrument. They used copper bars which they glued to a plexiglass surface and ran a single chord out of it and sent it to the AKS synth. Basically what I could do was play the instrument with my hand, which I did on the album.

TP: You didn't say that on the liner notes.

MM: NO. NO. A lot of guys were saying to me, "Man, I didn't know you played synth!" They thought I played a keyboard. I said, "it's called a synthvibe."

TP: How big was it?

MM: It was huge. It was like 5 octaves and almost the size of this room. It was ten feet long or something; humongous. We used to hang it on the stage. It looked really impressive. It wasn't acoustic, of course. It was just this piece of furniture. I ran it through a Mini-Moog which was monaural. The cool thing about it was that I finally came up with the idea of using mallets which had foam rubber inside and on the outside had conductive fabric. The handles were sprayed with metallic paint so I could trigger the notes with the static electricity from my body. It was a fun instrument to play. I would still be using it until this day, except somebody stole it at JFK. I was coming back from a gig in Europe, around '78 or '79, and somebody copped it at the airport thinking that it was a valuable instrument.

TP: What are they going...?

MM: What are they going to do with it?—I don't know. I'm sure its sitting in someone's garage somewhere. Anyway, we took that idea and expanded it, and attached basically the same concept to

THE PIONEER OF PICKUPS

the vibraphone, and turned it into a polyphonic instrument. That was starting to happen in the late seventies. Up until just a few years ago I was experimenting with another friend of mine, chief engineer at Electric Lady Studios, on a velocity sensitive computer which cost me a fortune. I was really happy that Dieter (K&K Sound Systems) came along cause I was ready to pop another ten or fifteen thousand dollars into this computer.

TP: I know the K&K System is fast tracking.

MM: Yeah, it's pretty fast, but not as fast as mine. Mine was faster.

TP: So why didn't you go ahead with it?

MM: It was just too expensive to produce. It was going to cost me at least another twenty, thirty thousand dollars. Dieter's is totally together in this neat little package with all these little options. You can tweak this and you can tweak that! He did a marvelous job on it. I'm very happy with it. I think it's worth every penny. I think it's a marvelous instrument. I plan on doing an acoustic album this year using acoustic vibraphone. I like having bells and whistles. Being a composer and arranger, I love the idea of being able to orchestrate on the instrument, and of having a bigger instrument. That's why I love the idea of having a split pedal where I have two octaves from C to C and another two octaves from C to C above that, where I can sustain on the bottom and play whatever I want on top without having to dampen every note. Experimenting with this instrument is one of my hobbies—exploring different uses of the instrument in different kinds of music.

TP: I find that the biggest challenge is to utilize all of this technology to some musical end. It does amaze me what we all can do now using this equipment. But to find the right musical usage for it is a much greater challenge, much more taxing on the intellect. To make it work emotion-

ally, to move somebody—is a real skill. You've been great at that. You've found a way to integrate the technology in a very musical way.

MM: In terms of dealing with new forms, there's going to be times when the public or your peers will sort of question you. But all and all I feel pretty proud of what I've contributed to the instrument, not only from the technical standpoint—the use of technology—but also in terms of using my different technique.

TP: How has the electronic equipment that you've used effected your conception in terms of blowing lines and comping? Has it impacted your playing?

MM: Well, one thing that I've discovered immediately upon having the vibes first amplified and then MIDI'd was that I found that I had to play really perfectly. I realized by hearing, especially MIDI information, that it picks up literally every note that you touch on the instrument. And as a jazz player, you know, like a sax player, you sort of slur your notes. As you go up a scale, you play a little grace note here without knowing it. Playing the rhythm in your right hand, you're sort of helping it with your left hand, touching the bars very sensitively. It's imperceptible to your ear, but I found that I was getting all of these little 'in between' notes that I didn't realize I was playing. I had to develop a much cleaner technique. I don't know if that makes sense to you.

TP: Absolutely. I understand.

MM: One of the lovely things about playing the acoustic instrument to me, especially playing be-bop, is that I could use a certain kind of mallet that had a certain kind of bounce to it that allowed me to swing. Whereas, with the electric hook up I found myself using different kinds of mallets. I wound up using harder mallets, believe it or not, to be able to cut through a very powerful fusion band,

even with the help of the pickup.

TP: That sounds like the attack I hear on albums like "Smokin' in the Pit."

MM: Yeah, you get Steve Gadd blasting at triple forte behind you—you're unable to hear yourself.

TP: But you still were able to work within a dynamic range without having to bang like we used to acoustically?

MM: Yeah, exactly. I always take the balance. See, I like to hear the acoustic instrument. Some guys don't care. I see those who leave their resonators home. I gotta hear the whole thing. So that's why a lot of these triggering type keyboard vibraphones that have come out in the last four or five years, I don't know the names of them..

TP: KAT

MM: KAT. Right, I just never liked those. They work for other people, but I like to hear the ax itself. I like to feel... you know, the instrument is the essence of me. I discovered that in playing with a big band that has synthesizers, I found myself playing less four mallets and playing more lead lines. It's a completely different head. I think of myself more as a band leader, composer, orchestrator. One of the minor roles is playing the vibraphone. Sort of a team effort.

TP: That comes across. When I heard "Steps" last month I noticed how little you were actually playing. That's why I asked you the question about how the technology has effected your conception, because vibes players now comp all the time. It's the standard thing. You see more pianoless and guitarless groups.

MM: And I miss that, to be frank. So one my New Year's resolutions is to do an acoustic vibraphone album—to go back to, not so much roots, but to possibly being the only chordal instrument in the band. I have a lot to say, and I feel that this is something [electronics] that is becoming a liability for me. ☹

On Drumset/Studio Percussion

READING MIDI IMPLEMENTATION CHARTS

WE LEARN FROM OUR MISTAKES. During its production, the Casio CZ101 was the least expensive MIDI synth on the market. I knew that the instrument would not send velocity messages from its keyboard. But, could it respond to velocity information sent from an external drum machine or sequencer? Over the phone, a sales person confirmed that this instrument would not generate velocity messages, yet it could receive different velocity values from a sequencer.

When the unit arrived, I recorded some data onto my sequencer, adjusted the velocities to create a crescendo, and sent the data back to the synth. No changes in volume! After several tries, I decided it was time to read the manual. To my surprise, I found the answer in something called the MIDI implementation chart. The sales agent was correct! The Casio did receive all velocities from 1-127, but then interpreted all incoming velocity data as a value of 64. In other words, when the synth saw a command for a velocity value of 25, it responded with a value of 64. When it saw a command for a value of 117, it still played velocity 64.

The sales person didn't lie to me. But he did hold back information that was important to my needs. I decided then, it was time to learn how to read these charts!

MIDI implementation charts are most often found in the back of the owner's manual of a MIDI device. Before buying any piece of MIDI equipment, ask to see the implementation chart. If you know how to read them, these charts offer a wealth of information about the MIDI device in question. Information that you find (or don't find) in the chart can tell you if the device will do what you want. The implementation chart can even tell you if the unit is capable of doing what the fancy brochure says it can do.

Example Number 1 shows a sample MIDI implementation chart for a simu-

By Norm Weinberg

lated drum unit called the DAQ 750. Keep in mind that manufacturers have guidelines concerning how these charts should look and what they should include, but they don't have to follow them. These charts are often translated into English from another language. For these reasons, just about any type of spelling or different symbols may be used in an implementation chart.

At the top of the chart is a header. The header gives the name of the manufacturer, the model of the device, the version number (perhaps this unit has an updated set of MIDI commands), and the date. Under the header are four columns called Function, Transmitted, Received, and Remarks. The function column describes a particular type and class of MIDI messages. The transmitted and received columns will tell you whether or not this device will transmit or receive a particular command. The remarks column may contain additional information. Now, let's take a look at each function.

Basic Channel—The "default" row will tell you which channel the instrument will send over or respond to, upon power-up. Instruments that can program their default channel might have "1-16" in this position with the word "memorized" in the remarks column. The row called "changed" will show you which MIDI channels can be assigned as the basic channel by the user. So, by reading the chart, we can tell that this drum unit can send or receive on any of the sixteen MIDI channels. But it will always default back to MIDI channel one whenever the power is turned off.

Mode—The information in the "default" row indicates the MIDI mode when the unit is first turned on. Mode numbers are usually defined at the bottom of the chart. The "messages" row shows which of the four MIDI mode messages can be sent or received by the

device. In this example, the device can't send any MIDI mode messages, but it can receive them. The "X" is the most common indication of "No", and "O" is most common for "Yes", but be careful, as some companies reverse the meaning of these symbols. This code should be defined at the bottom of the chart. The "altered" row will show you if any of the mode messages are altered inside the machine. The received column is the one to watch, as the transmitted column does not apply. If an instrument can't respond to a particular mode, you might find something like "Mono On=Poly On" at this position.

Note Number—Here you will find the range of MIDI note numbers that an instrument can send and receive. In the example, you can see that the notes correspond to the range of a piano keyboard. The "true voice" row is only valid in the received column, and is only required if the true voice range is less than the received note numbers. If this is the case, notes that fall outside the true range will be transposed up or down in order for them to sound.

Velocity—This is an indication of an instrument's ability to send and receive note on and note off velocities. In the example, note off velocities are not sent or received. The "v=0" tells you that this instrument will send a note on with a velocity of 0, as a note off command (running status).

After Touch—These rows will tell you if the instrument sends or receives polyphonic key pressure or channel pressure.

Pitch Bender—This is the indication for pitch wheel change. Sometimes the remarks column will show you the range or the resolution of this control.

Control Change—This section of the chart lists the different control change messages that the unit can send or receive. Most often, they are defined by their control change number and its definition. In the example, you can see that

DAQ 750 PROGRAMMABLE HYDRO DRUM VERSION 2.0

Function		Transmitted	Received	Remarks
Basic	Default	1	1	
Channel	Changed	1-16	1-16	
Mode	Default	3	1, 2, 3, 4	Memorized
	Messages	X	0	
	Altered	XXXXXXXX	X	
Note		21-108	0-127	
Number	True Voice	XXXXXXXX	21-108	
Velocity	Note On	0 v = 1-127	0 v = 1-127	
	Note Off	X v = 0	X	
Touch	Key's	X	X	
	Ch's	0	0	
Pitch Bender		0	0	7 Bit
Control Change	1	0	0	Mod Wheel
	2	0	0	Breath Control
	4	0	0	Foot Controller
	64	0	0	Sustain F. Sw.
	66	0	0	Sostenuto
	Right Wheel	0	0	Assign to 1-31
Program		0 0-127	0 0-127	64-127 = Cartridge
Change	True #	XXXXXXXX	1-128	
System. Exclusive		0 *1	0 *1	
System	Song Pos	0	0	
	Song Sel	0	0	
Common	Tune	X	X	
System	Clock	0	0	
Real-Time	Messages	0	0	
Aux	Local On/Off	X	0	
	All Notes Off	X	0	
	Mess. Active Sense	0	0	
	Reset	X	X	

Notes *1 = Transmit / Receive only if device number is not off.

Mode 1: Omni On, Poly
 Mode 3: Omni Off, Poly

Mode 2: Omni On, Mono
 Mode 4: Omni Off, Mono

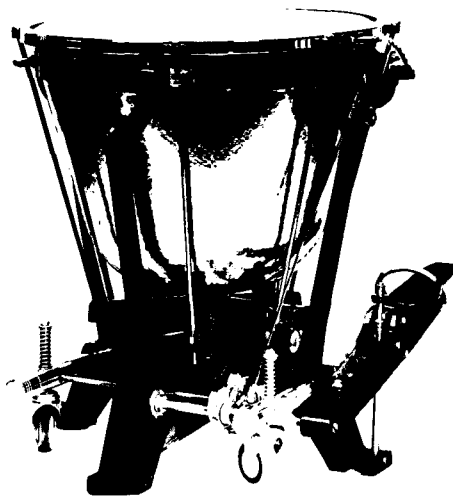
0 = Yes
 X = No



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the "right wheel" can be assigned to send or receive any control change number from 1-31.

Program Change—This column will be the most useful in determining which program change messages will call up which sounds. As you can see in the example, this instrument sends and receives all messages from 0-127. The numbers from 0 through 63 will call up the internal voices, while numbers 64 through 127 will call up the voices in the cartridge. The chart also explains that the unit numbers its programs from 1-128. So, calling up program 100 on the unit will send a MIDI message of program 99.

System Exclusive—Here is where you can find out if the device can send or receive system exclusive messages. The remarks column or the notes at the bottom of the chart will usually give you more information about this class of messages. Notice that, in the example, the unit can send and receive these messages only if the device number is not off. The owner's manual should give you more specific information about these messages.

System Common—Because this is a drum unit with an on-board sequencer, it sends and responds to song position pointers or song select. Because it is a unit that can never go out of tune, it won't send or receive the tune request messages.

System Real Time—If you see "O" in these rows, you know that the unit will send and receive MIDI clock messages and the real time messages of start, stop, and continue. If the unit doesn't contain an on-board sequencer, there is no reason for it to send or read these messages.

Aux Messages—These are extra messages that don't really fall into the other categories. They include local on/off, all notes off, active sensing, and system reset messages. (M)

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On Drumset/Studio Percussion

BRUSH COMPING FIGURES

By Terry O'Mahoney

MANY ARTICLES AND BOOKS have been written detailing numerous brush "time" patterns as applied to jazz drumming. Books by "Philly Joe" Jones, Ed Thigpen, and others are excellent sources for a number of approaches, feels, colors, and inflections available with brushes. Very little mention, however, has been made regarding the execution of "comping figures" with brushes.

"Comping figures" are the ornamental notes, accents, and rhythmic figures inserted into the basic time patterns used by drummers. The word "comp" is slang for "compliment" or "accompaniment." The term is often applied to the way in which pianists or guitarists rhythmically accompany jazz soloists. They interject

chords, in a (normally) non-repetitive fashion, to provide the harmonic underpinning and to rhythmically enhance the soloist's performance. Drummers also do this to create rhythmic excitement and drive. These comping figures can be clearly heard on recordings by "Philly Joe" Jones, Max Roach, Art Blakey, Jeff Hamilton, Mel Lewis, Shelly Manne, and others.

First, some useful brush rules:

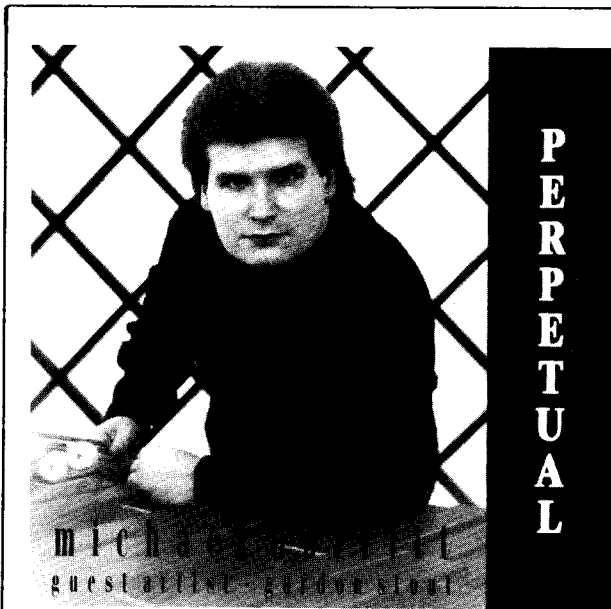
1. Use as much of the head surface as possible (designating 1/2 the head area to each brush). This will ensure maximum sound potential and allow each brush adequate maneuvering room.

2. Keep your hands opposite one another to avoid brush entanglement. If the drum head is viewed like the face of a clock, the brushes would be at approximately 3 o'clock (r.h.) and 9 o'clock (l.h.) on beats 1 and 3 and at 11 o'clock (r.h.) and 5 o'clock (l.h.) on beats 2 and 4.

3. Always try to maintain the "swish sound" (sweeping sound of the brushes). Brush playing is one of the ways in which drummers may play in a smooth, legato, "connected" fashion.

4. Use lateral strokes when striking the head. Brushes were meant to be drawn across the head in order to produce their characteristic timbre.

Start with the basic brush pattern as diagrammed in Example 1A and notated



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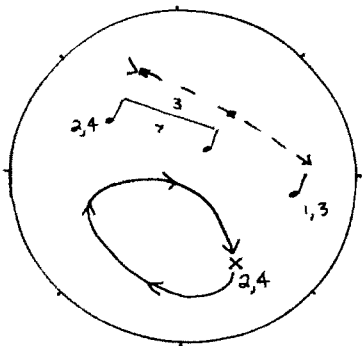
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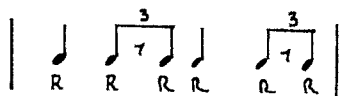
in Example 1B. Strive to make a smooth circle and be at the X on beats 2 and 4 with the left brush. The notational examples assume the left hand to be executing a circle unless otherwise indicated.

Ex 1a



Ex. 1b.

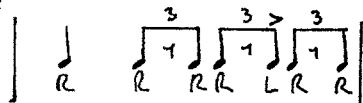
Ex. 2.



Once this is mastered, examine Example 2

Ex 2

Ex 2



Notice an additional note has been added on the + of beat 3. This is done by lifting the left brush (while at the top of the circle in the left hand) and slapping it onto the head. It is important to remember several things:

1. Wait as late as possible to add this note so as not to interrupt the swish sound,

2. The slap motion in the left hand should be made so there is no disruption of the circular motion of the left hand.

This last point is very important because disrupting the repetitive motions used to create the "groove" will result in poor execution and an inter-

ruption of the overall "swish" sound

When Example 2 feels comfortable, examine Example 3

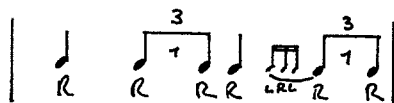
Ex 3.



Example 3 includes 2 grace notes before beat 4. This is accomplished by adding a single tap with the right brush and the slap motion used in Example 3. The note played by the right brush should be played in a right-to-left motion with the note itself actually played where the + of beat 2 was played but moving in the opposite direction. This will again insure that the hands are kept at opposing sides of the head.

Example 4 is yet another embellishment of Example 2, with 3 grace notes into the 4th beat (4 stroke ruff). Simply begin the whole embellishment with the left brush.

Ex. 4.

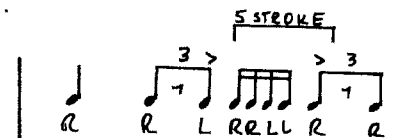


Here are some other brush comping ideas. Strive for a smooth execution with no interruption of the "swish" sound.

Ex. 5. This example uses an

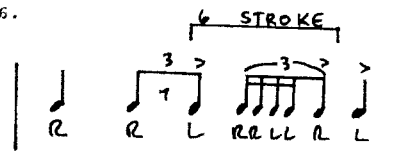
open 5-stroke roll.

5.

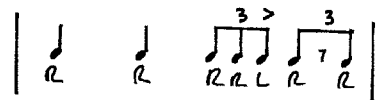


Ex. 6. This example uses an open 6-stroke roll.

6.



Examples 7 and 8 use a RRL sticking to incorporate a triplet figure into the time pattern. This also works as a solo figure.



The LLR sticking pattern can also be used as a comping figure or solo idea (see Ex. 9). The right brush could be moved to other toms or cymbals to highlight ensemble figures.



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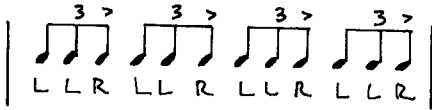
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BRUSH COMPING FIGURES

Ex. 9.



These are some of the figures most frequently used by drummers on recordings. Each player should experiment and discover their own vocabulary with brushes. (P)

The concepts illustrated above are but a few of the ideas that are the culmination of a great deal of study with Jeff Hamilton, a modern brush master, and listening to the work of his predecessors—"Philly Joe" Jones, Max Roach, Ed Thigpen, Shelly Manne, Mel Lewis, and others. The list below is an abbreviated discography for additional listening.

Jeff Hamilton: Ray Brown Trio, "Bam, Bam, Bam" Concord CJ-375
 Monty Alexander Trio, "Reunion In

Europe" Concord CJ-231
 Jeff Hamilton, "Indiana" Concord CJ-187.

Max Roach: Max Roach/Clifford Brown, EmArcy 1033
 Max Roach/Clifford Brown, "More Study in Brown" EmArcy 195J-1

Shelly Manne: Shelly Manne, "My Fair Lady" Contemporary 7527

Shelly Manne & His Men, "At the Blackhawk, Vol. 3" Contemporary S7579

Sonny Rollins, "Way Out West" contemporary 7530

Ed Thigpen: Oscar Peterson Trio, "A Jazz Portrait of Frank Sinatra" Verve 825769-1

Oscar Peterson Trio, "The Sound of the Trio" Verve UMV-2078

Oscar Peterson Trio, "We Get Requests" Verve M1J-1-5321

Philly Joe Jones: Miles Davis, "Milestones: Columbia 9428

Philly Joe Jones, "Philly Joe's Beat" Atlantic 1340

Miles Davis, "Relaxin'" Prestige 7129

Miles Davis, "Cookin'" Prestige 7094

Mel Lewis: Mel Lewis Sextet, "The Lost Art" MusicMasters CIJD 60222F

Mel Lewis & Friends, A&M SP-716

Joe Lovano, "Tones, Shapes, & Colors" Soul Note SNI132

Terry O'Maboney received his B.M.Ed. from the University of Louisville (KY) and M.M. (Jazz Performance) from the University of Miami. His private teachers have included Jeff Hamilton, James Rago, and Steve Rucker. Terry's activities include work with the Louisville Symphony Orchestra, commercial recordings, and jazz concerts with Mose Allison, David Liebman, Oliver Jones, Ed Bickert, and others. He is currently Assistant Professor at St. Francis Xavier University in Antigonish, Nova Scotia (Canada) where he teaches orchestral percussion, jazz drumming, jazz history, percussion ensemble, and performs/records with the faculty jazz ensemble JasFX. He is president of the Nova Scotia chapter of the Percussive Arts Society and is active as a clinician and adjudicator.

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On Research

THE ROLE OF PERCUSSION INSTRUMENTS IN THE MUSIC OF ROLV YTTREHUS

Rolv Yttrehus (born Duluth, Minnesota, 3/12/26) holds degrees from the Universities of Minnesota and Michigan and a Diploma from the Accademia di Santa Cecilia in Rome. He studied harmony with Nadia Boulanger and composition with Ross Lee Finney, Roger Sessions, Aaron Copland, and Goffredo Petrassi. He regards Schoenberg and Sessions as his principal influences. He has received numerous awards, including a National Endowment for the Arts grant, the American Composers Alliance Recording Award, and more recently, a grant from the New Jersey State Council on the Arts, for which he is writing an orchestral work. His music has been performed widely throughout the United States as well as in Europe (i.e. Fromm Festival in Tanglewood, ISCM World Music Days in Boston, and frequently in New York by such groups as The Ensemble, Da Capo Chamber Players, Chamber Players of the League-ISCM, The Group for Contemporary Music, and Parnassus). Since 1985 he has been President of the Composers Guild of New Jersey. He taught at the University of Missouri, Purdue University, University of Wisconsin—Oshkosh. Currently he is Professor of Music at Rutgers University.

The following interview was conducted at the composer's home in East Brunswick, New Jersey

J B: PERCUSSION INSTRUMENTS have played, and continue to play, a prominent role in your music. Why is this? What do you find attractive about percussion instruments and sonorities?

RY: I was attracted to drums as a four year old, and owned a snare drum by the time I was in kindergarten. I later became a jazz drummer and an orchestral percussionist and timpanist. My interest in jazz began fading as I gradually discovered the big world of serious music.

An Interview by James Boros

But jazz is still very much a part of me, and this does affect my music, however indirectly.

I was deeply grateful for the privilege of playing in symphony orchestras. This enabled me to learn about the orchestra from the inside. I brought scores to rehearsals and watched and listened when I wasn't playing or counting measures.

JB: You seem to view percussion as an integral part of whatever ensemble you happen to be writing for, rather than as a merely coloristic element.

RY: Yes. The xylophone and the vibraphone, for example, are such very special instruments that it would be unfortunate simply to "assign" notes to them. Rather, one must compose for them in such a way that one produces a **true** xylophone part and a **true** vibraphone part. This way they will of necessity be a part of the pitch structure of the piece. And, of course, coloristic aspects are always taken into account when one does this. I try to treat all instruments this way.

JB: What role do "non-pitched" instruments, such as tom-toms, cymbals, and tam-tams, play in your music, which is highly pitch-oriented?

RY: Most of the time they are adjuncts to the melodic-harmonic structure of the work, adding emphasis here, filling in a carefully chosen "empty spot" there. Where timbre is concerned, there are traditional and felicitous connections between non-pitched percussion and the other instruments, such as tam-tams and low brass, cymbals and trumpets, soft mallet cymbal rolls and high string tremolos, bass drum and pizzicato double bass, etc. In more recent times,

as pitch structures become more complex, dissonant clusters can take on percussive qualities, such as at the beginning of the *Dances Des Adolescentes* in Stravinsky's *Le Sacre du Printemps*. The more frequent use of the stopped horn *sforzando*, bowed tremolo *sul ponticello*, and *col legno battuto* strings offer additional opportunities for pitch/non-pitch interplay (See measures 136-143 of my *Espressioni per orchestra*—Example 1). The snare drum part in the third movement of the Schoenberg violin concerto, from measure 522 to 542, is also a good example.

JB: Let's talk about some of your compositions. The first work on your list of compositions is *Music for Winds, Percussion, and Viola* (1961). How would you describe the role of percussion in this piece?

RY: The most prominent percussion instrument is the xylophone. Its penetrating quality is utilized in the climaxes, and there is frequent interplay between the xylophone and pizzicato viola. There is a modest timpani part. The bass drum, suspended cymbal, and tam-tam are used to add emphasis and color. This is the only chamber music piece in which I have used a snare drum. The last time it was performed, four players were used. The engaging and releasing of the snares is easily taken care of this way.

JB: Your *Sextet* (1964-70, revised 1974) features an exciting, virtuosic percussion part which, as you indicate in the score, is to be played by one person. The sheer difficulty of the writing, and the sense that there is a heroic struggle going on, clearly play an important musical and visual role here.

RY: The *Sextet* percussion part is written so that it is possible for one person to play it, but it can be played by more

THE MUSIC OF ROLV YTTREHUS

than one person. More appropriate mallet choices could be made this way, but there would be additional ensemble problems. I was striving for a complex, contrapuntally textured interplay and mixing up of percussion and the other instruments—pizzicato violin and xylophone, high register piano and xylophone, low register piano with double bass and bass drum, low register piano with double bass and bass drum, low register piano clusters and tam-tam, etc. The resulting part has a flashy, virtuosic quality, which, I have been told by performers, “feels right,” and is satisfying to play (See Example 2).

JB: Toward the middle of the *Sextet*, there is a gradual transition toward a state of “timbral nastiness,” culminating in what you call “The Terrible Event.”

RY “The Terrible Event” is a *brutissimo sostenuto* passage in which the strings produce a grisly, grating, scraping sound by drawing the bow very slowly with heavy pressure, producing a non-pitched wheezing. This sound is somewhat reinforced and supported by the tam-tam, which is struck with each new attack, together with the bass drum and a bottom-of-the-piano chromatic cluster

A Harmon muted trumpet on B flat makes hairpin *crescendo-decrescendo* patterns, as does the stopped, “brassy” French horn a major ninth below (See Example 3, measure 135). The only way that the percussion “prepares” for this passage is by way of a low F xylophone trill, coupled with flutter-tongued brass and *sul ponticello tremolo* double bass

in measure 120. A snare drum might have been useful here, but the problem of turning the snares off and on kept me from using this instrument. (Someone should invent a pedal mechanism that would silently engage and release the snares. The snare drum would then be a more useful instrument in chamber music and multiple percussion pieces).

Example 1—*Espressioni per orchestra* (piano omitted)

140

Tam-tam, Mallets
Tom Tom (A.C.)
Gran Cassa
Pisto
Timp.
Xyl.
Vibra.
I
II
Vn.
Vcl.
C.B.

Example 2—*Sextet* (percussion part only)

24

VIB. VIBRAPHONE
T.T.'s
TI.
B.D.
TAM TAM

Motor on - - -
(fml)
SAME MALLETS Ped.
PREPARE
C' Bass
Cassa

Example 3

Musical score for Example 3, measures 136-138. The score includes parts for TR. (Trumpet), HN. (Horn), PFT. (Percussion), B.D. (Bass Drum), TAM (Tom-tom), V. (Violin), and D.B. (Double Bass). The TR. part has a 'HARMON note' at measure 136 and dynamics like ppp, sf, and p. The HN. part has dynamics like ppp and sf. The PFT. part has 'Sub bass' markings and dynamics like sf. The B.D., TAM, V., and D.B. parts have various rhythmic and dynamic markings.

JB: Let's move on to *Music for Winds, Percussion, 'Cello, and Voices* (1969). To me, the percussion ensemble in this piece sounds more "brittle" than in the *Sextet*, perhaps because of the absence of a sustaining instrument such as the vibraphone.

RY: Yes; the celesta does most of the sustaining here. A very "brittle" place is at measure 195, where the fastest kind of trilled intensity in a "sustained" xylophone chord is achieved by using one player on each of the three notes (See Example 4). The glorious loudness of percussion is manifested judiciously (I hope) in the climaxes of this piece, as well as in the other works under discussion here. Percussion's ability to over-

whelm must be used with considerable discretion.

JB: In 1971 you wrote *Angstwagen*, which is based on an original text which reads: "Angst wagen geht langsam immer zu." What's the story behind this piece?

RY: Clare Holsten, a soprano who sings in Europe and lives and teaches in Berlin, and who coaches singers in the annual Ring cycle performances in Bayreuth, asked me to write a piece for soprano and percussion. I would probably have to consult with Dr. Jung and Dr. Freud to find out what the origins of the title *Angstwagen* are. "Immer zu" is, of course, tellingly used in *Wozzeck*, and I seem to remember hearing it in a

Schubert or Schumann song somewhere. The title also brings to mind a ribs-revealed, consumptive horse, struggling to drag a grotesquely overloaded wagon across a cobblestoned nighttime town square, which is from a Bergman film, *The Silence*, I believe. But I only thought of this after the piece was finished. And of course there is "Mein Wagen rollet langsam" from Schumann's *Dichterliebe*. (*Angstwagen* "goes," whereas Heine's wagen "rolls")

JB: The interplay between the voice and percussion in *Angstwagen* is striking, and, at times, quite funny. What got you interested in this?

RY: I heard Cathy Berberian do a wonderful performance of Britten's *Circles* in

THE MUSIC OF ROLV YTTREHUS

Rome in 1961 or 1962, which may have influenced me, but I have always been aware of the closeness of cymbals and sibilantes, and vocal "ughs" and percussion "thuds." In *Angstwagen* the text and its retrograde are used as sound sources for textural and timbral interplay between the voice and percussion. Such sounds as SSSSTI, SSSSSI, and CHI, all unvoiced, are matched by a choked five-inch cymbal. The singer mimics the slow tremolo of the vibraphone with WU WU WU, and flutter-tongue RRRRRRRR, a tritone above a trilled marimba note. GUZZZZZZ matches a tom-tom and sizzle cymbal, and GUH matches a tom-tom (See Example 5)

In a work such as *Angstwagen*, which is determinately percussion oriented, the primacy of pitch as an organizing force, as we discussed earlier, is somewhat modified. There is a great deal of percussion for percussion's sake here. But it is also percussion for timbre's sake, and even for expressive

purposes, one might say. And ultimately, pitch is primary here, too.

JB: In *Gradus ad Parnassum* (1974-79), percussion once again plays an important role during transitional passages which lead to wild, chaotic-sounding music. For me, the culminating moments are the striking of the tubular bells, which open the sonic gateway to the world of Dionysus.

RY: Tubular bells should be treated as rarefied, almost sacred instruments. But they also have a kind of Gothic quality which I thought would serve well to herald the oncoming Gothic-ghoulish rantings of the Dionysian muse in his two "Lieder Recitals." Only four notes from this instrument are used in this thirty minute piece: D-F the first time, and, later in the work, just before the second sound orgy, F#-A. A remote suggestion is made here of moving from d

minor to D major, a key relationship which represents triumph after a great struggle.¹ (A friend of mine avoids the tubular bells because they remind him of Lawrence Welk! Fortunately, I don't have that problem; they remind me of *Night on the Bare Mountain*.)

JB: In the preface to *Gradus*, much of which is based on J. J. Fux's Latin text you state:

*If Fux could have foreseen the use of plastic drum heads, he most surely would have said **Ars debet nunquam cedere expeditiae** (Artistry should never be sacrificed for convenience).*

You also mention this in the prefaces to the *Sextet* and *Music for Winds, Percussion, Cello, and Voices*.

RY: The almost magic quality of drums

Example 4

The musical score for Example 4 is a complex orchestral passage. It features seven staves: Flute (FL.), Bass Clarinet (B. CL.), Violoncello (VC.), Trumpet (TPT.), Horn (HN.), Trombone (TBN.), and Xylophone (XYL.). The score is marked with various dynamics and performance instructions. Key elements include:

- Flute (FL.):** Starts at measure 193 with a *pp* dynamic. Measures 194 and 195 show a melodic line with *fff* dynamics.
- Bass Clarinet (B. CL.):** Measures 194 and 195 show a melodic line with *fff* dynamics.
- Violoncello (VC.):** Measures 194 and 195 show a melodic line with *fff* dynamics.
- Trumpet (TPT.):** Measures 194 and 195 show a melodic line with *fff* dynamics.
- Horn (HN.):** Measures 194 and 195 show a melodic line with *fff* dynamics.
- Trombone (TBN.):** Measures 194 and 195 show a melodic line with *fff* dynamics.
- Xylophone (XYL.):** Measures 194 and 195 show a melodic line with *fff* dynamics.

Performance instructions include "CON SORD." (with mutes), "VIA SORDINA" (via mutes), "REMOVE MUTE", "INTENSO", "TRILLI", "RAPISSIMI", and "RETURN TO MARIMBA" / "RETURN TO PERCUSSION". An "OSSIA" section provides an alternative melodic line for the Flute, Bass Clarinet, and Violoncello.

Example 5

The musical score for Example 5 is a multi-staff arrangement. At the top, it specifies a tempo of $\text{♩} = \text{ca. } 52$. The Soprano part has lyrics: "ANG WA GA EN" with a "(spoken)" marking. The Vibraphone part includes the instruction "TREMOLO OFF UNTIL MEASURE 26". The Marimba part is marked "MEDIUM HEAD MALLETS". The Cymbals part is divided into "SMALL MEDIUM LARGE SIZZLE" and includes "SOFT MALLETS" and "LATER" markings. The Tom Toms part is also divided into "SMALL MEDIUM LARGE" and includes "LATER" markings. The Timpano part includes "L.V." markings. The Bass Drum and Tam Tam parts are at the bottom.

that I mentioned earlier began to disappear as plastic heads became more and more prevalent. At first I thought that plastic would be used only for All-Weather Marching Bands; but then, one day—it must have been back in the middle sixties—I was sitting in a coffee shop in Boston, when I saw Everett Furth, the timpanist with the Boston Symphony. He was carrying a plastic timpani head as he walked by. Then I knew all was lost. And now we even have plastic xylophones! The nice contrast between the metal of the vibraphone and the wood of the xylophone is thus considerably diminished. These are lamentable artistic compromises.

JB: Finally, we come to the *Sonata for Percussion and Piano*, where the percussion is clearly in the fore. The *Sonata* was formerly known as the *Duo*, written for a single percussionist and a pianist. Why did you revise the score?

RY: The *Duo* was commissioned by the super-percussionist Gordon Gottlieb, who performed in an absolutely miraculous and heroic manner when he did the piece in New York and New Jersey. But at best, the piece is unrealistic for one player, and at worst, impossible. It has been revised so that it can be played by three, or

even four percussionists, and piano.

JB: The *Sonata* contains many passages where timpani notes are doubled at the unison by the piano, or where notes on the vibraphone are so doubled (See Example 6). What are the thoughts behind this?

RY: Side by side with the two kettle-drums there are three tom-toms, tuned high, medium, and low. The pitches so produced are random unspecified, but they are pitches nevertheless. In this context there is a danger that even the more "noble" and relatively cleanly pitched timpani will also sound random, producing an "any-note-will-do" impression. The unisons with the piano give an unambiguous authority to the pitches. This is especially helpful in the complex, atonal contexts that one finds in this piece. (The listener's awareness of specific pitches in timpani notes diminishes as the context becomes more dissonant. The D in a D major chord in the Beethoven Violin Concerto has a different effect from that of the same note in a B flat major 6 chord in the Brahms minor Piano Concerto.)

JB: Another thing that I find striking about the *Sonata* is the abundance of "tunes" in the midst of all that wildness.

RY: Yes, some sections of the work are delineated by long-note values within the *cantus firmus* melodies. These depend on the sustaining power (relative) of the vibraphone and the piano. And there is one sequential "tune" which reminds me of a jazz standard, *We'll Build a Stairway to the Stars*.

JB: In looking at (and listening to) all of these pieces, it becomes evident that one of your primary compositional concerns is finding a way to mold or channel raw, volcanic energy into highly structured musical contexts.

RY: It's very decent of you to describe them that way. The energy has to be there. We spend our lives trying to figure out how to release and channel this energy. With any luck, it will manifest itself in the pieces that we write. Ⓜ

NOTE

¹ For a more detailed discussion of *Gradus ad Parnassum*, see James Boros, *An Interview with Rolv Yttrehus on the Occasion of Gradus ad Parnassum, Perspectives of New Music* 26/2 (Summer 1988): 238-253.

THE MUSIC OF ROLV YTTREHUS

COMPOSITIONS BY ROLV YTTREHUS

- Music for Winds, Percussion, and Viola*, 1961, ACA
Espressioni per orchestra, 1962, ACA
Sextet (hrn., tpt, pno, perc., vln, cb), 1964-70, rev 1974, Peters
Music for Winds, Percussion, 'Cello and Voices, 1969, APNM
Angstwagen (sop., perc.), 1971, ACA
Quintet (fl., clar., vln, vcl., pno.), 1973, Boelke-Bomart
Gradus ad Parnassum (sop, 15 instrs), 1974-79, ACA
Sonata for Percussion and Piano, 1982, Peters
Explorations (piano solo), 1985, APNM
Sonata for 'Cello and Piano, 1988, rev 1989, APNM

DISCOGRAPHY

- Music for Winds, Percussion, and Viola*, Capra Records 1202 (out of print)
Sextet, CRI SD 321
Angstwagen, CRI SD 556
Quintet, CRI SD 438
Gradus ad Parnassum, Louisville Orchestra, First Edition LS 779
Music for Winds, Percussion, 'Cello and Voices, Composers Guild of New Jersey, Inc, Jersey Sessions Vol 2 (CD)

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James Boros is a composer, writer, and systems analyst. His most recent compositions include a work for narrator and chamber ensemble, commissioned by the Stony Brook Contemporary Chamber Players and based on a text by Annie Dillard, and a computer work to be completed at IRCAM.

Example 6

The musical score for Example 6 is a complex orchestral arrangement. It features multiple staves for various instruments, including Flute (Fl.), Clarinet (Clar.), Violin (Vln), Viola (Vla), Cello (Vcl), Double Bass (Cb), Percussion (Perc), and Piano (Pno). The score is divided into measures, with measure numbers 72, 220, 222, and 224 clearly marked. The notation includes various rhythmic values, dynamics (such as *ff*), and articulation marks. The score is presented in a standard musical notation format, with a key signature of one flat and a time signature of 3/4.

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Battlestations II is a percussion quartet work that has long awaited published print. I had the pleasure of programming this music on my percussion ensemble program in 1986. As I expected, my student and the audience thoroughly enjoyed Rich Holly's music.

Battlestations II has circulated in manuscript form to several college campuses but now Kendor Music is making this fine selection available to all.

This quartet is meant to be performed in the round with percussionists "stationed" in the four corners of the performers hall. Each player has a bass drum, snare drum and tom toms with claves or prayer stones. Xylophones are used by two performers and maracas and suspended cymbal are also used. Holly develops the antiphonal character of the work right from the start. His rhythmic and timbre choices keep the audience's heads

Edited by James Lambert

turning to the call and response of quiet claves and bombastic bass drums. Patterns of eighth notes, sixteenths and triplets are thrown around the ensemble to create a flurry of activity that makes musical sense. Holly's writing is clear and concise and all of the performers' instructions are unmistakable.

As you may have guessed, I think Rich Holly's *Battlestations II* would be a good choice for any intermediate to advanced college percussion ensemble. It would add variety and contrast to any recital program.

—Mark Ford

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Using a variety of devices, the arranger keeps the interest of his audience, despite the familiarity of the material. For example, in *Camptown Races*, we hear the popular tune as a march, a jazz waltz, and in swing style (complete with foot-stomp fills). In *Johnny*



(comes marching home), we have an example of marimba played with some rudimental snare drum licks. *Mr. Roger's Neighborhood* and *Sesame Street* provide ar-

rangements of the familiar theme music from those two popular children's shows, scored for a mallet ensemble of two marimbas, vibes, xylophone, and bells. *Pop Goes the Weasel* indulges in a bit of shtick, as player I drops mallets, and begins to blow up a balloon (with the intention of popping it at the appropriate moment), but "misses" the cue, resumes blowing up the balloon, "releases it by mistake," and in desperation finds a brown bag which is finally blown up and popped on the final note of the piece. *Rounds* is designed so a student audience can participate. "Row, Row, Row Your Boat," "Are You Sleeping?," and "Three Blind Mice" are the familiar rounds used. By scoring these for xylophone, vibes, and marimba, the individual lines are clearly etched. "Are You Sleeping?" and "Three Blind Mice" are cleverly presented simultaneously. *Yankee Doodle*, the final arrangement in the series features an imaginative middle section in Latin style.

If your college percussion group of symphony orchestra percussion section needs literature for children's concerts, look no further. These well-written, entertaining arrangements, a product of arranger Hannah's fertile imagination, are perfect for youth concerts, or as lighter fare on percussion ensemble concerts.

—John R. Raush

CIRCLE DANCES

V

Beth Mehocic, edited by Jack Cenna

Cost not given

Percussion Services

P. O. Box 80846

Las Vegas, NV 89180

This is a substantive work for percussion quartet, written in three movements—"Touching," "Broken," and "Double." The three performers utilize the following instruments: (player I) bass drum, xylophone, and suspended cymbal; (player II) vibraphone, played with mallets, bowed and with the fingers; (player III) marimba, played with mallets, knuckles, and fingers; and (player IV) bass marimba, and eight nipple gongs.

A skillful composer is able to make a little material go a long way, and Ms. Mehocic gives evidence of having that knack. For example, in "Touching," intervals of perfect and diminished fifths are presented successively, in melodic fashion, superimposed in chords, and couched in a contrapuntal texture, in imitative fashion. The composer manipulates texture to achieve climactic moments, using the higher registers of the mallet instruments. Unfortunately, the vibraphone part in the first movement (and one time in the last) exceeds the highest note possible on the instrument, requiring g's and g#'s. Excitement also derives from the multiple glissandi written in all parts. Effective, though difficult to perform, are the "double-crossed glisses" played simultaneously by four mallets, in which intervals of a fifth played by two mallets held in each hand are rapidly slid up and down the instrument, both hands crisscrossing in the middle of the instrument.

In the second movement, "Broken," the composer expands her palette of sound sources to

SELECTED REVIEWS

include suspended cymbal rolled with fingers, slapped, and bowed, xylophone played with knuckles, vibes played with bow and fingers, marimba played with knuckles and fingers, and eight tuned nipple gongs played with the palms of the hands. The eight tuned gongs required in ascending order of pitch from B, a 9th below middle C are B, E, Bb, B, D, F, Ab, and Bb. The melodic material is derived from series of superimposed major and minor thirds. The subtlety of sounds produced by playing with fingers, palms, and bows, and the repetitious melodic patterning in this movement work to create something of the introspective, meditative quality of Eastern music.

"Double," the third and culminating movement of the work, contains an improvised section of "Circle of 4's," from which the publication takes its title, in which players rotate around the "circle of instruments," and improvise either using a five-note set of pitches or by playing rhythms on "any object around the circle." The movement is brought to an exciting conclusion by a polyrhythmic section for mallet instruments in which duple, triple, and quadruple divisions of the beat are juxtaposed in various combinations, e.g. two players playing duplets, one playing triplets, and one playing quadruple subdivisions. Only in the penultimate measure do all execute the same quadruple divisions.

This is literature that certainly merits the serious attention of college or professional ensembles. To make this music more accessible to most college groups, however, the problem of the lowest marimba part, which extends from A two octaves and a 3rd below middle C to A 440, needs to be addressed. It would be well, for example, to

adjust that part to accommodate the five-octave marimba, which many colleges are now adding to their inventories. It would also be helpful to include pedaling suggestions in the vibre part.

—John R. Raush

NOCTURNE AND DANCE

Brian Cole

No price given

Brian Cole Music

Desktop publishing has brought many new works to the percussion world in recent years. Percussionist Brian Cole has elected to publish his own music in this manner and has produced a quality product with *Nocturne and Dance* for solo vibraphone.

The Nocturne is a slow delicate movement based on a floating eight note theme. The texture is transparent and rarely do all four mallets play a full chord. This characteristic keeps the musical flow intact and creates a fine foundation for this rubato solo. My only complaint was he chose to use a coda for organization of the "first ending" which does not repeat to anywhere. This aspect does not affect the music but just adds a little confusion for the performer at first.

The Dance is a lively movement that changes meter often. After the main theme the composer uses light counterpoint for a contrasting middle section. The combination of these ideas are developed nicely and the ending closes in a forte statement of this jaunty melody.

Nocturne and Dance is an attractive vibraphone solo for intermediate to advanced percussionists. These movements are intended to be performed as a unit but each could be performed separately. However they are programmed, *Nocturne and Dance* will be enjoyed by both the performer and the audience.

—Mark Ford

ROMANTIQUE

Jared Spears

\$7.75

Southern Music Company

San Antonio, Texas 78292

Jared Spears explores the slow expressive qualities of percussion chamber music with his latest publication *Romantique*. Scored for eight percussionists with standard instruments such as bells, xylophone, marimba, vibraphone, chimes, timpani, snare drum, toms and assorted toys, *Romantique* is styled in the classic romantic fashion.

A cautious beginning finds the vibraphone with an opening statement. The music gradually builds as instruments enter and the keyboards develop the theme. After an intense crescendo, the timpani and drums take over for a final climax before the work quietly relaxes to the end.

Spears' *Romantique* is an attractive ensemble selection for advanced high school students or younger college groups. All of the mallet parts can be played with two mallets and would be accessible to young percussionists with keyboard experience. Spears' choice of timbres and thematic material is nicely scored and the overall duration (62 bars) makes it easy to program.

—Mark Ford

SCULPTURES

Beth Mehocic, edited by Jack Cenna

Cost not given

Percussion Services

P. O. Box 80846

Las Vegas, Nevada 89180

Sculptures, written for flute, clarinet, and xylophone, is a work comprised of five short movements, each in the nature of brief character pieces or musical vignettes. Each movement is tightly constructed, reflecting formal processes that give them structural coherence.

IV

An imitative technique is used in "Metal," the opening movement, in which the initial theme in the flute, characterized by large intervals of augmented octaves, 7ths, and 9ths, is next presented in the clarinet, in inversion, and is finally given to the xylophone. An interesting texture is created with the juxtaposition of trilled notes in the clarinet, notes performed with flutter-tonguing in the flute, and rolls for the xylophone.

In dramatic contrast to the large leaps that characterize the melodic lines of the first movement, the melody in the second movement, "Wood," is quite static, as movement is relegated to half and whole steps. Even the actual number of pitches used is strictly limited. For example, during the first twelve measures of the second movement, only six different pitches are employed.

In the very brief, 21-measure third movement ("Clay"), a clarinet solo, with an ostinato eighth-note accompaniment in flute and xylophone is followed by an interesting passage in which trio members coordinate disparate rhythmic patterns to produce a figuration comprised of continuous, flowing sixteenth notes.

An eighth-note ostinato in the xylophone accompanies flute and clarinet in movement IV ("Ice"). Melodic material for flute and clarinet is derived from the xylophone accompaniment. A sliding pitch effect is created when flutist and clarinetist both "bend" notes.

In the final movement ("Bronze"), the theme, characterized by the interval of a rising fifth and heard first in the clarinet is presented imitatively in the flute, and, finally in the xylophone. The movement and entire work are brought to a close with forte chords composed of superimposed fifths.

Sculptures is a skillfully crafted work. The writing for all the instru-

ments is idiomatic, and derives from intrinsic demands of the music, not from any superficial, contrived technical effects. It deserves the careful consideration of any college level percussionist casting about for chamber recital literature. The flute and clarinet music is readily playable by college-aged students. And, to help in rehearsing the piece, the publication has thoughtfully been provided with a full score in concert pitch, with xylophone part notated as it actually sounds.

—John R. Raush

KEYBOARD
PERCUSSION
ENSEMBLE

CAROL ON THE BELLS; CAROL ON THE DRUM; CHRISTMAS BREAD; HAVE YOURSELF A MERRY LITTLE CHRISTMAS; SLEIGH RIDE; WINTER WONDERLAND IV

Arranged by Don Hannah, edited by Jack Cenna

Cost not given
Percussion Services
P. O. Box 80846
Las Vegas, NV 89180

These six separate publications are arranged for a quartet of percussionists using four marimbas, vibraphone, bells, xylophone, chimes, timpani, piccolo snare, concert snare and field drums, four suspended cymbals, two gongs, song bells, temple gongs, crotales, bell tree, mark tree, and a variety of accessories such as sleigh bells (high and low), triangles, and finger cymbals. In *Have Yourself a Merry Little Christmas*, *Sleigh Ride*, and *Winter Wonderland*, a fifth part, derived from a part that was written for overdubbing, is included.

Carol on the Bells, like all the publications in this series, is an arrangement in the best sense of

that term. It reflects the ingenuity and expertise of the arranger, and takes on the qualities of an imaginative fantasy on the original, "Carol of the Bells" tune. In this particular arrangement, for example, all manner of metallic percussion is utilized, which, though unpitched, function "melodically," through rhythmic implication.

In the *Carol on the Drum*, the popular tune is placed in the context of a marimba trio accompanied by timpani, as a vib solo with marimba accompaniment, scored as a marimba quartet, and concludes with the vib playing the melody, accompanied by two marimbas and snare drum. Percussion interludes featuring antiphonal statements with tambourine, piccolo, concert snare, and field drums, have a bit of fun as they "spice up" the drum accompaniment, which in usual renditions of the "Carol of the Drum" is usually very staid.

An original composition by Beth Mehocic, *Christmas Bread*, is scored for bells, two marimbas and timpani. It is not technically difficult, relying on repeated patterns and "double-stops" of 5ths and 6ths that move by parallel motion. This is not an arrangement of traditional Christmas music, however, we do hear a quotation of "Jingle Bells," albeit with the tune inverted.

Perhaps the gem of this collection is the arrangement of *Have Yourself a Merry Little Christmas*, scored for a quartet of marimbas and a vib solo with marimba accompaniment. It is an example of an arrangement, in a popular vein, that effectively and tastefully exploits the potential of those mallet instruments.

The arranger's imagination is given free rein in *Sleigh Ride* and *Winter Wonderland*—using everything from a musical quotation ("Joy to the World"), to Latin and swing styles, and sudden key shifts.

It must be difficult to arrange the traditional literature found here without resorting to hackneyed musical cliches often found in so many arrangements of Christmas music for percussion instruments. The arranger of the pieces in this series, however, has met this challenge and turned out versions that impress one with their freshness and originality.

Many college groups that do not own a bass marimba or a five-octave marimba will find it necessary to adjust the lowest marimba part (or perhaps add a string bass). In fact, these arrangements would be playable by some high school ensembles, if they had the requisite numbers of marimbas and could accommodate the bass marimba part.

—John R. Raush

KEYBOARD
PERCUSSION

THE GOLDEN AGE OF THE XYLOPHONE

Randy Eyles and Floyd Werle
\$25.00

Meredith Music Publication
170 N.E. 33rd, P.O. box 24330
Ft. Lauderdale, FL 33307

Meredith Music Publications has over the years reproduced quality ragtime xylophone literature by George Hamilton Green through the efforts of Randy Eyles. "The Golden Age of the Xylophone" represents Eyles's further commitment to expanding the public's exposure to the art of ragtime xylophone by combining eight popular selections of the early 1900's into one composition. This project began in 1983 when former chief arranger for the United States Air Force Band, Floyd Werle, arranged the "Golden Age" for Eyles and the Air Force Band. Meredith Music has decided to offer two accompaniments for "Golden Age", one with a

piano reduction and one with marimba ensemble and drum set.

The eight sections contained in "Golden Age" are *Bethana*, Scott Joplin; *Down Among the Sheltering Palms*, James Brookman and Abe Olman; *By the Beautiful Sea*, Harold Alteridge and Harry Carroll; *Shine on Harvest Moon*, Norra Bayes and Jack Norworth; *Bill Bailey*, Hughie Cannon; *Rainbow Ripples*, George H. Green; *Frivolity*, George H. Green; and *Twelfth Street Rag* by Euday Bowman. As you can see, Eyles and Werle chose quality standard tunes and tastefully arranged them into the "Golden Age." The solo xylophone part is demanding and is intended for the advanced performer but the marimba parts are easily accessible for intermediate to advanced students. More performance opportunities could be utilized outside the percussion ensemble "arena" through the piano accompaniment version.

Congratulations to Randy Eyles and Floyd Werle on this ragtime medley. Hopefully Meredith will publish the band and xylophone version soon.

—Mark Ford

THREE SETTINGS

Brian Cole
No price given
Brian Cole Music

Three Settings is a three movement composition for vibraphone. However, composer Brian Cole indicates that "although there are three sections, they are not meant to be perceived as movements. They should be performed without pause." Cole has chosen the form of theme and variations by utilizing the same melodic and harmonic aspects in each of the settings.

Written for four mallets, each of the settings is relatively brief, the organization of the settings is fast, slow, fast, with the first presenting the theme. The second setting cre-

SELECTED REVIEWS

ates a chorale type variation and the third represents a quick syncopated version. Cole does not change keys throughout the composition but is adventuresome with the harmony and melodic variations. Keeping with a concert format, *Three Settings* is not in the jazz style found with so many vibraphone publications. It is suitable for the intermediate to advanced performer and would work well on any student recital.

—Mark Ford

SNARE DRUM METHODS

A LA CHINOISE II
Alain Huteau
No price
Aug. Zurfluh
73 Blvd. Raspail
75006 PARIS

BRAVO! Thank you, Mr. Huteau. We—percussion and music educators—consistently “dump” stupid little pieces on our beginning percussion students because of 1) laziness to look elsewhere for more challenging works, and 2) a real lack of good, quality introductory pieces available. Add one to the library. *A La Chinoise* introduces (unbelievable) xylophone, tam-tam, triangle (crotale), glockenspiel and chimes (one note) to the vocabulary and repertoire of the heretofore “dumb drummer.” No longer can he be content with snare drum works that prove boring and unchallenging. This cute little piece—complete with relatively easy piano accompaniment to help with ensemble concept—provides easy yet interesting melodic interplay amongst the instruments themselves and the piano. Dynamics and stick designations enhance *A La Chinoise*, delivered to us from Paris through Theodore Presser by way of Aug. Zurfluh publishers, is on good quality paper with clean

and clear printing. I recommend it to any teacher wishing to challenge his budding percussionist on other instruments of the family than the over-used snare drum.

—Larry White

AT ODDS V
Jack Jenny
\$8.00
Permus Publications
Box 02033
Columbus, Ohio 43202

The second place winner in the 1989 Percussive Arts Society Composition Contest, Jack Jenny's *At Odds* presents a four-movement “suite,” each segment highlighting a particular odd meter: “Fives” in 5/4, 5/8, 5/16, etc., “Sevens” in 7/16, 7/8, 7/4, etc. These four pieces translate into technical excursions for the upper-level percussionist—high school or college—and although dynamic changes and accents are frequent, *At Odds* doesn't present itself as a musical venture for, say, recital programming. As is often the case with current advanced concert snare literature, I feel Jenny's four pieces here a bit too “busy”—i.e., a lot of black (notes) and not enough rest or points of repose. I liked the first movement, mainly because of the utilization of brushes; movements II (“Sevens”) and IV (“Thirteens”) are the most difficult due to an abundance of embellishments and speed. The paper quality, while thin, is acceptable, and the notes are easily read. *At Odds*, a challenging if busy technical composition suite for the medium to advanced concert snare drummer.

—Larry White

BOUNCING III
James Jurens
\$2.50
Southern Music Company
San Antonio, Texas 78292

High school students will find this solo suitable for rudimental contests. It features a variety of

rhythmic figures with good accents, dynamic contrasts, a few rim shots, and some backsticking. While predominantly in two-four meter, there is a mixed meter section in four-four, five-eight, two-four and seven-eight time signatures. Many varieties of stroke rolls are utilized and the more predominant rudiments are the flamacue, double and triple drag paradiddles, and lesson 25. There appear to be several errors in the mixed meter section: there is a tie left out in measure 50, and measure 47 has seven stroke rolls marked as fives. The music is very legible and is printed on good quality paper.

—Frank Shaffer

CHECKING THE BLUEPRINTS—THE SECOND SHIFT III
Todd A. Ukena
\$2.95
RBC Publications
P. O. Box 29128
San Antonio, Texas 78229

This intermediate level solo, part of the composer's Percussion Construction Series, focuses on the performance of syncopated eighth and quarter note figures, and syncopated sixteenth and eighth note figures. Teaching and sticking tips for these figures are given in the Performance Suggestions preface to the solo. Other than single and double stroke combinations, the rudiments used are five, nine and thirteen stroke rolls. Very good use of dynamic markings, crescendo and decrescendo, accents and marcato signs help produce a very dramatic short solo that advanced elementary or early junior high school students will enjoy working on.

—Frank Shaffer

RUDIMENTAL ROSSINI IV
Michael Varner
\$2.50
Southern Music Company
San Antonio, Texas 78292

As its title implies, this rudimental contest solo is a set of variations on the *William Tell Overture*. The familiar rhythms are conveyed through accents in sixteenth note patterns enhanced with stroke rolls, flams, flam accents, paradiddles, and Swiss Army triplets. Each “variation” is in a different tempo with dynamic markings and good use of crescendo and decrescendo enhancing the overall effect. Some buzz rolls, playing in different areas of the drum head, rim shots and playing on the stick's shoulder add extra color to transitional passages and the dramatic ending of this interesting solo. It is very legible and is printed on good quality paper.

—Frank Shaffer

STACKING BRICK II-III
Todd A. Ukena
\$2.95
RBC Publications
P. O. Box 29128
San Antonio, Texas 78229

This elementary or early junior high snare drum solo is part of the Percussion Construction Series by the composer. Rhythmically, sixteenth and eighth note patterns combine with quarter notes and quarter rests in three four time, with a nice mixture of five and nine stroke rolls. Very good use is made of dynamic markings, accents and marcato signs to produce a simple but musically effective solo. The composer also provides performance suggestions and a warm up to develop the five stroke roll in preparation for the solo. Legibility, paper quality, and printing are all excellent.

—Frank Shaffer

WARP 7 V
Michael Varner
\$2.50
Southern Music
San Antonio, Texas 78292

Pull out the kitchen blender. Empty in two parts Wanamaker, 1 1/2 parts Markovich, and one part Ukena. Blend at medium-high speed, then garnish with 7/8. Viola—Warp 7 by Michael Varner. Fortunately “we” are graduating from total (i.e. only) corps-style 4/4-backsticking-flat-flams-ghost beat snare solos of the past decade (which had themselves graduated from the predictable “13 essential and 13 additional” rudimental works of previous years), and entering the world of available (thanks, Southern Music) challenging and interesting snare drum compositions. Varner, by the time we are finished with this little gem has us feeling 7/8 as 4/4—the piece really flows. A good sightreading experiment, Warp 7 combines excellent musical considerations (free-flowing accents, lots of “fp’s” and stick-placement-on-head changes) with a requirement for technical proficiency that is difficult—but attainable even at the high school level. Thankfully, these dynamic turns are not excessive and/or jammed on us every two beats or so, as is so often the case with “new” snare literature. Printed on typically good-quality paper with no apparent mistakes, Warner’s Warp 7 provides the intermediate to advanced drummer a brief but solid outlet to good contemporary examples for the rudimental—or orchestral—percussionist.

—Larry White

WHIPLASH IV-V
Michael Varner
\$2.50
Southern Music Company
San Antonio, Texas 78292

This rudimental contest solo features various paradiddle figures with accent patterns in both sixteenth note and eighth note triplet configurations. Lots of flams and stroke rolls combine with good use of dynamics and crescendo and

decrescendo to produce an effective solo. Use of rim shots and playing on the stick shoulders provide some good contrasts in tone color. The music is very legible and is printed on good quality paper.

—Frank Shaffer

TIMPANI LITERATURE

60 ETUDES DE RYTHME ET DE DECHIFFRAGE II-III
Gerard Berlioz
Alphonse Leduc Editions Musicales
175 rue Saint Honore
75040 Paris cedex 01

Translated, 60 Studies in Rhythm and Sight Reading is for 2 tom-toms or 2 timpani. This is a good beginning study of 2 timpani or 2 drum playing. Each exercise focuses on a specific rhythm pattern, progressing from quarter notes and rests to dotted eighth and sixteenth note patterns. No rolls are employed in any of the exercises, but some cross sticking and doubling are required in the higher numbered etudes that involve sixteenth note patterns. A variety of tunings are employed throughout the book, utilizing major and minor thirds as well as perfect fourths and fifths. The author’s preface explains the advantages of different positions of the high and low drums (i.e. German vs. French and American). This is a very high quality edition, both for legibility and paper.

—Frank Shaffer

A LA RUSSE (timpani solo) II
Alain Huteau
\$5.00
Editions Aug. Zurfluh, 73 Boulevard Raspail, 75006 Paris, Theodore Presser Co., Sole Selling Agent

This is a beginning level solo for suspended cymbal and four timpani with piano accompaniment.

The suspended cymbal is used in two measures during a very slow eight measure introduction. The overall form is determined by tempo: Lento quarte = 60, Allegro quarter = 120, and quarter = 60, with a return to the original Allegro. Rhythmically the piece introduces figures necessary for the development of young percussionists (quarter notes combined with eighths, eighth note triplets, and simple sixteenth figures). The composer included one tuning change which is strategically placed during a fermata. Carefully placed changes in volume aid in the overall musical effect. Although the solo part is printed on one page, a Dal Segno al Coda stretches the performance time to 2’ 15”. The piano accompaniment is accessible to most young pianists. Highly Recommended.

—Cort McClaren

LE MONARQUE and LE BOUFFON (timpani solo w/piano acc.) III
Georges Paczynski and Evelyne
\$4.75
Editions Aug. Zurfluh, 73 Boulevard Raspail, 75006 Paris, Theodore Presser Co., Sole Selling Agent

Le Monarque and Le Bouffon are marketed as a set. While it is unlikely that the publisher or composer intended them to be performed as a set, their appearance in the same folder may be attributed to their brevity. The first piece is 1’15” while the second is 1’ 7” in length.

Le Monarque is a timpani solo with piano accompaniment written in 3/4 throughout and calls for two timpani. The tempo, quarter = 76-80, is consistent throughout. The piece begins with an eight measure introduction featuring the piano with occasional support from the timpani very softly on the pitches A and D. Following a one measure transition, the timpani enter at a

forte dynamic involving sixteenth note figures. Recurring 16th-note figures continue but are interrupted by two and three measure rests designed to allow the performer to change pitches. Le Monarque ends in a flurry of loud sixteenths. The accompaniment will require an intermediate level performer.

Le Bouffon is a timpani solo with piano accompaniment written in 4/4 throughout calling for two timpani initially tuned to G and D. The tempo, quarter = 112, is consistent throughout. The timpani plays an active role in the musical dialogue from the outset. Varied dynamics, tuning changes, simple yet effective eighth and quarter rhythms, and an equal partnership between timpani and piano make Le Bouffon an attractive piece for young percussionists. The publisher refers to both of these solos as “preparatory” pieces useful for developing basic timpani technique. The accompaniment will require an intermediate level performer. Highly Recommended.

—Cort McClaren

NEWTIMP III
James Jurrens
\$2.50
Southern Music
San Antonio, Texas 78292

Simple. Easy. Effective. NEWTIMP, by James Jurrens. Not exactly a recital composition, but rather a good—actually very good—training (read: musical!) piece for the beginning high school timpanist. NEWTIMP, published by Southern Music, quickly becoming a percussion teacher’ dream of a publishing house due mainly to its large export of new literature for ALL areas of percussion, is for four drums Ab-Bb-Eb-F) in an abbreviated Slow-Fast-Slow make-up. The first and last Allegros (no exact metronomic designations) are very similar in construction: typical sixteenth-note patterns that are fun to

SELECTED REVIEWS

play and hear. The middle Andante gives the first-year student a real change at getting the drum to "sing" through long note phrases and rolls.

Not many muffling opportunities, but lots of both technical and musical chances here for the budding kettle drummer. NEWTIMP—with lots of dynamic and sticking designations, is cheap only in its price. I recommend this work by James Jurens as an addition to any young timpanist's repertoire.

—Larry White

TRIPLET THREES

II-III

Todd Ukena

\$2.50

**Southern Music Company
San Antonio, Texas 78292**

A beginning to intermediate timpani student will enjoy working on this solo for three timpani. As its name implies, it features a profusion of eighth note triplet figures contrasting with straight eighth note or dotted eighth and sixteenth note rhythms in three four time. This piece gives the student an opportunity to really learn not to swing dotted eighth and sixteenth note figures in concert style solo. In ABA form, this solo also features good use of dynamic contrasts and crescendo roll figures to various dynamic levels. The music is very legible and is printed on good quality paper.

—Frank Shaffer

DRUMSET LITERATURE

KENNY'S PRACTICE

Kenny Clarke

\$9.75

**Editions Aug. Zurfluh
73, Boulevard Raspail
Paris 75006**

Theodore Presser Co., sole selling agent

This thirty-page book of rhythmic exercises aimed at "all musi-

cians" and "all levels," begins with four exercises devoted to whole, half, quarter, eighth, and sixteenth notes and whole, half, quarter, and eighth rests. Some of these exercises are reminiscent of similar examples found in Morris Goldenberg's Modern School for Snare Drum, in that they eliminate any technical complexities such as flams and rolls, so the students can concentrate solely on the patterns themselves. Unlike the Goldenberg book, however, in which some exercises have stickings written in, the Clarke text has none.

Exercise 5 introduces figures that begin with single sixteenth rests. Exercise 6 is devoted to the dot and double dot, and uses 32nd notes for the first time. Eighth-note triplets are the focus of Exercise 7. Exercise 8, a review, also introduces 16th-note triplets, and Exercise 9 features tied notes. A meter other than 4/4 is finally used in the tenth exercise, which is written in 3/4 meter. The final four studies are notated in 2/4, 6/8, 9/8 and 12/8 meters, respectively.

The length of this text, limited as it is to fourteen short exercises streamlined into a thirty-page format, obviously makes it impossible to provide for the comprehensive treatment of the rhythms presented. For example, a single exercise devoted to dot and double dot is insufficient exposure to something that usually provides a considerable challenge for students. Similarly, one exercise for each of the compound meters included (6/8, 9/8, 12/8) does not give the opportunity to notate the numerous rhythm patterns encountered in those three compound meters.

The value of this volume will be found in its use as supplementary reading material in situations where the student also has access to other texts.

—John R. Raush

MIXED MEDIA

FAREWELL—A FANCYE

Peter Maxwell Davies

\$9.00 (score only—parts on rental)

Boosey & Hawkes (295 Regent St., London. W1R8JH); 1987

This arrangement of John Dowland's flute music was written for the Fires of London, a chamber music and music theatre ensemble. The work is scored for alto flute/bass clarinet/marimba/piano/viola/cello. The 5:00 work moves at an "andante" pace in 4/4 and should present no technical problems for any of the musicians. The marimba part uses mostly slurred 2-mallet rolls with some sixteenth-note passage work.

An interesting, low-key but intense, change-of-pace addition to a senior/faculty recital.

—John Baldwin

FAULTS FOR ORGAN AND PERCUSSION

VI

Torsten Nilsson

Cost not given

C. Alan Publications

P. O. Box 29323

Greensboro, NC 27429-9323

Nilsson's Faults was written in 1970, and first performed in Nurnberg in the summer of 1972. The composer has written music in many genres, including chamber works, several piano concertos, oratorios and large choir pieces with orchestra, his most recent work is an opera commissioned by the Royal Opera House of Stockholm.

Faults is scored for organ and one percussionist performing on a multiple set-up of thirteen instruments: four timpani, chimes, vibraphone, xylophone, handbells, triangle, woodblock, suspended cymbal, guiro, tam-tam, bongos, snare drum, and a single conga drum. Two scores will be needed for performance.

Nilsson uses serial technique to produce music that runs the emotional gamut from calm and peaceful to dark, brooding and dramatic—and, with fistfuls of notes hurled from the organ and rolls played fortississimo on timpani—frenzied and apocalyptic. Improvisation is a primary technique and is used at climactic points. Both performers are given ample opportunities to indulge their improvisational skills. The most notable example for the percussionist is a thirty-second improvisation on timpani, demanding a wide range of dynamics from fortississimo to pianissimo.

Parts for organist and percussionist are not unusually difficult. The piece is ideal material for college level performers, if they are lucky enough to have an organ in their recital hall. One important caveat, however: The organist must be able, and willing, to read graphic as well as traditional notation.

—John R. Raush

FIVE PIECES

IV-V

Philip Parker

Cost not given

C. Alan Publications

P. O. Box 29323

Greensboro, NC 27429-9323

This is an excellent set of solos for clarinet, piano, harp, and a percussion orchestra of seven players. Each movement is untitled, but they are in contrasting tempo and mood, and each is fairly short in length. The work requires a multiple set up for each player including four keyboard percussion players, but only the vibraphone part requires four mallets. The percussion parts are traditional in presentation and should provide few problems for the college ensemble. There are a few unusual rhythmic groupings in the fifth solo, and the tempo is quite rapid.

There was only a score presented for review. It is in manuscript form but the materials are quite clear. This should be an excellent addition to the percussion ensemble program, especially for those that like to present percussion with other instruments.

—George Frock

RECORDINGS

CONTINUUM PERCUSSION QUARTET

Gabriel Dionne, J. Riley Francis, Christopher Rouse, Richard Skains
No Price Given

New World Records
701 Seventh Avenue
New York, NY 10036

The Continuum Percussion Quartet's roots are deep in the heart of Texas. Ensemble members Gabriel Dionne, J. Riley Francis, Christopher Rouse and Richard Skains are all students or former students of Richard Brown at Rice University's Shepherd School of Music in Houston, Texas. Striving to perform music for percussion that is "intimate and engaging," this quartet under the leadership of their mentor (Brown is the producer of this compact disc) has delivered their first recording of quality percussion chamber literature.

Most of the composers of the works on this CD are no strangers to the percussion world. Selections include John Cage's *Third Construction*, Eugene Kurtz's *Logo I* for clarinet, piano and percussion, J. Billy VerPlanck's *Petite Suite*, Irwin Bazelon's *Fourscore*, ensemble member Christopher Rouse's *Ku-Ka-Ilimoku*, and Lou Harrison's *Concerto for the Violin with Percussion Orchestra*. All of this music is considered somewhat standard (if not classic) literature for percussion with the exception of Kurtz's *Logo I* and VerPlanck's *Petite Suite*.

Throughout the Continuum Quartet performs with precision and grace and the recording quality is top notch. However, the *coup de grace* of this disc is Harrison's *Concerto*. Under the baton of Richard Brown the quartet with added percussionist David Colson expertly follows violinist Janna Lower through Harrison's exotic music. Behind a rainbow of percussive sounds, Lower's violin creates a wonderful rendition of this rarely recorded work.

Congratulations to the Continuum Quartet and Richard Brown on this fine recording.

—Mark Ford

QUATUOR LAMINA—CLASSIC MALLET

The Quatuor Lamina

Price not given

Music Production Management
Avenue des Ortolans 5
1170 Brussels—Belgium

The Quatuor Lamina is a Belgian mallet quartet which has released a compact disc entitled "Classic Mallets." The ensemble is comprised of four established educators and performers, Luc d'Hondt, Brussels Academy; Guy Delbrouck, Sambreville Conservatory; Louison Renault, and Saint-Ghislain Academies; and Michael Jaremczuk, Sambreville Conservatory. True to the title of this disc, all the tracks represent transcriptions of classic literature from composers such as Ravel, Chopin, Bach and Gershwin.

Most of these selections are short works and movements less than four minutes long. Gershwin's *Three Preludes for Piano* and Ravel's *Ma Mere l'Oye* are the two longest works on this recording with Katchaturian's *Sabre Dance* and Schubert's *Musical Moment No. 3* among the shortest. All of the ten tracks are expertly played and the Bergerault keyboard instruments sound fine. Each of the ar-

rangements captures the character of the original work without becoming trite and oversimplified.

"Classic Mallets" is an enjoyable CD. However, with all the effort, talent and time that went into this recording, it makes one wonder why the Quatuor Lamina did not choose to include at least a few original percussion works. I guess the classics sell better...

—Mark Ford

SEWRY ON CONCERT PERCUSSION

\$89.50

Educational Video Series

Department of Continuing Education in the Arts

University of Wisconsin-Madison

726 Lowell Hall

610 Langdon Street

Madison, WI 53703

In this two-hour video aimed at "band directors and young percussionists," James Sewry, percussion instructor at Carroll College, presents some very basic information about standard percussion instruments and their techniques, and elementary discussions concerning music notation and reading. Percussion instruments involved in the presentation include the concert snare drum, all of the mallet-keyboard instruments, timpani, bass drum, tam-tam, suspended and crash cymbals, finger cymbals, triangle, wood block, and temple blocks. Such performance-related concerns as playing positions in regard to the above instruments, grips, basic concepts of stroke production, dampening techniques, and pedaling on the vibraphone are discussed. Exercises for the development of flams, and the various roll styles on snare, mallet instruments, and timpani are presented. Curiously, drags are not covered. Roll techniques for triangle, suspended cymbal, tambourine, and bass drum are also demonstrated. The video even

touches upon four-mallet grips for mallet instruments.

The inclusion of topics such as the adjustment, tensioning, and tuning of the concert snare drum and timpani are excellent choices, especially for band directors who will view the tape. Equally commendable is the brief discussion of the positioning of music stands in the percussion section.

The tape shows some ingenuity in the approach to fundamental concepts of note reading. Sewry writes the rhythms and melodies of simple tunes such as "Twinkle, Twinkle, Little Star," shows how to count them, adds stickings, and then demonstrates, first by playing the rhythm alone on a snare drum, then by playing the complete "tune" on the orchestra bells.

A project like this, which attempts to cover a very large subject area faces an interesting dilemma. To do justice to the subject, an attempt is made to include as many topics as time allows; however, the more topics that are covered, the more cursory the coverage of each topic must become. For example, on this video, the amount of time spent discussing and demonstrating cymbal crashes, is hardly comprehensive enough. However, in order for that to happen, a specific video covering cymbal playing would be necessary.

There is no doubt, though, that young percussionists, as well as band directors, need the constant reminder that their field of expertise rightfully covers all of the instruments and techniques addressed in this project. And, even if the scope of this video does not permit an in-depth analysis of each topic, it can serve as a point of departure for further investigation and study.

—John R. Raush

SELECTED REVIEWS

FIRST IMPRESSIONS (Record)

Trevor Coleman Group. Trevor Coleman, Yogo Pausch, and Norbert Meyer

Cost not given

JFJ 89001

Trevor Coleman

Pochgasse 77

7800 Freiburg

Your "first impressions" of the Trevor Coleman group, in which West German percussionist Yogo Pausch is joined by fellow countryman Norbert Meyer on acoustic and electric bass, and New Zealander Trevor Coleman, playing piano, trumpet and synthesizers, should be extremely favorable.

The album includes seven tracks, all with music composed by members of the group: "First Impressions" (Coleman, Pausch, Meyer); "Snares" (Coleman), "Ballena Blues" (Coleman), "Jazz Prelude" (Coleman, Pausch, Meyer), "Symphony for New Zealand" (Coleman), "In and Out" (Coleman, Pausch, Meyer); and "Landscape" (Coleman, Pausch, Meyer).

The ease with which this group handles all styles, slipping readily from rock, to blues, to progressive jazz is as impressive as the versatility of the trios' members. Coleman, for example, manipulates the keyboard with technique to burn, and yet he also plays trumpet in very convincing fashion in "Snares" and "Landscape."

"First Impressions," the title track, with its introduction of percussion-laden, gamelan-like sounds is impressive—even more so in view of an album note informing us that all the music was recorded and simultaneously mixed live, with no overdubs. Coleman's trumpet accompanied by the subtle percussion sounds of gongs and vibes evokes a haunting atmosphere in "Snares." "Ballena Blues" features some excellent ensemble work between Pausch and keyboardist Coleman and an

outstanding solo by bassist Meyer. "Jazz Prelude" is short, up-tempo, with frenetic drum set accompaniment, and serves as a prelude to Coleman's "Symphony for New Zealand," a contemplative, rhapsodic piece, laced with the metallic sounds of gongs, cymbals, and crotales. Pausch expertly drives the trio through some of the album's best material in "In and Out." Dedicated to "experiments in group improvisation," it serves as a microcosmos of the groups' abilities, and includes elements of everything from rock to jazz. The album ends on a meditative note with "Landscape," in which Coleman's funky trumpet is accompanied by a march-like percussion part.

This record reminds one that a trio, if made up of musicians as versatile and accomplished as those of the Trevor Coleman Group, can make an extraordinary amount of music.

—John R. Rausb

LEXICON (Cassette Tape)

Richard Graham

\$7.00

Homeboy Cassettes

134 Louis St.

New Brunswick, NJ 08901

Richard "Bear" Graham's new solo cassette (his first) is announced as "a poetic journey from Morocco to Mississippi, mixing words and World Music." It is a potpourri of influences from the rap-like lyrics of "Ba Benzele Breakdown" to the use of radio and tape loops in "Intersection," somewhat reminiscent of a John Cage piece. All but four of the tracks contain original material composed by Graham, whose performance background includes stints with groups such as the acoustic percussion duo Dos Equis and the Lunar Bear Ensemble.

Graham likes to wed the sounds of an assortment of exotic instru-

ments, primarily of African and South American derivation, such as the Brazilian berimbau, the African balafoon, frame drums, bamboo flute, and the Haitian and Jamaican aerophone called the vaccine to the sounds of synthesizers and vox. The marriage of acoustic percussion and electronically-generated sounds is successfully accomplished in his "Sirens of Titan." Graham also favors the use of text—spoken, not sung, which overlays a percussion accompaniment. In "Who is the Older?" the text, delivered in a sing-song fashion, is accompanied by a percussion ostinato. In "Lexicon," the title track of the cassette, the melodic potential of membranophones are effectively exploited, as they are used in the context of a dialogue with the composer's vocalizations.

There is a considerable difference in maintaining the interest of the listener in the venue of a live performance, where the visual impact of the performer's artistry complements and augments the aural impression, and in a recording, where we must rely on hearing alone. Graham's material, which is of uneven quality, would probably work effectively in a live performance; however, layered rhythms and a series of sound "events," no matter how "interesting" they are in their own right, can have a very static effect when presented to the ear.

This cassette reminds us of the adage that composition is improvisation put into notation. And, since a case can be made for the study of improvisation and composition by students who aspire to be contemporary performing percussionists, this tape can be considered something of a "lexicon" for the purpose of learning some of the current techniques in the vocabulary of the contemporary, improvising, percussionist-composer

—John R. Rausb

NEW MUSIC FOR ORGAN AND PERCUSSION (Compact Disc)

George Rutchie, Organ, Albert Rometo, Percussion

\$20 (ordered directly from Titanic Records)

Titanic Records

P. O. Box 204

Somerville, Massachusetts

02144-0204

The notes provided with this new Titanic release begin with the statement that "organ and percussion is one of the most successful new instrumental combinations of the 20th century." Although a "successful combination" it may be, it is not one often heard, given the logistical problems associated with a nonportable instrument as the pipe organ. The literature for percussion and organ is also generally unfamiliar to most percussionists, and except for a few works, is not available on records. The decision, therefore, to make this CD, which includes an interesting assortment of works, all of excellent quality with only two compositions (*Black Host* and *Constellations*) that have been previously recorded, must be loudly applauded.

This 77-minute disc was recorded in 1989 in Kimball Recital Hall at the University of Nebraska at Lincoln, with George Rutchie, organist, who plays on a magnificent sounding instrument, and Albert Rometo, percussionist, both professors at that institution. Other University of Nebraska School of Music faculty involved in the production are John Bailey, flutist, and Rusty White, contrabassist, who both turn in superb performances in *The Enigma Syncopations*.

The five works recorded on the disc are Dan Locklair's *Constellations* (E. C. Kerby Ltd./G. Ricordi & Co./Boosey & Hawkes); William Albright's *The Enigma Syncopations* (Henmar Press Inc./C. F. Peters Corp.); Robert Beadell's *Arcotor*; Myron Roberts' *Five for*

Organ and Marimba (Carl Fischer) and William Bolcom's Black Host (Societe des Editions Jobert/Theodore Presser Co.). The music included covers a broad spectrum of stylistic elements, including jazz and popular traditions. It is significant that all the music is a product of composers affiliated either currently or formerly, with a university—Dan Locklair of Wake Forest, William Albright and William Bolcom of the University of Michigan, and Robert Beadell and Myron Roberts of the University of Nebraska. The quality of the music on this disc should rekindle your appreciation of the many talented composers toiling in the halls of academia.

Locklair's four-movement Constellations (1980) is a skilfully crafted work. Named after stellar constellations, the four movements, "Caput serpentis" (The Serpent Head), "Cygnus" (The Swan), "Pegasus" (The Winged Horse), and "Cauda serpentis" (The Serpent Tail) are bound together by the use of pandiatonic harmonic materials and its formal plan. Rometo performs on a large, though conventional assortment of instruments, including two timpani, brake drum, suspended cymbal, three tom-toms, triangle, snare drum, and four mallet instruments (vibes, glockenspiel, xylophone, and chimes). Throughout much of this work the percussion instruments are used with taste and subtlety—vibes in the second movement, triangle and melodic instruments in the third movement—often sounding as a natural extension of the organ itself. Percussionist Rometo's control and touch in his mallet work is impressive indeed.

Albright's The Enigma Syncopations (1982) is influenced by jazz, from the "cool" stuff of the late 40's to early 50's, detected in the first movement ("Introduction and Vamp"), to the bop style reminis-

cent of Charlie Parker and Dizzy Gillespie found in the third movement ("Stomp"). The latter culminates with a section in which atonality and non-metrical rhythms, characteristic of avant-garde jazz and later twentieth-century music reflect, in the words of composer Albright, a "world out of control." Organist Ritchie and Rometo, playing vibes, hi-hat, suspended cymbals, toms, bass drum, wood blocks, tamtam and crash cymbals, are joined by colleagues John Bailey on flute and Rusty White on string bass, in this very attractive piece. This is chamber music requiring the sensitivity and musical aplomb of accomplished ensemble players and Ritchie, Rometo, et al are easily up to the task, making this track one of the highlights of the disk.

Structured as a set of variations on a palindrome (c-d-f-g/g-f-d-c) of Gershwin's "I Got Rhythm," and shot through with elements of jazz and pop music, Beadell's Arcotor (1980) features several familiar twentieth-century compositional devices. These include polytonality and non-serial twelve-tone tonality. The piece proves Beadell a skilled and gifted composer. The instrumental demands in terms of percussion are quite modest, requiring only those with melodic capabilities: four timpani, vibraphone, xylophone, and bells. In fact, if you listen carefully, Rometo can be heard playing a fragmented version of Gershwin's "Fascinatin' Rhythm" on the timpani. You won't have to listen too carefully, however, to hear some first-class vibe and xylophone playing. Difficult as it must be from a recording standpoint, one could wish for a bit more clarity in timpani sound when those instruments and the organ are playing fortissimo.

Five for Organ and Marimba (1970) by Myron Roberts (the five in the title refers to the five move-

ments of the work, "Diffraction," "Diaphone," "Digression," and "Dialogue") presents an interesting juxtaposition of marimba and organ. Roberts is interested in exploring the sound potentials of these two instruments, and comparing their similarities and differences. This is a readily approachable work with obvious audience appeal that should be eagerly sought by percussionists who have the chance to perform with a pipe organ. The music does not pose a challenge technically, although it does place a high priority on sensitivity and the mastery of ensemble performance skills, both of which percussionist Rometo clearly possesses.

The "classic" work on the album is Bolcom's Black Host (1967) for organ, percussion and electronic tape, based on a set of variations on the first tune in the Genevan Psalter. It has only been available here-to-fore in a Nonesuch recording with the organ part impressively handled by William Albright, the composer of The Enigma Syncopations discussed above, and percussion performed by Sydney Hodkinson. Those familiar with the piece know that the percussion writing is not difficult, with the exception of the chime part, which is played beautifully by Rometo in this CD. The organist's part, however, is virtuosic. Organist Ritchie is more than up to the task. Some of his tempi are a bit slower than those in the Nonesuch version; however, his performance is memorable. He never fails to hit the musical mark.

Get your pencil and write the title of this CD in your favorite percussion discography. Then, get your record as soon as possible.

—John R. Raush

YOGO PAUSCH: BREAK DIGGEL (Record)
Yogo Pausch

Cost not given
Yogo Pausch
Roonstrasse 3
8500 Nurnberg 80

This solo percussion album contains seven pieces, all composed and performed by West German percussionist Yogo Pausch: "Too Much;" "Break Diggel;" "Polly;" "Die Funfte;" "Besenstil;" "Sonette;" and "Kurzer."

"Too Much" is an extended solo for toms highlighted by splashes of sounds by gongs and cymbals. Pausch's fluid technique is applied to the entire drum set in the title track "Break Diggel," which has sections where rhythm patterns played against a steady beat, and sections where rhythm is "free." Some interesting brush work is demonstrated in "Polly." Pausch cleverly manipulates tempo, and even changes the speed of his brush strokes. In "Die Funfte" and "Besenstil," rhythmic "themes" are used "Sonnette" features a freely evolving improvisation in which the entire drum set is utilized. It builds to a furious climax and fades. In "Kurzer" Pausch employs toms and gongs played with timpani mallets. He skillfully manages to produce a polyrhythmic effect reminiscent of African drumming.

Even in his extended solos, Pausch is able to impart a sense of coherence, thanks to his melodic approach to the set. He is particularly partial to the multi-pitched potential of the tom-toms. Although his technical prowess is beyond reproach, he uses it only as a means to a musical end. And that is perhaps the greatest compliment of all.

—John R. Raush

Difficulty Rating Scale

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

Chapter News and Membership News

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, ID 83725.

Edited by John Baldwin

\$500.00) plus free housing monthly! At the same time all citizens pay about a 60% income tax!

PUERTO RICO Chapter News

To correct an error that appeared in the August issue of Percussive Notes, it should be noted that **Diana Valdés Santos**, Professor of Percussion and Director of the Percussion Ensemble at the Interamerican University at San Germán, received her Master of Music degree in Performance from Indiana University. Her B.M. in Performance was earned at the Puerto Rico Conservatory.

CALIFORNIA Chapter News

Sam Denov, retired member of the Chicago Symphony Orchestra, visited with members of the U. S. Navy Band percussion section during the band's 1991 National Tour performance in Escondido last February. Members of the section include Chief Musician **Robert Snider**; Musicians First Class **Harold Summey**, **Juan Vazquez** and **Guy Gauthreaux**; and Senior Chief Musician **Bill Thomas**.

SOUTHERN CALIFORNIA Chapter News

On August 25, **Steve Houghton** led off the clinic season for the Southern California Chapter of PAS with an outstanding demonstration of drumming and percussion in a musical setting. The clinic was held at the Music Building on the campus of Cal State University Northridge with support and

door prizes contributed by Yamaha Drums, Remo Inc., Vic Firth Sticks and Zildjian.

CALIFORNIA Professional Percussionists

The percussion section of the Music From Bear Valley festival held in Bear Valley in late July and early August included **Michael Bayard**, timpani (Sacramento Symphony), **Andrew Lewis**, (San Francisco Symphony), **Dr. John Baldwin**, principal percussion (Boise Philharmonic), and **Kelley Smith** (Boise Philharmonic). Highlights of the 15-day festival included a Children's Concert (Russell Peck's *Thrill of the Orchestra*), Pops Concert (Broadway selections), classical concerts (Bernstein's *Symphonic Dances* from *West Side Story* and Tchaikovsky's *Symphony No. 6*), a Chamber Music concert (Linda Dauwalder's *Ice Cream Suite Rag* and William Kraft's *Trio for Percussion*), and opera (Bizet's *Carmen*).

GEORGIA Chapter News

Arvin Scott has been appointed to the percussion faculty at the University of Georgia School of Music.

MARYLAND Professional Percussionists

Mike Cairo, proprietor of The Drum Cellar, reports that the Washington area "Drum and Percussion Swap" was a complete success, with 17 dealer booths and all remaining space occupied. Over 225 people were admitted throughout the day. In addition to the display of

contemporary vintage and used drums, **George Carroll** of Cousin Sally Ann exhibited antique vintage Revolutionary and Civil War rope drums, and **David Eisner** of David Eisner's House of Musical Traditions exhibited hand percussion instruments from around the world. For information concerning next year's show, please contact Mike Cairo at The Drum Cellar, 4949 St. Elmo Avenue, Bethesda, MD, 20814, Tel. 301-654-DRUM and Fax 301-654-4950.

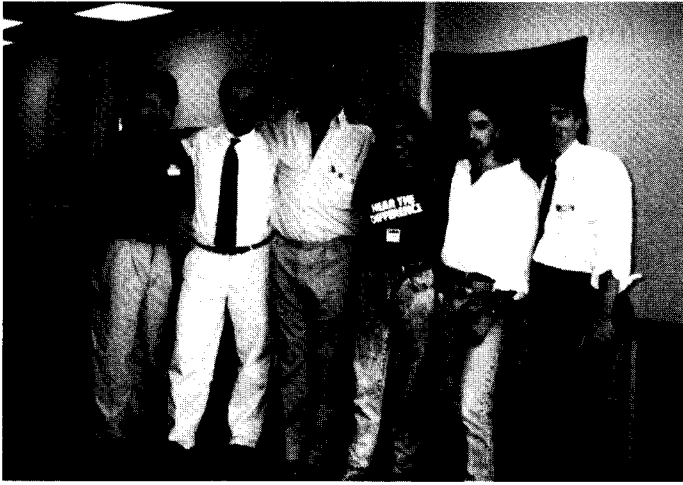
MASSACHUSETTS Chapter News

DiCenso's Drum Shop recently offered several seminars and clinics by outstanding percussionists. Early in the spring of 1991 **Gene Roma** presented a series of four master classes entitled "The Drummer's Role in the Jazz Idiom." The renowned jazz drummer's career spans two decades, including the Boston Symphony, Woody Herman, Scott Hamilton, Zoot Syms and a variety of other artists. Students attending the master classes received a six-page workbook which Roma prepared and used to illustrate his topics, including elements of timekeeping, defining the time feel, approaching the music, phrasing and more. (Roma is a Zildjian cymbal and Regal Tip drum stick endorser.) Somewhat later in May, as part of "Sabian Days at DiCenso's Drum Shop," **Frank Bellucci** was the guest instructor at a series of clinics. Bellucci is the author of an innovative drumming book entitled **Feet First**. A dynamic and energetic performer, Bellucci dazzled his audiences of more than 200 persons with intricate solos, followed by informative instruction and a question-and-answer time



Bill Olive and Jan Pustjens

Bill Olive sends his impressions of Amsterdam after a visit with **Jan Pustjens** of Pustjens Percussion Products BV. He reports that everyone they met was quite friendly, with most people speaking English very well. Travel in the charming city of Amsterdam was mostly by means of streetcars and bicycles. One aspect of the Netherlands government's view of education is quite intriguing: any music graduate of a college, upon completion of his/her degree is guaranteed a job. He/she goes to the mayor of the city where he/she wants to live and perform. After presenting the degree he/she is given a job or unemployment compensation of about 1000 guilders (about



Steve Oksenvk, Andy Zildjian, Dick DiCenso, Frank Bellucci, Bob Paluccio and Chris Moss at "Sabian Days at DiCenso's Drum Shop"

which focused on effective, fluid stick control and his heel-toe technique for both feet. Sharing the spotlight with Bellucci were DiCenso and Sabian personnel who presented the latest developments in the Sabian product line and answered drumming-related questions.

NORTH CAROLINA Chapter News

The North Carolina Chapter of PAS sponsored a Day of Percussion 1991 on March 23. The event was held at East Carolina University in Greenville and hosted by **Mark Ford**. The Day featured guest clinicians **Danny Gottlieb** on drum set (sponsored by Ludwig Drums and Paiste Cymbals); **Jerry Tachoir** on vibes (sponsored by the Ludwig/Musser Company); and **Doug Walter** on marimba (sponsored by the Yamaha Corporation). Each of these artists conducted a clinic and concert for percussionists from all over North Carolina. Six percussion ensembles from state colleges and high schools also participated with each performing a 20-minute concert. The ensembles included Grimsley High

School (**Stefan Stuber**, director), J. F. Webb High School (**Russ Allen**, director), Brevard College (**Diane Daniels**, director), East Carolina University (**Mark Ford**, director), University of North Carolina at Chapel Hill (**Lynn Glassock**, director), and University of North Carolina at Greensboro (**Cort McClaren**, director). The day concluded with Danny Gottlieb's concert as he performed with the ECU Jazz Band directed by Carroll Dashiell and a small combo consisting of Jack Bircher, saxophone (Selmer artist); Carroll Dashiell, bass (ECU and Bobby Watson Group); Paul Tardif, keyboards (ECU faculty); and Jerry and Marlene Tachoir, vibes and piano. Door prizes were donated by Yamaha, Ludwig, and Vic Firth Sticks.

Several North Carolina universities participated in a Percussion Chamber Music concert during the 1990 North Carolina Music Educators Conference last November. Participating ensembles and directors included Appalachian State University (**Scott Meister**), Brevard College (**Diane Daniels**), University of North Carolina at Chapel Hill (**Lynn Glassock**), Univer-

sity of North Carolina at Greensboro (**Cort McClaren**), and East Carolina University (**Mark Ford**).

OREGON Professional Percussionists

The percussion section for the 1991 Cascade Festival of Music held in late June in Bend included **Dr. John Baldwin**, principal percussion (Boise State University, Boise, Idaho); **Dr. Jennifer Judkins**, timpani (University of California at Los Angeles); **Kevin Super** (Corvallis, Oregon); **Dr. Andrew Spencer** (Central Washington University, Ellensburg, Washington); and **Jeffrey Peyton** (University of Oregon, Eugene, Oregon). Highlights of the 8-day festival included a children's concert with mime artist Rush Fish and **Tubby the Tuba**, a pops concert, and Respighi's *Roman Festivals*.

TENNESSEE Chapter News

The Lindenwood Studio of Percussion, under the direction of **Stan Head**, presented its Fall Concert on November 18, 1990, in the sanctuary of the Lindenwood Christian Church. Selections included *Introduction and Allegro* by Jack McKenzie, *Swedish Folk Song* arranged by Cort McClaren, *Music for Pieces of Wood* by Steve Reich, *Rondo from String Quartet, Op. 33 No. 3* by Franz Joseph Haydn, and *Mosaics* by Jared Spears.

TEXAS Professional Percussionists

Norman Weinberg, Associate Professor of Percussion at Del Mar College, will be the fea-

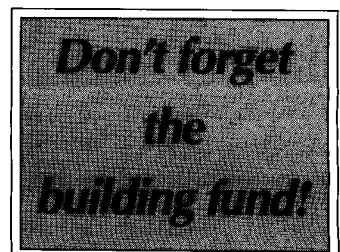
tured soloist with the Corpus Christi Symphony Orchestra on January 18, 1992, at the Bayfront Plaza Auditorium. Norm is also the principal timpanist and principal percussionist with the Corpus Christi Symphony. He will be performing the United States premiere of Berthold Hummel's **Konzert für Schlagzeug und Orchester, op. 70**. Maestro Cornelius Eberhardt will conduct the performance.

WASHINGTON Chapter News

During the month of July, **Andrew Spencer** and his wife Mia presented performances and clinics in Japan. Their concert tour in the Shimane Prefecture featured works by DeFalla and Villa-Lobos transcribed for marimba and soprano, various solo marimba works, and the Kurka **Concerto for Marimba**. In addition, Dr. Spencer was Visiting Professor of Percussion at Shimane University in Matsue. Andrew had also performed the Kurka **Concerto** with the Yakima Symphony Orchestra last April.

WISCONSIN Chapter News

September 3, 1991, marked the presentation of **Geary Larrick's** recital of fourteen of his compositions and arrangements at the Annett Recital Hall on the campus of the University of Wisconsin—La Crosse.



Programs of PAS Membership

Compiled by Wilber England

Member-readers of Percussive Arts Society are invited to submit printed programs of percussion performances for publication in **Percussive Notes**. Please be sure to include the publisher or source of each work and check to be certain that the program indicates the complete address and date of the performance. Due to space limitations, please do not submit studio or class performances. Please mail all entries to: **Wilber England, 3813 Laura Way, Bloomington, IN 47401.**

ARKANSAS

HENDERSON STATE UNIVERSITY

RECITAL 4/1/90

Mark Young, Percussion

Prelude No. 21 in B flat Major - *Bach - Manu*

Three Miniatures for Percussion and Orchestra - *Kraft - Belwin*
Concerto No. 1 in A minor for Violoncello - *Saint - Saens - Manu*

Xylophonia - *Green - Becker*

CONNECTICUT

UNIVERSITY OF HARTFORD HARTT PERCUSSION ENSEMBLE 11/5/90

Concert of Czech Percussion Music

Vladimir Vlasak, Guest Conductor

Amy Lynn Barber, Guest Artist
Agamemnon - Suite for Solo Percussion - *Loudovs - Schirmer*
Capriccio for Vibraphone, Marimba, and Percussion - *Istvan - Manu*

Three Toccatas for Percussion - *Slavicky - Manu*
Eight Inventions for Percussion - *Kabelac - Supraphon*

YALE UNIVERSITY GRADUATE RECITAL 12/9/90
Craig McNutt, Percussion

Steal the Thunder - *Piche - Manu*
Three Pieces for Timpani - *Carter - Amp*
Memories of the Seashore - *Abe - Schott*
Ancient Vase - *Abe - Schott*
Five Children's Songs - *Corea - Schott*
Two for One - *Feldman - Manu*
Fratres - *Part - Universal*

DISTRICT OF COLUMBIA

UNITED STATES MARINE BAND

CHAMBER MUSIC SERIES 1/13/91

Colonel John R. Bourgeois, Director

Set of Five - *Cowell - Peters*
Duo for Alto Saxophone and Percussion - *Reynolds - Belwin Mills*

Sonata for Clarinet and Percussion - *Heins - Southern*
Fantasia in D minor, K. 397 - *Mozart - Manu*

Theme and Variations for Percussion Quartet - *Kraft - WIM*
Fugue in G minor, BWV 578, "Little Fugue" - *Bach/Moore - Permus*

Puzzle Piece - *O'Meara - Manu*
Chamber Music Series 2/17/91
Comedie - *Campo - MFP*

ILLINOIS

EASTERN ILLINOIS UNIVERSITY

RECITAL 10/22/90

Todd Laughunn, Percussion

Four Pieces for Unaccompanied Kettledrums - *Youhass - Cole*
Six Unaccompanied Solos for Snare Drum - *Colgrass - MFP*
Gitano for Solo Marimba - *Gomez - Southern*
Scherzo a Due' Percussion Duet - *Kraft - WIM*

RECITAL 11/18/90

Kevin Kenss, Percussion

Marvin Battle, Percussion

Variations On The Westminster Clock Theme - *Latimer - Perc. Press*

Mexican Variations for Solo Marimba - *Frock - Southern*

Five Words for Solo Percussion - *Johnson - Southern*

Sonata for Timpani - *Beck - Boston*

Yellow After the Rain - *Peters - Peters*

French Suite for Solo Percussion - *Kraft - WIM*

Marie for Solo Marimba - *Larrick - Studio 4*

The Two Woodpeckers Polka - *Asabuki - Studio 4*

PERCUSSION ENSEMBLE AND MARIMBA ORCHESTRAS I & II 11/30/90

Johnny Lee Lane, Director

Three Brothers - *Colgrass - MFP*
Suite for Percussion - *Harrison - MFP*

Introduction and Fugue - *Buggert - MFP*

Double Music for Percussion Quartet - *Harrison and Cage - Peters*

Bravura for Percussion Ensemble - *Faini - Accura*

Two Pictures for Percussion and Piano - *Sutcliffe - MFP*

Sweet and Low - arr. *Musser - Forester Music*

Processional for Marimba Quartet - *Leonard - Leonard*

Hunting Song for Marimba Ensemble - *Mendelssohn/Tanner - MFP*

Yes! We have no Bananas - arr. *Cahn - Cahn*

RECITAL 2/4/91

Aaron Hunt, Percussion

Broons Bane (Prelude to the Trees) - *Lifeson/Hunt - Manu*

Prelude in G - *Musser - Studio 4*

Timpani Suite - *Fink - Zimmermann*

Rain Dance for Solo Marimba -

Gomez & Rife - Southern
Monograph IV for Solo Marimba - *Gipson - Studio 4*

French Suite for Solo Percussion - *Kraft - WI*

Suite for Solo Vibraphone - *Lang - Southern*

Solo Suite for Snare Drum - *McCormick - Kendor*

PERCUSSION ENSEMBLE, MARIMBA ORCHESTRA I, Mallet Ensemble I, CONGA TRIO, LATIN PERCUSSION GROUP 3/8/91

Johnny Lee Lane, Director

Formlets for Three Vibraphones - *Russell - SeeSaw*

Ionisation - *Varese - Colfranc*
Bali for Percussion Ensemble and Flute - *Gordon - MFP*

Musica Battuta for Percussion Ensemble - *Schiffman - Assoc*

Scherzo from Symphony No. 9 - *Beethoven/Farberman - Assoc*

Aria and Burlesque for Mallet Ensemble - *Scarlatti/Grimo - Southern*

Three Short Dances for Mallet Ensemble - *Susato/Weinberg - Southern*

Jovial Jasper - *Green/Becker - Becker*

Chromatic Fox Trot - *Green/Becker - Becker*

Cross-Corners - *Green/Becker - Becker*

Seis Manos - *Klinker - Manu*

Mambo for Tajrid - *Herenandez/Klinker - Manu*

Walk Your Talk - *Johnson, Rushen, Watts, & Chancler/Scorza - Manu*

INDIANA

RECITAL 11/11/90

Orlando Cotto, Marimba

Sonata in A minor - *Bach - Marimba Prod.*

Five Selections from Album for the Young - *Tchaikovsky/Stevens - Studio 4*

Time for Marimba - *Miki - Ongaku*

Etudes, Op.6, No. 9, 8, 10 -
Musser - Studio 4

No Me Toques - Campos -
Manu

Graduate Recital 11/11/90

James Kent Reid, Percussion

Duo Concertant - Stravinsky -
MFP

Singers of Songs, Weavers of
Dreams - Baker - Frangipani
Concerto for Percussion - Jolivet
- Leduc

Recital 12/1/90

Benjamin Ramirez, Percussion

Six Unaccompanied Solos for
Snare Drum - Colgrass - Lawson
Gould

Fantasy on Japanese Wood
Prints - Hovhanness - Peters
Set of Five - Cowell - Peters
Concerto for Timpani and Or-
chestra - Tharichen - Bote and
Bock

Percussion Ensemble 12/3/90

Williams Roberts, Director

Fantasia in C minor - Bach -
Southern

Clapping Music - Reich - Uni-
versal

Concerto in D Major - Vivaldi -
Symphona Verlay

Music for Pieces of Wood -
Reich - Universal

Fantasy - variations for 8 Chro-
matic Drums and Percussion
Sextet - Colgrass - Manu

GRADUATE RECITAL 2/5/91

Jonathan Wacker, Percussion

Duettino Concertante - Dahl -
Broude

Facade, an Entertainment -
Walton - Oxford

La Creation du monde -
Milhaud - Schirmer

**PERCUSSION ENSEMBLE 2/18/
91**

William Roberts, Director

Yusef Komunyakaa, Poet

Pulse - Hailstork - Manu

Selected Readings -
Komunyakaa

Pastorale - Baker - Manu

Selected Readings -
Komunyakaa

Tenebrae - Roberts - Manu

Recital 3/2/91

Charles Lawyer, Percussion

Hurricane - Wanamaker - Alfred
Cinq Piece Breve - Delecluse -
Rolland Perc. et. Fils, Paris

Seven Studies for Four Timpani -
Lang - Manu

Scherzo Caprice - Musser - Stu-
dio 4

Three Pieces for Five Timpani -
La Fave - Paradox

Three Songs of the South Suite -
Houllif - Manu

Maple Leaf Rag - Joplin - Manu

RECITAL 4/13/91

Brian Mount, Percussion

Taps for Two - Firestone -

Trafford Drum Studio

Variantes for One Percussionist -
Brouwer - Manu

Sonata No. 1 for Timpani -

Cirone - Cirone

Sonata in G minor for Solo Vio-
lin - Bach - International

Carousel - Samuels/Friedman -
Marimba Prod

K E N T U C K Y

**EASTERN KENTUCKY UNIVER-
SITY**

**PERCUSSION ENSEMBLE 10/
15/90**

Rob James, Conductor

Jeff Fondren, Grad. Asst.

El Cumbanchero - Faini -
Belwin

La Cumparsita - arr Hatch - Ma-
rimbas Unlimited

Three Brazilian Miniatures -
Lacerda - Schott

A La Nanigo - Peters - KSM

La Sorella - arr. Hatch - Marim-
bas Unlimited

Spanish Dance - arr. Fink - Stu-
dio 4

Matilda - arr Gluck - Manu

Island in the Sun - trad. - Manu

Limbo - trad. - Manu

Big Bamboo - arr Gluck - Manu

MASSACHUSETTS

**UNIVERSITY OF MASSACHU-
SETTS**

**PERCUSSION ENSEMBLE AND
UMASS MARIMBAS 10/12/90**

Peter H. Tanner, Director

**Sixteenth Annual Multiband
Pops**

Adagio, Op. 11 - Barber -
Schirmer

Highlife - Faini - Belwin

Suite for Drum Set and Percus-
sion Ensemble - Mancini -

Kendor

Guest Recital 10/16/90

Amy Lynn Barber, Percussion

Vladimir Vlasak, Percussion

Peter Tanner, Percussion

Percussion Ensemble

Agamemnon, suite for Percus-
sion - Loudova - Schirmer

Capriccio for Vibraphone, Ma-
rimba and Percussion - Istvan -
Manu

Three Toccatas for Percussion -
Slavicky - Manu

8 Inventions for Percussion Op.
45 - Kabelac - Supraphon

**Marimba Extravaganza 12/13/
90**

UMass Marimbas I, II, III

Director: John Kelley, Thomas

Hannum, Peter Tanner

Sailors Song - Grieg/Tanner -
Manu

Allegro - Mozart/Tanner - Manu

Village Dance - Gretchanino/
Tanner - Manu

Sea Refractions - Peters - Peters

Eternal Father Strong to Save -
arr. Eyley - Musser

La Bamba - arr. Cahn - Cahn

Little Song in Canon Form -

Schumann/Tanner - Manu

No Bird - Dorsey - Manu

Merry Christmas Medley - arr.

Tardif - Manu

Jingle Bells - arr. Tanner - MFP

Silent Night - Gruber/Tanner -
Manu

M I C H I G A N

AQUINAS COLLEGE

**PERCUSSION GROUP 11/15/
90**

Rupert Kettle, Director

Gong Dance a 7 - Goode - Son
of Lion

Canticle No. 1 - Harrison - MFP

2 Portraits for Bass Drum - Gryc
- Windsor

Carnival Samba - trad./

Sabanovich - Alfred

Zyklus - Stockhausen - UE

In Between Pieces - Wolff - Pe-
ters

God Rest Ye Merry, Everyone -
trad. /Kettle - Manu

University of Michigan

GRADUATE RECITAL 11/9/89

Kevin J. Garry, Percussion

Meditation Preludes -

Duckworth - Manu

Careful with that .. for clarinet
and percussion - Raxach -

Donemus, Amsterdam

Variations on a Lyric Theme for
Solo Percussion - Lombardo -
ACA

Marimba Spiritual - Miki - Manu

M I N N I S O T A

**MACPHAIL CENTER FOR THE
ARTS**

**PERCUSSION ENSEMBLES 11/
17/90**

**Robert Adney, Paul Babcock,
Conductors**

Introduction and Allegro -
McClaren - Manu

Sweet and Low - arr Musser -
Deagan Library

Characters Three - Moore -
Ludwig

Ancient Voices - Distant Storms
- Varner - Southern

To A Wild Rose - arr Musser -
Deagan Library

The Pink Panther - Mancini/
Akins - Kendor

This Old Man - Roy - Barnhouse
Concerto for Percussion Quartet
- Adney - Manu

PROGRAMS OF MEMBERSHIP

Sabre Dance - *Khachaturian/ Moore - Permus*

St. Olaf College

PERCUSSION ENSEMBLE 11/18/90

Robert Adney, Director

La Polka De MaMa - *De Leon - Oddo*

Regalito De Amor - *De Leon - Oddo*

Balalaika - *trad./Cahn - Cahn*

Canticle No. 1 - *Harrison - MFP*

Refrains - *Stucky - Merion*

Gainsborough - *Gauger - southern*

MISSOURI

**WASHINGTON UNIVERSITY
CONCERT OF CZECH PERCUSSION MUSIC 10/25/90**

Amy Lynn Barber, Percussion

Vladimir Vlasak, Percussion

Rich O'Donnell, Percussion

Washington University Percussion Ensemble

Agamemnon - *Suite for Percussion - Loudva - Schirmer*

Capriccio for Vibraphone, Marimba, and Percussion - *Istvan - Manu*

Three Toccatas for Percussion - *Slavicky - Manu*

Eight Inventions for Percussion Op 45 - *Kabelac - Suprafon*

NEVADA

NEVADA SCHOOL OF THE ARTS

PERCUSSION RECITAL 1/16/91

Jonathan Gifford, Snare drum

Flam Accent Fantasy - *Wilcox - Ludwig*

NEW JERSEY

**RIDGEWOOD HIGH SCHOOL
PERCUSSION ENSEMBLE**

Gary Fink, Conductor

How Bright the Morning Star - *Bach/Fink - Manu*

Time Piece - *Descarfino - Belwin*

Comedians Galop - *Kabalevsky/ Senley - Manu*

NEW YORK

EASTMAN SCHOOL OF MUSIC - UNIVERSITY OF ROCHESTER

PERCUSSION ENSEMBLE 11/13/90

John Beck, Conductor

Grad. Assistants: Roger Braun,

Peter Coutsouridis, Daniel

Florio, Robert Van Sice, Marimba Soloist

Rhythmic Etude No 1 -

Muzquiz - Alhambra Press

Implosion - *Hood - Manu*

Five Miniatures - *Bergamo -*

Seisure Planet Music

Two Portraits for Bass Drum (8

Hands) - *Gyre - Manu*

Dances of Earth and Fire -

Klatzow - Manu

Woodnotes: The Magnificent

Seven Version - *Nuyts - Manu*

Marimba Ensemble 12/9/90

John Beck, conductor

Michelle Humphreys, Grad.

Assistant

Excerptia Overture - *Paterson - Manu*

Symphony No. 34, K. 388 -

Mozart/Igelsrud - Manu

Quiet Streams - *Savage - Manu*

Mark V Marimba Toccatina -

Watts - MFP

Triptych - *Barber - MFP*

Log Cabin Blues - *Green/Becker*

- *Fischer*

El Cumbanchero - *Hernandez/*

Faini - Belwin

Sleigh Ride - *Anderson/Faini &*

Cappellini - Belwin

PERCUSSION ENSEMBLE 2/12/91

John Beck, Director

Peter Coutsouridis, Grad. Assis-

tant

The Three Furies - *Galvic -*

Galvic

Canticle No. 3 - *Harrison - MFP*

Bonham - *Rouse - Helicon*

CHAMBER PERCUSSION EN-

SEMBLE 2/14/91

Roger Braun, Conductor

Daniel Florio, Conductor

Quiet - *MacBride - Manu*

Percussion Music - *Strang -*

Presser

Chamber Sonata - *Fitz - MFP*

Thanatopsis Fragments - *Florio -*

Manu

4/4 for Four - *Cirone - Cirone*

A Terrible Beauty - *Braun -*

Manu

Recital 2/23/91

Ingrid Grete Gordon, Marimba

The Muppet Show Theme -

Henson & Pottle - Manu

Chromatic Fox Trot - *Green -*

Fischer

Log Cabin Blues - *Green -*

Fischer

Concertino for Marimba and

Orchestra - *Creston - Shirmer*

Sonata No. 2 in A Minor for

Violin Solo - *Bach - Peters*

Dream of the Cherry Blossoms -

Abe - Zimmermann

NAZARETH COLLEGE OF

ROCHESTER

PERCUSSION ENSEMBLE 11/

13/90

Kristen Shiner McGuire, Direc-

tor

Three Pieces for Clarinet and

Percussion - *Ferencz - Ludwig*

Nine Kabalevsky Pieces for Two

Marimbas - *tras. by Miller -*

Ludwig

Quartet No. 3 for Percussion -

Hazzard - SeeSaw

O'Carolan Suite No. 2 - *arr.*

Henle - Meredith

The Jolly Caballero - *Frosini/*

Cahn - Cahn

Fluffy Ruffles - *Green/Cahn -*

Cahn

Episodes for Percussion Trio -

Beck - Wimbledon Music

STATE UNIVERSITY OF NEW

YORK AT BUFFALO

RECITAL 10/14/90

Mark Crimi, Percussion

Ever-living Rhythm for Solo Per-

cussionist and stereo tape -

Rolnick - Galaxy Music

Marimba Dances in 3 Move-

ments - *Edwards - Manu*

Eight Pieces for Four Timpani -

Carter - Schirmer

Apple Blossom - *Garland -*

Manu

Nr. 9 Zyklus - *Stockhausen - UE*

PERCUSSION ENSEMBLE 11/

17/90

Jan Williams and Anthony

Miranda, Directors

The Whole Toy Laid Down -

Hollinden - Manu

Rivus - *Senn - Smith*

The Void Beneath the Coffee

Table I - *Elwood - Manu*

Chamber Sonata - *Fitz - MFP*

Third Construction - *Cage - Pe-*

tters

NORTH CAROLINA

**EAST CAROLINA UNIVERSITY
FACULTY RECITAL 10/1/90**

Mark D. Ford, Percussion

Canon - *Benson - Fischer*

Preludes for Marimba - *Helble -*

Studio 4 and SeeSaw No. 5, 3,

1, 2

Duo - *Hackbarth - Smith*

Asturias - *Albeniz/Stevens - Ma-*

rimba Prod

Resurgence - *Ford - Manu*

PERCUSSION PLAYERS 10/29/

90

Directors: Harold A. Jones, Jim

Carey

Antiphon - *Combs - Southern*

African Sketches - *Williams -*

Manu

Rhythm Song - *Smadbeck - Mal-*

let Arts

Three Asiatic Dances - *Frock -*

Southern

Four Pieces for Unaccompanied

Kettledrums - *Youhass - Cole*

Brazilian Raindrops - *Carey -*

Manu

Star Wars Medley - *Williams/*

Barrier - Manu

PERCUSSION ENSEMBLE 11/1/

90

Mark Ford, Director

Quiet - *MacBride - Smith*

Polyphonies - *Cunningham - Media Press*
 Starry Nights, Doggy Days - *London - Manu*
 Quartet - *Foss - Pembroke Music*
 Rag Bag - *Grusin/Johnson - Manu*

Governor's School of North Carolina

RECITAL 7/20/90

Kevin Garry, Instructor

Overture in Wood - *Mathiesen - Shawnee Press*
 Four Movements for Percussion Quartet - *Udow - Equilibrium Press*
 Torse III - *Myoshi - Ongaku*
 Variations on a Lyric Theme - *Lombardo - ACA*
 Sei Duo for Violin and Percussion - *Dubrovay - Editio Musica, Budapest*

Doe for Tuba and Percussion - *Hackbarth - Smith*
 Rhythm Song - *Smadbeck - CMP*

NORTH CAROLINA SCHOOL OF THE ARTS

PERCUSSION ENSEMBLE 12/5/90

Massie Johnson, Director

Toccatina - *Fink - Leduc*
 Two Rituals for Percussion - *Miller - MFP*
 Etude No. 1 for Marimba - *Smadbeck - Studio 4*
 Frogs - *Abe - Studio 4*
 Quintet for Percussion - *Youhass - Cole*
 Musica Battuta - *Schiffman - Assoc*
 Encore in Jazz - *Firth - Fischer*

O H I O

BALDWIN-WALLACE COLLEGE
BATTU WORLD PERCUSSION 11/2/90

Richard Flores, George Kiteley, Janet Pemberton, Glenn Schafft, Timothy Strelau

Suite - *Harrison - MFP*

Pulse - *Cowell - MFP*
 Improvisation - *BATTU*
 October Mountain - *Hovhaness - Peters*

Imaginary Landscape No. 2 - *Cage - Henmar Press*

BATTU WORLD PERCUSSION 1/12/91

Richard Flores, George Kiteley, Janet Pemberton, Glenn Schafft, Timothy Strelau

Traveling Music - *Strelau - Manu*
 Bernstein Remembered - *Strelau - Manu*
 Watts Line - *Schafft - Manu*
 Body Language - *Kiteley - Manu*
 Improvisation - *BATTU*

Pulse/Repulse - *Kiteley - Manu*
OBERLIN COLLEGE CONSERVATORY OF MUSIC

GUEST RECITAL 11/17/90

Robert Van Sice, Marimba

Michel Debost, Flute
 For Marimba and Tape - *Wesley-Smith - Manu*
 Mirage - *Sueyoshi - Ongaku*
 Figures in a Landscape - *Klatzow - Manu*

Mobile Structures III - *de vos Malan - Manu*

Dances of Earth and Fire - *Klatzow - Manu*

AD HOC RECITAL 2/2/91

Katja Murphy, Percussion

Mirage - *Sueyoshi - Ongaku*
 Tryptich - *Stout - Manu*
 Two Mexican Dances for Marimba - *Stout - Studio 4*
 Torse III - *Myhoshi - Ongaku*
 Bricolage - *Lewis - Manu*

RECITAL 2/15/91

G. Paul Cox II, Percussion

Amores - *Cage - Peters* (Movement III)
 Conversation - *Miyoshi - Ohgaku*
 Überschreitungen - *Gumbel - Manu*

Amores - *Cage - Peters* (Movement II)

OHIO UNIVERSITY

GRADUATE RECITAL 11/13/90

David A. Billman, Percussion
 Rhythm Song - *Smadbeck -*

CMP

Mourning Dove Sonnet - *Deane - CMP*

Amores - *Cage - Peters*

Syrinx - *Debussy/Billman - Manu*

Ariadne - *Harrison - Hermes Beard*

Offertory of a Pagan Earth - *Billman - Manu*

UNIVERSITY OF AKRON PERCUSSION ENSEMBLE 11/29/90

Larry Snider, Director

William Machold, Asst. Conductor

Kelley Lucas, Asst. Conductor
Abigail Stainer, Piano

Potyrom - *Correa - Manu*

Ah One - *Senn - Smith*

Credo in Us - *Cage - Peters*

Chariots Ballod - *Chung - Chinese Perc. Dev. Center*

Regalito da Amor - *Le Leon - Manu*

La Polka de Mama - *De Leon - Manu*

Graduate Recital 12/2/90

William H. Machold, Percussion

Variations On Lost Love - *Maslanka - Marimba Prod.*

Resolutions - *Newman - Manu*

Psappha - *Xenakis - Manu*

Suite from Histoire de Soldat - *Stravinsky - Chester*

GRADUATE RECITAL 12/9/90

Gustavo Alfredo Aguilar Jr., Percussion

Two Mexican Dances - *Stout - Studio 4*

Bog Music - *Udow - ACA*

Reflections for Solo Vibraphone - *Glasscock - Manu*

Three Dances for Solo Snare

Drum - *Benson - Manu*

Night of the Four Moons -

Crumb - Peters

Bongo - o - *Sierra - Manu*

RECITAL 1/20/91

Matthew Apanius, Percussion

La fille aux cheveux de lin - *Debussy/Bulla - Manu*

Three Pieces for Two Pairs of Timpani - *Bump - Manu*

Cadenza - *Ptaszynska - PWM*
 Suite No. 3 in C Major - *Bach - Peters*

Chariots Ballad - *Chung - Chinese Perc. Development Center*

SENIOR RECITAL 1/22/91

Joseph M. Patrick, Percussion
 Tunnels - *Smith - Smith*

Toccata Fantasy in E Flat Minor - *Helble - Marimba Prod*

I Have a Dream - *Arky - Manu*
 Sonata for Two Pianos and Percussion - *Bartok - Boosey & Hawkes*

RECITAL 1/24/91

Dale T. Speicher, Marimba

Conversations - *Myoshi - Ongaku*

Concertino for Xylophone - *Majuzumi - Peters*

Dance Interlude Op. 22 - *Barfoed - Manu*

My Lady White - *Maslanka - Marimba Prod*

Marie - *Larrick - Manu*

PENNSYLVANIA

INDIANA UNIVERSITY AT PENNSYLVANIA

PERCUSSION ENSEMBLE 10/25/90

Gary J. Olmstead, Conductor

Jack Stamp, Asst. Conductor

Five Short Pieces - *Miller - Ludwig*

Creation and Rebirth - *LaRosa - Kendor*

Ionisation - *Varese - Boosey & Hawkes*

Dancing - *Kechley - Pine Valley Press*

Danse - *Debussy/Prince - Permus*

Graceful Ghost - *Bolcolm/Smith - Studio 4*

GRADUATE RECITAL 12/1/90

Paul Campiglia, Percussion

Time for Marimba - *Miki - Ongaku*

Concerto pour Marimba et Orchestre - *Milhaud - Enoch & Cie*

Michi - *Abe - MFP*

PROGRAMS OF MEMBERSHIP

Dialogue - *Firth - Fischer*
One Notch Higher - *Molenhof - Kendor*

Cross Corners - *Green - Meredith*

RECITAL 12/10/90

Patrick C. Mulgrew, Percussion
Joseph M. Pencak Jr., Percussion

Duo Miniature - *Tanner - MDP*
March for Two Pairs of Kettle-drums - *Philidor - McGinnis & Marx*

Duet No. 19 from Twenty-four Duets for Guitar - *Carulli - Peters*

Doubles - *Gauger - Gauger*
Four Folk Dance - *Gomez & Rife - Southern*

Five on Five - *LeVan - Manu*
Triptych for Two Marimbas - *Stout - Studio 4*

T E N N E S S E E

LINDENWOOD STUDIO OF PERCUSSION - MEMPHIS SHAKE, RATTLE AND ROLL! 11/18/90

Stan Head, Conductor

Introduction and Allegro - *McKenzie - MFP*

Swedish Folk Song - *trad./ McClaren - Alan Pub*

Music for Pieces of Wood - *Reich - Universal*

String Quartet Op. 33 No. 3 - *Haydn - Permus*

Mosaics - *Spears - Barnhouse*

T E X A S

SAN ANTONIO COLLEGE FACULTY RECITAL 11/12/90

Alice Gomez, Percussion

Streams - *Gomez - Southern*
Gankoqui - *Gomez/Rife - Southern*

Rain Dance - *Gomez/Rife - Southern*

Taconeo - *Gomez/Rife - Southern*

Peruvian Dance Suite - *Gomez - Southern*

Rainbows - *Gomez - Southern*

V I R G I N I A

GEORGE MASON UNIVERSITY SYMPHONIC BAND 5/2/90

Anthony Maiello, Conductor

Robert Snider, Percussion

Concertino for Solo Percussion - *Curnow - Manu*

VIRGINIA COMMONWEALTH UNIVERSITY

CONVOCATION 9/25/90

Anthony DeLuzio, Andy

Harnsberger, Marimba

Etude in B Major - *Musser - Studio 4*

Concerto for Marimba - *Kurka - Weintraub*

RECITAL 10/1/90

Greg Giannascoli, Marimba

Michi - *Abe - MFP*

Two Movements for Marimba - *Tanaka - Ongaku*

Fantasy on Japanese Woodprints - *Hovhanness - Peters*

Prelude and Fugue in B flat Major - *Bach - Marimba Prod*

Time for Marimba - *Miki - Ongaku*

Three Etudes for Marimba - *Musser - Studio 4*

CONVOCATION 10/16/90

Aaron Binder, Brian Surratt, Percussion

Mezclado - *White - Manu*

French Suite - *Kraft - WIM*

CONVOCATION 11/6/90

Brian Nelson, Michael Boyd,

Craig Lawyer, Percussion

Theme & Variations - *Bernard - Peters*

Two Mexican dances - *Stout - Studio 4*

Astral Dance - *Stout - Studio 4*

PERCUSSION ENSEMBLE 11/13/90

Donald Bick, Conductor

Toccatto for Percussion Instruments - *Chavez - Belwin*

October Mountain - *Hovhanness - Peters*

Ogoun Badagris - *Rouse - Helicon*

Andante con moto from symphony No. 5 - *Beethoven/ Barclay - Manu*

Scherzo from Symphony No. 9 - *Beethoven/Farberman - Assoc*

Dichotomy - *Cirone - Belwin*

CONVOCATION 11/27/90

Tim Pratt, Vibraphone

Etude No. 7 - *Friedman - Berklee*

W I S C O N S I N

CARROLL COLLEGE HIGH SCHOOL PERCUSSION ENSEMBLE PROJECT CREATE 3/29/90

1990 MENC - WASHINGTON DC

Concert/Clinic Demonstration

James A. Sewrey, Clinician

Troika - *Prokofiev/Morsch - Manu*

Dance of the Young Maidens - *Khachaturian/Morsch - Manu*

Nuages - *Debussy/Morsch - Manu*

Jesu, Joy of Man's Desiring - *Bach - Kendor*

Yagi-Bushi - Japanese folk song - *Morsch - Manu*

Land of the Misty Giants - *Peterson/Morsch - Manu*

Fascinating Rhythm - *Gershwin/Morsch - Manu*

Hava Nagila - Jewish Folk Song - *Jacob - HLPC*

Wind Symphony and Concert Band 11/2/90

Larry Harper, Conductor

Mark Hennes, Soloist

Concerto for Percussion - *Milhaud/Smith - Universal*

PROJECT CREATE PERCUSSION ENSEMBLE 12/9/90

Winter Concert

James A. Sewrey, Director/Conductor

Christmas at Jim's Place - *arr. Morsch - Manu*

Canon in D - *Pachelbel/Boo - Ludwig*

Nutcracker Suite -

Tschaikowsky/Morsch/Sewrey -

Manu

O Come, O Come, Emmanuel - *trad. - Manu*

We Three Kings - *arr. Miller - Ludwig*

Silent Night - *arr. Miller - Ludwig*

African Welcome Piece - *Udow - U. of Miami Press*

Sleigh Ride - *Anderson/Faini - Mills*

UNIVERSITY OF WISCONSIN - RIVER FALLS

INSTRUMENTAL CLINIC - PERCUSSION 11/14/90

Recital II - Ensemble Repertoire

Robert Adney, Guest Clinician

Peter O'Gorman, Guest Clinician

Eric Remsen, Guest Clinician

J. Michael Roy, UW-RF Faculty

Suite for Percussion - *Kraft - Belwin*

Concert for Percussion Quartet - *Adney - Manu*

...And Four To Go!... - *Roy - Medici*

Trio Sonata No. 1 - *Haydn/Moore - Permus*

Xylophonia - *Green/Witten - Manu*

Fire - *O'Gorman - Kjos*

PERCUSSION ENSEMBLE, MARIMBA ENSEMBLE 12/4/90

J. Michael Roy, Director

Mosaics for Percussion - *Del Borgo - Kendor*

Proclamation - *Spears - Barnhouse*

Sextet for Violin and Five Percussion - *Hovhanness - Peters*

Highlife - *Faini - Belwin*

Bordello Bordeaux - *arr. Roy - Manu*

Christmas by the Numbers - *Barnett - Permus*

Tri-Cycles - *Roy - Medici*

Renaissance Suite - *arr. Dusterbeck - Etoile Music*

Charleston Capers - *Green/Becker - Keyboard Perc. Pub.*

Overture for Percussion Ensemble - *Beck - Kendor*

UNIVERSITY OF WISCONSIN -

UNIVERSITY OF WISCONSIN -
STEVENS POINT

GESELL INSTITUTE FOR THE
STUDY OF EARLY CHILD-
HOOD 9/26/90

Percussion: Geary Larrick, Scott
Nelson, Stephen Lenz

Mary Had A Little Lamb - *arr. for
triangle by Larrick - improvised*
Adagio with Accompaniment -
Larrick - *G and L Pub*

Trio for Tambourines - Larrick -
G and L Pub

Trio for Handclappers - Larrick -
G and L Pub

Wisconsin Youth Symphony
Orchestras

Percussion Ensemble 12/21/90

Vicki P. Jenks, Director

Jack Mouse, Guest Drumset

Soloist

Mid-West International Band &
Orchestra Clinic

Farandole - Bizet/Jeanne -
Permus

Log Cabin Blues - Green/Becker
- *Keyboard Perc Pub*

4/4 for Four - Cirone - Cirone

Windstone Suite - Spears - Manu

Theme from Fantasy - Brown -
Belwin Mills

Suite for Drumset and Percus-
sion Ensemble - Mancini -

Kendor

CZECHOSLOVAKIA

PRAGUE CONSERVATORY
FACULTY RECITAL 9/27/90

Amy Lynn Barber, Percussion

Etude Op. 6, No. 10 and 9 -
Musser - *Studio 4*

My Lady White - Maslanka -
Marimba Prod

Rhythm Song - Smadbeck -
CMP

Capriccio pro vibrafon marimbu
a bici mastroje - Istvan - Manu

Sedm Arabesek pro fletnu bici a
klavir - Martinu/Feld - Salabert

Triplets - Green - Becker

Jovial Jasper - Green - Becker

CONCERT OF MUSIC FOR
PERCUSSION INSTRUMENTS
12/13/90

Amy Lynn Barber, Director

Three Brothers - Colgrass - MFP

Sonata pro Marimbu a Klavir -
Tanner - Cole

Thoughts - DePonte - MFP

Ceremonial Op. 103 - Creston -
Schirmer

Round Trip - Gauger - Gauger

Bit O'Rhythm -

Breuer/Barber - Manu

Xylophonia - Green/
Barber - Manu

Windfall - Brown -

Kendor

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Elden C. Bailey Daniel Drukman

Gordon Gottlieb Roland Kohloff

David Fein, Pre-College Faculty

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NEWS FROM THE INDUSTRY

News from the Industry is a service provided by Percussive Arts Society to assist in 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.**

AQUARIAN ACCESSORIES

Aquarian Accessories, 1140 N. Tustin Avenue, Anaheim, CA 92807, introduced the **Kick Pad**, an impact pad for bass drum heads.

The small size of the pad is 15 3/4" in diameter and the **Double Kick Pad** (for drummers who have a double-pedal on one bass drum) is 15 1/8" x 3 1/2"

For information and free catalog call toll free (1-800-473-0231) or write to Aquarian Accessories.

DRUM WORKSHOP

Drum Workshop, 2697 Lavery Ct, #16, Newbury Park, CA 91320, announced the introduction of their new **10 + 6 Maple Shell snare drums** as well as the immediate availability of a variety of new **13, 14 and 15 inch models of both wood and brass shell snares**. 10 + 6 refers to the wood snare drum's 10 ply Maple shell with 6 ply Maple reinforcing hoops

10 + 6 snare drums feature DW's Timbre Matched shell selection, guaranteed precision bearing edges and selection of FinishPly or hand-rubbed lacquer finishes.

DW Wood snares are now

available in an expanded range of 4 x 13, 5 x 13, 4 x 14, 5 x 14, 6 x 14, 7 x 14, 8 x 14, 4 x 15, 5 x 15 inch sizes while the assortment of currently available DW Brass snare drums has been enlarged to include 4 x 13, 4 x 14, 5 x 14, 6.5 x 14, 4 x 15, and 6.5 x 15 inch models. Contact Drum Workshop for further information.



Drum Workshop's Maple, Wood and Brass Shell Snare Drums

GROVER ENTERPRISES

Grover Enterprises, Pro Percussion Products, 29 Bigelow Street, Cambridge, MA 02139, introduced two new products. The new **"two-tone" chime mallets** feature solid heads made of a plastic material. These mallets were designed to produce a full, rich sonority when used on a standard set of chimes. The **model PM-3** is a standard mallet and features a 1 1/2" head. The **model PM-4** features a 1 3/4" solid head which gives added weight for a large dark symphonic sound. Both models have solid hardwood handles. These "two-tone" models feature a hard playing surface and a soft playing surface for lighter passages. For more information and a free catalog write to: Grover Pro Percussion.

KAMAN MUSIC CORPORATION

Kaman Music Corporation, distributor of Gibraltar Hardware, also introduced new **Professional Single Conga Stands**.

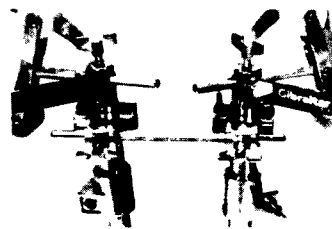
These stands are available in three sizes and are designed to fit all makes of congas, ranging

in size from 10" to 13." All stands are fully adjustable, allowing for any make or style drum to fit securely and at the desired height. Each single conga stand comes stock with three heavy-duty locking casters and can be clamped to each other using a Gibraltar clamp #SC-HHSC.

These new stands are part of

a lineup of stands, racks, and accessories, specifically designed for the percussionist. Gibraltar Single Conga Stands come in three models: **GCS-S** (Small) fits 8"-10" drums, **GCS-M** (Medium) fits 11"-12" drums, and **GCS-L** (Large) fits 12"-13" drums. All retail at \$159.50.

For more information write to Kaman.



SC-HHSC Mounting Clamp

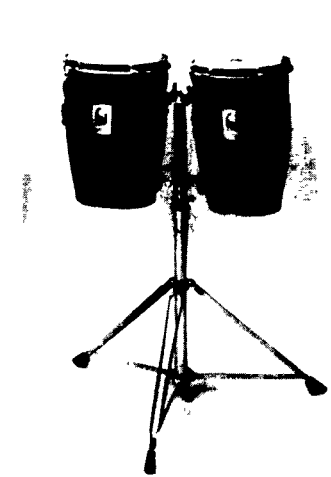
Kaman Music Corporation, distributor of Kaman Percussion Products, also introduced a new member of the TOCA family of hand drums—the **TOCA Fiberglass Miniature Conga Set**.

These 8" and 9" diameter miniature congas are made from carefully molded fiberglass and are reinforced for maximum

strength and sound projection. They come with natural skin heads, chrom-plated counter hoops and a double-braced adjustable stand.

These drums are available in three gloss colors: white, red, or black, with a U. S. retail price of \$399.50

For more information write to Kaman



400M-R Mini Conga Set

Kaman Music Corporation, P. O. Box 507, Bloomfield, CT 06002, distributor of TOCA Hand Percussion Instruments, announced its new line of **professional cowbells**. Available in two series, each TOCA professional cowbell is designed to produce a different sound for a specific musical application.

The Traditional Series bells are designed to meet the exacting standards of the traditional player. Each bell is chrome plated and available in five sizes with a heavy-duty mount and one bongo bell without mount for hand playing (6 total).

The Contemporary Series bells are designed for the needs of the drumset player. They are designed to be mounted and are

made with a unique "tone dampening" process. Each bell is covered in white gloss powder coated lacquer and available in five sizes.

For more information write to Kaman.

Kaman Music Corporation, distributor of Gibraltar Hardware, also announced the addition of the new **Gibraltar Road Series Line of Rack Systems**.

The new Road Series Systems come in five configurations: **GRS-400**—a basic over-the-bass-drum rack with horizontal angle adjustment; **GRS-400C**—an over-the-bass-drum rack with a 46" curved bar; **GRS-100**—a side extension with a horizontal angle adjustment; **GRS-100C**—a side extension with a 46" curved bar; and **GRS-1000C**—a single tier double bass system, which utilizes two 30" curved bars upfront and two straight 43.5" side extensions. All of the new Road Series Racks will employ the new T-leg design and the new Road Series clamps, which include: hinged memory locks, stackable right angle clamps and adjustable angle clamps.

For more information write to Kaman.



GRS-400 Basic Rack

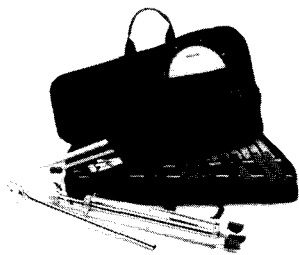
LUDWIG INDUSTRIES

Ludwig Industries announces its newest addition to the line of educational percussion kits, the **model M-651 Bell Pak**. This "Pak" weighing 12 pounds, con-

sists of a 2-1/2 octave set of aluminum bells (G-5 through C-8), the Ludwig L-379 tunable practice pad, a pair of 2B drum sticks, a pair of bell mallets, and an attachable music stand, all packaged in the new L-240 padded bell kit back-pak.

The new back-pack is compartmentalized to hold each of the above listed items in a separate area. The shoulder bag is made of strong polyester fabric on the outside, with a foam enclosed nylon backed lining on the inside. This soft case includes detachable carrying straps for both back-pack and over-the-shoulder style carrying, and is double stitched with webbing for extra strength.

The 2-1/2 octave bell set included in the outfit is constructed of a reinforced wooded frame with metal corners and rubber feet. The bells mount on a new combination practice pad/bell stand which allows adjustment of the bells to go as high as 40." The M-651 Bell Pak has a list price of \$295.00 and is available at your Ludwig dealer.



Model M-651 Bell Pak

The Ludwig/Musser Division of the Selmer Company also announced the introduction of their updated **Percussion Educational Materials Folder**. Featuring articles by notable artists, this new resource is available in two forms. The first (**AV-1546**) is focused toward the band direc-

tor, containing articles helpful in assisting younger students, and the second (**AV-1546P**) contains articles intended for the serious percussion performer.

The complete offering is as follows: "The Ludwig Story," "Care & Snare Drum Tuning," "Care & Timpani Tuning," "The 40 P. A. S. Drum Rudiments," "Improving Timpani Tone Quality" by George Frock, "An Interview With Danny Gottlieb," "Chords & Voicings of Jazz Vibes" by Jon Metzger, "Triplets and Variations" by Butch Miles, "The Vibraphone as a Solo Instrument" by Bill Molenhof, "Timpani Techniques" by Al Payson, "Vibraphone Pedaling" by Ted Piltzecker, "A Drum Clinic" by Ed Shaughnessy, "Clarity in Vibraphone Dampening" by Jerry Tachoir, "The Marching Percussion Ensemble" by Mark Wessels,

The new Ludwig Educational Materials Folder can be obtained by sending \$3.00 (for postage and handling) to "Ed Pak": Ludwig Industries, P. O. Box 310, Elkhart, Indiana 46515.



"Ed Pak"

Ludwig Industries also announced its newest addition to the line of educational drum kits, the **model LE-2472 Snare Pak**. Featuring the industry standard LM-404 Acrolite snare drum, this kit features the new L-241 padded back-pack snare drum bag.

The bag, designed for both 5" and 6-1/2" x 14" snare drums, is constructed of high strength polyester fabric on the outside with a foam enclosed nylon backed interior. The bag features high strength back-pack style double stitched webbed shoulder straps and handles. An outer pouch holds the snare drum stand and drum sticks, and there is plenty of room to carry music, drum keys, and accessories.

The LE-2472 Snare Pak includes the Acrolite snare drum, the LR-221-SS Rocker snare stand, the L-351 Speedex rubber practice pad, and L-2B drum sticks. The Pak has a list price of \$350.00, and is available at your local Ludwig dealer.



LE-472 Snare Pak

Ludwig Industries, P. O. Box 310, Elkhart, Indiana 46515, announced the availability of **three new posters**. The **AV-8076** poster features White Lion Drummer, **Greg D'Angelo** seated with his set of Ludwig Classic Crimson Coat drums. The second poster, **AV-8073** features the master of jazz vibist, **Mr. Gary Burton** and the "Pro-Traveler" vibe. The third poster, **AV-8077** features three of the **DCI drum corps** currently using Ludwig equipment, the **Spirit of Atlanta** from Atlanta, Georgia; the **Boston Crusaders** from Boston, Massachusetts; and the **Sky Ryders** from DeSoto, Texas.

Each of these posters is avail-

NEWS FROM THE INDUSTRY



New Posters from Ludwig Industries

able either through your Ludwig dealer, or directly through Ludwig at \$3 00 list price per poster. Orders can be placed by writing Ludwig Industries.

MARIMBA PRODUCTIONS, INC.

Marimba Productions, Inc., P. O. Box 467, Asbury Park, NJ, 07712 has purchased DeMorrow Instruments and begun general manufacturing of Marimbas, Xylophones, Glockenspiels and Woodblocks in May of 1991.

New Concert Marimbas are available in **4 1/3, 4 1/2 + low E, a three octave Bass Marimba** and the new **Practice Instrument**. All of the keyboards are hand-selected from fine air-dried rosewood. Brass is used for all resonators. All frames are made of solid American Oak and are finished by hand with tongue oil and lacquer.

For further information, contact Marimba Productions

MODERN DRUMMER PUBLICATIONS, INC.

Modern Drummer Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ, has announced the release of their latest book, **The Modern Drummer Sound Supplement Collection**. The Sound Supplement Collection

features a cassette tape and the complete text from ten of the previous Sound Supplements carried in Modern Drummer magazine over the past six years.

This collection presents the recorded performances and accompanying text of twelve of the world's best drummers: Phil Collins, Chester Thompson, Simon Phillips, Jonathan Mover, Terry Bozzio, Gregg Bissonette, Dave Weckl, Rod Morgenstein, Peter Erskine, Andy Newmark and Jimmy Bralower, and Neil Peart.

The Modern Drummer Sound Supplement Collection is available for sale through the offices of Modern Drummer Publications. The price is \$19.95 for the complete book cassette package. Dealer inquiries are invited.

Modern Drummer Publications, Inc., has also recently acquired *Drums & Drumming* Magazine from the GPI Corporation, a subsidiary of Miller Freeman, Inc.

As part of the acquisition, selected editorial material will be absorbed into *Modern Drummer*. All *Drums & Drumming* subscribers will receive *Modern Drummer* for the unfulfilled portion of their subscriptions.

Newsstands, bookstores, drum shops and music stores, record and tape outlets, foreign distributors, and others who previously sold *Drums & Drumming*, will now receive *Modern Drummer Magazine*

PREMIER PERCUSSION USA

Premier Percussion USA, Inc., 1263 Glen Avenue, Suite 250, Moorestown, NJ 08057, has developed a new **marching batter head** for those who choose to use a "woven-fabric" type head. The New material being used is called **Tendura (TM)**.

For further information contact: Premier Percussion USA, Inc.

PRO-MARK CORPORATION

Pro-Mark Corporation, 10707 Craighead Drive, Houston, TX 77025, is expanding its line of Autograph Series Drumsticks to include the **Neil Peart Model**, made of Japanese White Oak (model #PW747W).

The 747 Neil Peart Model is available in Wood Tip only.

Pro-Mark has also added another drumstick to its USA Hickory line, the "717."

The 717 is best described as a long 5A with a small, capsule shaped tip like that on the 737. The diameter is 9/16" and the length is 16 1/8."

For more information, please visit your local drum shop or call Pro-Mark direct at 1-800-233-5250.

SHURE BROTHERS INC.

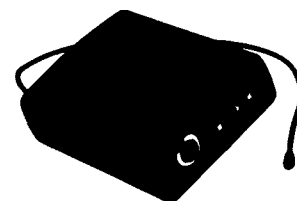
Shure Brothers Inc., 222 Hartrey Avenue, Evanston, Illinois, 60202 has announced the availability of its new **L11 Body-Pack Wireless Transmitter**.

The L11 is 30% smaller than its predecessor, the L1, and it features several improvements,

including: a new surface-mount circuitry design for mechanical stability and 40-50% longer battery life, low noise preamplifier stage for quiet operation; 1/4 wave trailing antenna for maximum signal radiation; noiseless microphone mute switch; adjustable 40 dB input sensitivity range control; and shielding for increased protection from audio/RF interaction.

The L11's reported cleaner output signal was designed to allow a larger number of Shure L Series Wireless systems to operate simultaneously. Use of up to 10 systems at once is now possible in most geographic areas, and 28 frequencies are available.

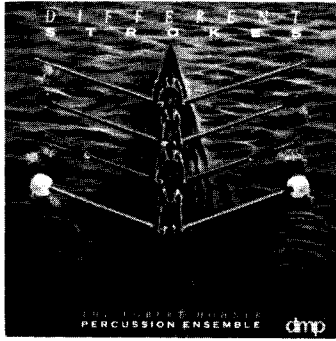
The L11 will also accept inputs from cabled microphones and electronic instruments. For more information contact Shure Customer Service at 1-800-25-SHURE.



L11 Body-Pack Wireless Transmitter

Shure Brothers Inc. also announced the availability of its new **Model FP410**-the first portable automatic microphone mixer, designed for use in a wide variety of multi-microphone applications.

By keeping unused microphones turned down, the FP410 was designed to improve audio quality and provide a "seamless" mix automatically.



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--Modern Drummer

Available in select record stores or order direct, 1-800-926-6545 to receive P.A.S. discount.



DIGITAL MUSIC PRODUCTS, INC.,

P.O. Box 15835 Park Square Station • Stamford, CT 06901

Shure IntelliMix, the patented operational concept behind the FP410, is manifested in three key features of the automatic mixer circuitry: The NOISELESS ADAPTIVE THRESHOLD activates microphones for speech but not for constant room noise, such as air conditioning; MAX BUS CIRCUITRY limits the number of activated microphones to one per talker; and the LAST MICROPHONE LOCK-ON keeps the most recently activated microphone open until a newly activated microphone takes its place.

The FP410 has four transformer-balanced inputs that will accommodate a variety of microphone types. All four inputs can also be switched to line level. Additional FP410 Mixers can be connected via the rear-panel link jacks by using the supplied link cable.

User Net price of the FP410 is \$1,595. Additional information can be obtained by calling Shure Customer Service at 1-800-25-SHURE.



F10 Portable Automatic Mixer

TRICK PERCUSSION PRODUCTS

Trick Percussion Products, 1880 N. Roselle Rd, Suite 201, Schaumburg, IL 60195, has just released its new **Cymbal & Metal Polish**. This product is a liquid formulation that is designed to remove discoloration, tarnish, water spots and rust from metal surfaces.

The product is said to be highly concentrated and is designed to renew, brighten and protect. It's intended for use on brass, chrome, aluminum, copper and stainless steel. It dries to a powder eliminating residue in the cymbal grooves.

For further information, contact Trick Percussion Products.

YAMAHA CORPORATION OF AMERICA

Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Avenue SE, P. O. Box 899, Grand Rapids, MI 49512-0899, has added a **Cordura drumstick bag** to its line of percussion accessories.

The new **YSB-100**, made of Cordura nylon, features three internal pockets for sticks and mallets and an external pocket with Velcro closure to carry additional items. This drumstick bag is large enough to accommodate the length of marching drumsticks as well as most keyboard mallets.

Yamaha Corporation of America, Band & Orchestral Division has also developed a muffling product for the purpose of eliminating unwanted overtones and ring

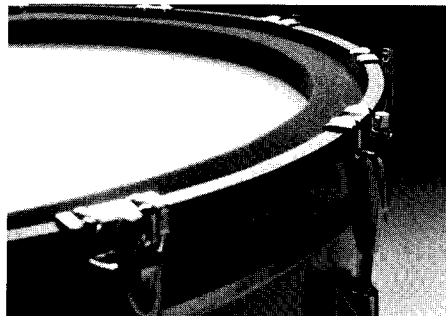
from marching bass drums.

Sound Impact Strips are available in 15 foot rolls. This self-adhesive foam muffling is applied directly to the bass drum head. Directions are included for assistance.

Yamaha Corporation of America also announced the use of a lug placement design, patented by Noble & Cooley of Granville, Massachusetts, for the new Yamaha Maple Custom Series drums. The lug, placed on the nodal point of each shell and combined with the Yamaha Air-Seal (tm) System, was designed to allow optimum resonance of the drums for an uninhibited sound.

Other features of the Maple Custom Series include brass plated lug casings with a rubber insulator to eliminate direct lug casing to drum shell contact. A special nylon insert in each lug casing prevents the tension rods from losing tension. Five transparent stains enable the maple wood grain to be visible. An additional solid metallic purple stain is offered.

The Maple Custom Series is available in either standard jazz or power sizes and comes standard with Evans' Genera and EQII heads.



Sound Impact Strips

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and students!
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PAS news for everyone!

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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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Fall Creek Marimbas
FAS International

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Jan Pustjens
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Seated, left to right: Brian Callahan, Percussion Instructor, Spring Independent School District, Spring, TX; Staff Sgt. Riley Rose, USMC, U.S. Marine Drum and Bugle Corps, Washington, DC.