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An official publication
of the Percussive Arts Society

Percussive Notes

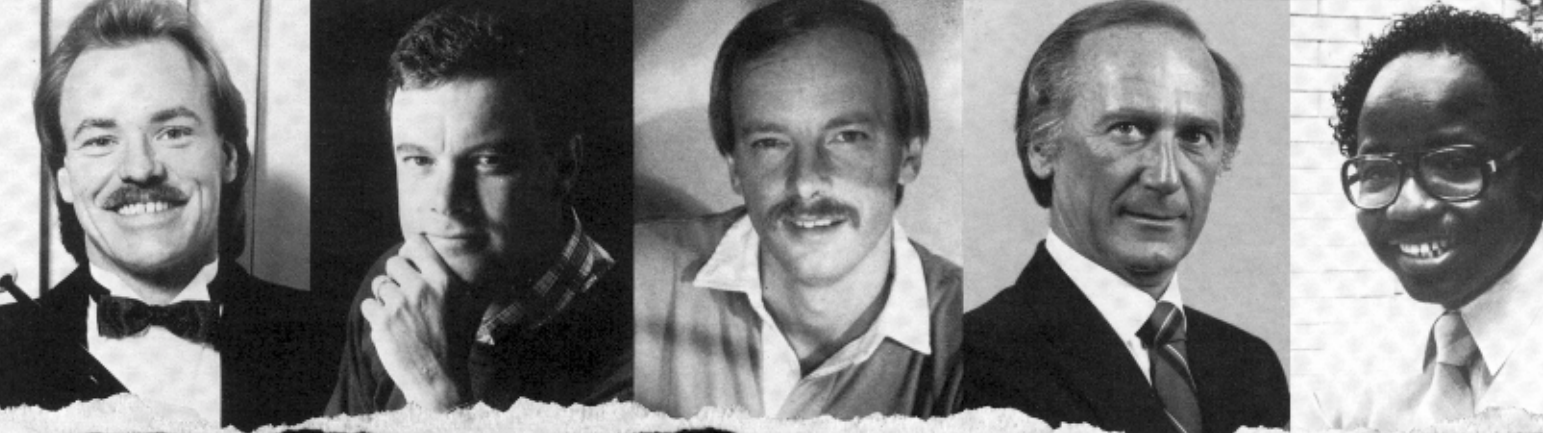
Volume 30, Number 4

April, 1992



30th Anniversary





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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 Oklahoma. 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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BOBBY CHRISTIAN, 1911–1991

THE PERCUSSIVE ARTS SOCIETY mourns the loss of an old friend and Hall of Fame member Bobby Christian, who died on New Year's Eve following a massive stroke one week earlier. He was 80 at the time of his death.

Bobby had an illustrious career that included a wide variety of musical styles and experiences. He began drum lessons when he was six and before age ten, he was also playing timpani and marimba. As a teen he played with the Louis Panico band and the Paul Riker band. He spent some time in Hollywood playing in a studio band at Warner Brothers, as well as for MGM, Universal and Republic Studios. An important break came when he played with Paul Whiteman's orchestra in the late 1930's. Other highlights of his career included playing percussion with the NBC Orchestra in Chicago and with the Chicago Symphony on occasion in the 1960's, as well as with the Toscanini Symphony of the Air and the Percy Faith Orchestra. Bobby's association with the Dick Schory Percussion Pops Orchestra allowed him ample opportunity to play a large number of percussion instruments at one time—something for which he was well-known. Fellow percussionist Duanne Tham described Bobby's one-man band act as follows: "He played 'Sabre Dance' sitting down, two right mallets on the xylophone, left hand playing two timpani, bass drum with the right foot and bells in front of the xylophone. He brought the house down!"

In addition to his energetic performances, Bobby was a talented arranger, composer, conductor and clinician. His enthusiasm for these other facets of his musical life is remembered by many who came in contact with him.

Bobby is also remembered as a loving family man. He had four daughters, two sons, 25 grandchildren and 14 great-grandchildren. John Nasshan, Jr. Bobby's eldest grandchild, who delivered the eulogy at his funeral recalled, "all you ever have to do is mention the name Bobby Christian to anyone who

has ever known him and their eyes light up. Each musician who knew him well has a favorite story to tell and they are all about an impossible chart that he sight-read perfectly, a lesson they took with him, how much they learned playing in his band or how big his family is. I have been lucky to feel his love for both music and family."

William F. Ludwig, Jr. participated in the close of the Funeral Mass and described it as follows:

"T w e n t y
d r u m -

mers performed the retreat from the cathedral on muffled drums. In addition, a trio of drummers performed Harvey Firestone's 'Drummer's Farewell' at the gravesite."

Bobby Christian was inducted into the Percussive Arts Society Hall of Fame in 1989 at the Nashville PASIC.

Special thanks to Lauren Vogel, William F. Ludwig, Jr. and Duane Tham for their assistance with this article.



**Bobby Christian,
as we remember him,
past and present**

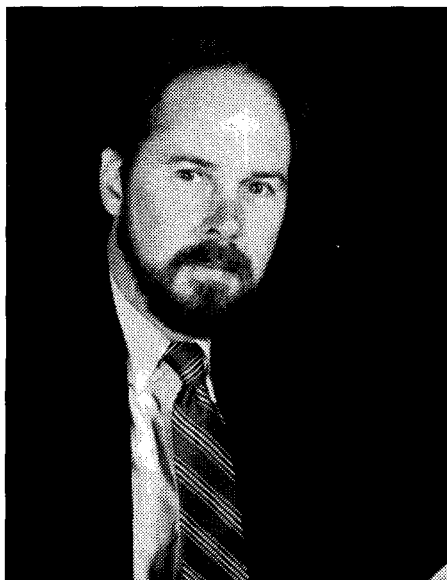


THE FIRST VICE-PRESIDENT'S REPORT

PERCUSSIVE ARTS SOCIETY state and national chapters are doing great things for our membership. Each year our chapters grow stronger and seemingly more committed though I doubt that a greater commitment is possible. Please notice the many outstanding chapter sponsored events as reported in each issue of this journal.

This year during the Chapter Presidents Meeting at PASIC, members of the world percussion network (WPN) presented an informative in-service session on our new computer network. It is our goal to have all chapter presidents "on line" within one year (or as soon as possible!) to further fa-

By Garwood Whaley



cilitate communication between chapters and with the national office. Many of our presidents are already taking advantage of the network and find it to be a tremendous tool for communicating within their own chapter as well as between chapters.

It is a pleasure to announce that Ian Turnbull was awarded the first Outstanding Chapter Presidents Award during PASIC. Ian was presented an engraved plaque and his Ontario Chapter received a grant of \$1,000.

This year twenty-four chapters applied for and received grants. It is with enthusiasm that I announce the following chapter grants for this year:

1992 PAS CHAPTER GRANTS

Arizona	\$350	Louisiana	\$1,000	Oklahoma	\$350
California	\$1,350	Maine	\$350	Pennsylvania	\$800
Colorado	\$600	MD/Delaware	\$300	South Dakota	\$350
Florida	\$650	Minn./ND	\$550	Tennessee	\$800
Illinois	\$600	Mississippi	\$200	Texas	\$800
Indiana	\$800	New Jersey	\$850	Utah	\$550
Iowa	\$350	New York	\$550	Washington	\$600
Kentucky	\$350	North Carolina	\$350	Wisconsin	\$950

PAS TREASURER'S REPORT

By Michael Balter


IT ALL STARTED ON A COLD Chicago night. A night with the wind howling, snow falling, the temperature in single digits, and a group of men sitting around having coffee. There was no balanced budget from which to work. I am sure the first expense was who would pay for the coffee. In the formative days of the Percussive Arts Society the budget was \$150.00. Today's budget, some thirty years later, has reached an annual operating statement of nearly \$400,000.00.

Beginning with the 1992 fiscal year, PAS has implemented a new budget format. This new format is realistic and represents a strong commitment to conservative finan-

cial management. The new format reflects, both, the revenue and expenditures for the four major categories of the society, namely; Administration, Membership, Percussive Notes, and PASIC. A detailed 1992 Budget Report is available to any member of the society.

With the move of the PAS International Headquarters to Lawton, Oklahoma there have been significant financial increases in the day-to-day handling of the society. Because of this fact, the society depends on the proceeds from the convention, PASIC, to offset daily

operations and help provide a balanced budget. In part, the success of the organization rests on the shoulders of a successful convention.

What of the future? In order to maintain membership assessments at an affordable level we need to increase the number of individuals who are members of the Percussive Arts Society. If we remain equal with our current numbers and see no growth the Board of Directors will be forced to evaluate assessments each year. This evaluation may, indeed, reflect a resolution for a dues increase. So please, spread the word and tell your friends...*become a part of PAS.* 



INTERNATIONAL PERCUSSION

INTRODUCTION

By Rich Holly


THE ANNUAL **INTERNATIONAL Percussion Feature** in *Percussive Notes* has fast become my favorite to work on. Not only do I have the opportunity to communicate with great percussionists from all over the world, but I have found that this issue has generated much interest in our American members. In fact, I feel as though this issue has mobilized the American PAS members, as I have received much assistance in the way of identifying and locating these international artists and authors, and that assistance is most welcome. I would encourage every American PAS member with contacts in other countries to notify me, and I also would greatly appreciate hearing from non-American percussionists who would be interested in authoring an article. At each of the last two PASICs I received numerous positive comments on our international features, and it is now obvious to me that many of us are starved for information about our colleagues outside of the United States.

Our first article in this issue's Feature highlights the activities at the 1991 International Percussion Festival in Maintal, Germany. Hannah Hanrahan compiled articles from German language newspapers and produced this account for us. If you're an active reader of the annual **International Percussion Feature** in *Percussive Notes*, you'll agree that it's becoming abundantly clear that there is *much* activity taking place in Germany.

Dobri Paliev is one of Bulgaria's leading and most respected percussionists, and a fervent supporter of PAS. He was kind enough to supply us not only with his article on the activities in Bulgaria, but also with an important listing of widely-used Bulgarian percussion method books and solos.

Many readers have become familiar with Evelyn Glennie through her PASIC appearances and popular compact disc,

Rhythm Song. Evelyn, with the help of Greg Malcangi, has prepared for us a look at the educational and professional worlds of percussion in the United Kingdom.

To conclude our Feature, *PN Marimba Clinic* editor Michael Burritt interviewed marimbist Robert Van Sice, an American living, teaching and very actively performing throughout Europe. 

Rich Holly is the Associate Editor for Features for *Percussive Notes*. Any comments or suggestions for future features should be directed to: Professor Rich Holly, School of Music, Northern Illinois University, DeKalb, Illinois, USA 60115.



Contemporary Mallet Method

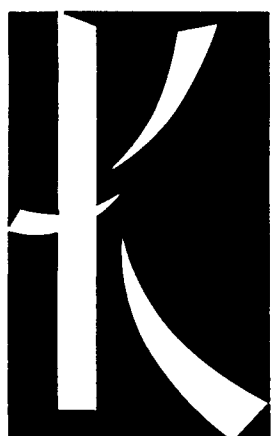
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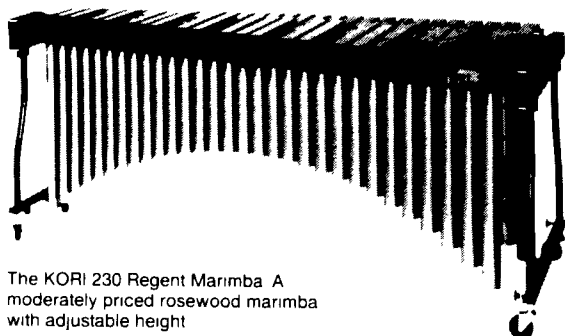
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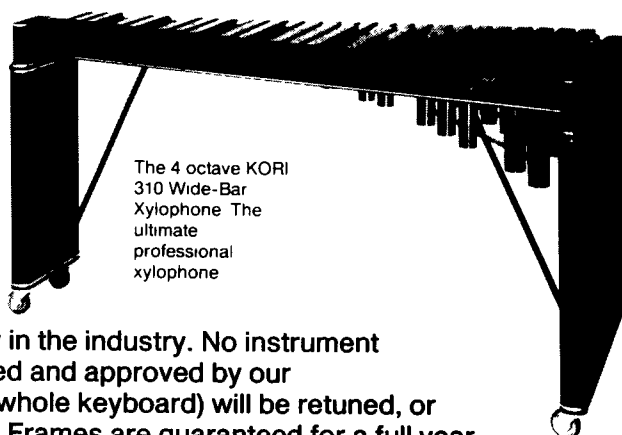


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INTERNATIONAL PERCUSSION

THE INTERNATIONAL PERCUSSION FESTIVAL, MAINTAL, GERMANY 1991

By Hannah Hanrahan



THE FIRST EVER INTERNATIONAL Percussion Group Festival in all of Hessen consisting of 30 hours of workshops and concerts was held from August 30, 1991 to September 2, 1991 in the historic town hall in Hochstadt, Germany.

The first 3 mornings of this "Music Days 91" was devoted to workshops conducted by the musical participants in the festival. In the evenings, the stylish musical palette for the visitors to this percussion extravaganza was rich in Latin, Funk, and Pop through modern musical style and Classical and Jazz arrangements up to New music. The festival began with an open air concert on the Town Hall grounds performed by the Purcell Brass Ensemble conducted by Volkhard Stahl. The 11-member group performed works by Verdi, Purcell and Jeremiah Clarke as well as a piece by Herr Stahl, himself. The next musical offering consisted of works by Andre Jolivet, Wilhelm Killmayer and Gerhard Mueller-Hornbach performed by the Mutare Ensemble Frankfurt under the direction of Gerhard Mueller-Hornbach. On Saturday, August 31, 1991 the Conexion Latina featuring Freddie Santiago and Nicky Marrero under the conducting of Rudi Fuesers presented *Latin Themes* for percussion. For many years, this group has been considered first class exponents of the salsa/mambo scene and a leading name in salsa music on an international level. Sunday, August 1, 1991 was the closing of the concert series with a performance by the Frankfurt Percussion Group un-

der the conducting of Rafael Lukjanik. This group played the most varied program of all the percussion groups. Their pieces ranged from Debussy's *Claire de Lune*, Grieg's *Piano Concerto in A-major* to Gershwin's *American in Paris* to Bernstein's *West Side Story* with a potpourri of pieces in between.

The remaining day of the percussion festival was devoted to a discussion among performers, participants in the workshops and visitors, about the festival. All in all, it was a very rewarding and enterprising endeavor. The idea for the festival was the brainchild of Rafael Lukjanik, the director of the Frankfurt Percussion Group.

Since 1987, Rafael Lukjanik has studied at the J.W. Goethe University in Frankfurt. During that time, he has also been the conductor and arranger for the Frankfurt Percussion Group. In 1989, the FPG won first prize at the Frankfurt BUGA which is a musical competition held annually in Germany.

The plans for the future are to make this festival an annual event. Anyone interested in obtaining information or participating in next year's festival can write to:

Rafael Lukjanik
Postfach 1242
6457 Maintal 1
Germany

PN



GERMANY

Hannah W. Hanrahan spent the last thirteen years in Germany as a publicist and specialist in theatre set design. Through her husband, an opera singer, she assimilated rapidly into the German musical scene. Currently residing in Farmingville, NY, Hannah is now publicist for the Senior Citizens Pops Orchestra of Long Island.

YAMAHA

SOUNDS of SUMMER '92

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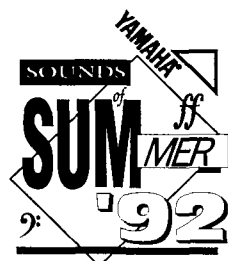
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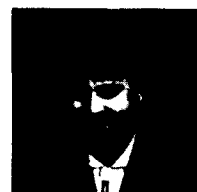
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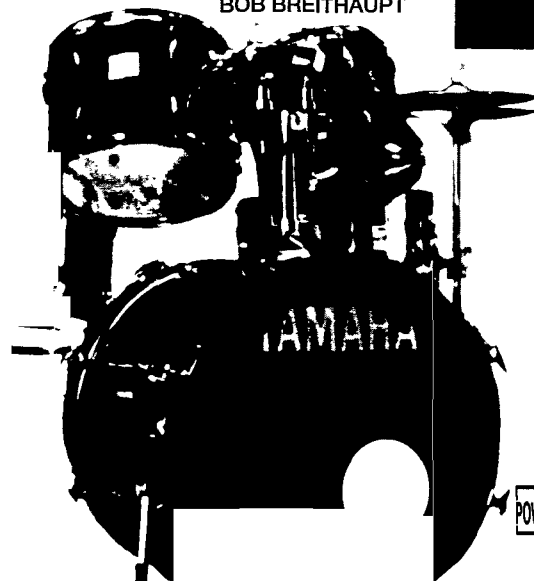
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INTERNATIONAL PERCUSSION

THE PERCUSSION INSTRUMENTS IN BULGARIA

By Professor Dobri Paliev

I HAVE BEEN A SUBSCRIBER OF the *Percussive Notes* magazine for ten years. The governing communist authorities prohibited any post or membership in West European or American organizations.

The *Percussive Notes* furnishes me with abundant information about the development, the novelties and achievements of percussion instruments. In the last few copies of the magazine, my attention was drawn by interesting articles on the development of percussion in Australia, Czechoslovakia, the USSR, Poland and in this connection I'd like to inform you of Bulgaria—another country from the East-European bloc.

Organized music life in Bulgaria could be said to have started since 1876, after her liberation from the Turkish oppression. At that time, the first wind bands were created under the leadership of Czech bandmasters.

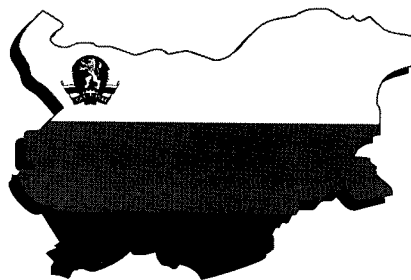
In 1904, the first private music school was founded and later it was transformed into the State Academy of Music. The percussion instruments have been taught as a major subject since 1947 under the leadership of Ivan Zagorski, the timpanist at the National Opera. Dobri Paliev has been the head of the percussion class since 1954. Mrs. Tatyana Kurparova, an associate professor in percussion instruments, has been teaching for 12 years now. There are 7 schools of music all over the country where percussion instruments are taught and there are about 15-16 students in each of them. In the State Academy of Music the percussion instruments class has

20 students in its classical department and 10 students in the pop-jazz department. Mr. Boris Dinev and Mr. Hristo Yotsov teach in the jazz department, where the instruments taught are drumset, vibraphone and Latin-American instruments.

In the classical department the students have two classes in percussion instruments, one of which is with a piano accompaniment. Classes include percussion ensembles, playing with recordings, symphonic orchestra, and orchestral difficulties. Second and third year students study educational methods and educational practical experience, and history of the percussion instruments. The students are allowed to study optional subjects in the pop-jazz department. In the classical department all percussion instruments are taught with the purpose to be mastered. The perfection of only one or a group of instruments is not expected. The graduates are able to play all the instruments and are well fitted to join an orchestra, to perform as soloists or teach. The fact that they can play all the instruments is of advantage to them when they look for a job or when they are members of orchestras and percussion ensembles.

The musical and metrorhythmical abilities of the Bulgarians are submitted to specific phenomena: the second is

also considered a consonance interval in the Bulgarian folklore. The Bulgarian folk music uses the most complicated metric measures in the world. The total of their compound measures comes to twenty-five eight time—Yovino horo,



BULGARIA

THE PERCUSSION INSTRUMENTS IN BULGARIA

seventy eight time—Dilmano Dilbero, two-zero-four eight time—Smeseno knvo sadoovsko horo/mixed ring sadoov chain-dance/and many others. No matter if the student listens to or is fond of our folk music, the feeling for non-symmetric measures is deeply coded in his genes and is easily acquired in practice. Students are taught Bulgarian folk rhythms (as Bela Bartok calls them) since early childhood when they learn five eight time, seven eight time, eight eight time, nine eight time, eleven eight time, etc. parallel with common time, triple time and six eight time.

I worked as a timpanist with the State Radio Orchestra and gave concerts playing the xylophone with the "Instrumental Trio." Then I also assigned myself with the task to write instructive books for percussion instruments. At that time in Bulgaria we knew Knauer, Kruger, Pfund and Pierantsouvini schools. For xylophone we had pieces and transcriptions by Gustav Peter—"Memories from the Circus Arena," "William Tell"—medleys and "Kobold Waltz." The communist regime was a serious barrier to all information. All Bulgarian textbooks, courses, pieces and educational methodological works written by me differ essentially from all the rest because of my independent gropings and because I had to settle the problems on my own.

At first students learn how to play the marimba and vibraphone with the traditional position of the hands and

then, according to their personal special line, they acquire and master the systems of Burton, Musser or Stevens.

The school of Bulgaria has shown good results at the international competitions for percussion instruments. At the second competition in Geneva, Stephen Terziev won a silver medal. At the second international competition in Munich, the Bulgarians held the 6th, 7th and 9th place. Vesselka Kostova got a prize as a youngest performer. At the first international competition for percussion quartet in Luxembourg the Bulgarian "Polyrhythmiya" ensemble won the prize of the audience and the 3rd prize and at the international competition in France (Saint Sauve) for the performance of "Linea" by Luciano Berio and "Sonata for Two Pianos and Percussion" by Bela Bartok.

The "Polyrhythmiya" percussion ensemble was founded in 1976. It plays the greatest part in making percussion instruments popular and in familiarizing the musical public with compositions for percussion instruments by avant garde and modern composers.

There are more than 50 works written by Bulgarian composers for this ensemble. "Polyrhythmiya" has 12 long-play records. Two of them are authored by Prof. Ziegfried Fink, composer and conductor. The ensemble has given concerts in Czechoslovakia, Poland, USSR, Hungary, Yugoslavia, Tunisia, Greece, Germany and Japan. It is a six-member group, permanently ap-

pointed at the "Concert Artistic Centre," Sofia.

In the town of Plovdiv there is another percussion ensemble. Its members are musicians of the Symphonic orchestra, the Opera, the school of music and the Higher Educational Musical Institute.

"Trio for Contemporary Music" (percussion, clarinet and piano) is well-known in Bulgaria and abroad. All its members teach at the Academy of Music in Sofia. Ms. Tatyana Kurparova, assistant professor at the Academy, plays percussion.

There are many scientific, educational and solo works for percussion instruments published in Bulgaria. A list appears at the end of this article.

From my American colleagues I know personally Harold Farberman and John Beck. We all participated as adjudicators at the international competitions for percussion instruments in Munchen

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and Luxembourg. Profound feelings of love and respect were aroused in me, evoked by their friendliness, sociability and manners of principle.

My great wish is for a branch of the Percussive Arts Society to be set up in Bulgaria. Unfortunately, our country is in a grave economic crisis after the communist rule. I suppose that it will be of interest to you to know that my month's salary is \$50 US, albeit I hold the post of a vice-president of Musical Academy and the high ranking title of professor and doctor (Ph.D.). Funds are a serious barrier for obtaining scores, notes or magazines in Bulgaria.

See the following listing of percussion resources utilized by Professor Paliev in Bulgaria.

METHODS, COURSE AND SCHOOL BOOKS

Methods for Percussion Instru-

ments—Dobri Paliev "Musika" 1980

Bells, Clappers and Cow-bells in Bulgaria.—Dobri Paliev 1985

Systematic Course in Snare Drum—Dobri Paliev "Musika" 1990

Metro-rhythmic A,B,C, for Snare Drum—Dobri Paliev 1978

Systematic Course for Timpani—Dobri Paliev "Musika" 1982

Systematic Course for Xylophone, Marimba, Vibraphone and Bells—Dobri Paliev "Musika" 1984

Systematic Course for Drumset—Dobri Paliev "Musika" 1990

School Book for Tapan—Dobri Paliev "Musika" 1984

School Book for Afro-Cuban Instruments—Vesela Savtcheva "Musika" 1985

Technical Excercises for Drumset—Peter Zankov "Musika" 1990

A, B, C, for Xylophone—Maria Palieva "Musika" 1984

Suite for Vibraphone Solo—Iwan Stajkov "Musika" 1978

MUSIC LITERATURE

Xylophone with Piano

17 Petites Pieces pour Xylophone—Maria Palieva—"Fuzeau" (France) 1990
Rondo—Atanas Atanasov "Musika" 1984

19 Pieces for Xylophone "Musika" 1984 Dobri Paliev Xylophone, Vibraphone with Piano.

Pastoral and Lively/Horo—Dobri Paliev "Musika" 1984

Vibraphone Solo

Piece for Holiday/-Emil Handziev "Musika" 1978

Miniature—Emil Handziev—"Musika" 1978

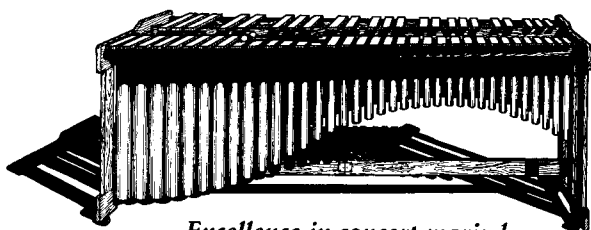
Studio for Vibraphone Solo—Emil Handziev "Musika" 1978

Impression—Zenko Minkin "Musika" 1977

Rotation—Nikolai Stoikov "Musika" 1980

Elegie—Nikolai Stoikov—"Musika" 1980

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INTERNATIONAL PERCUSSION

PERCUSSION IN THE U.K.

By Evelyn Glennie

IT IS OF COURSE DIFFICULT to generalize, but the majority of children in the United Kingdom start percussion at the age of twelve, when they enter secondary school. The guidance available at this early stage is variable in more than one sense. At school, one not only has the general music teacher but also a peripatetic (a specialist teacher responsible for a group of schools.) This specialist teaching is free and although that sounds ideal in theory, in practice this isn't always the case, due to the standard of the teaching.

Outside of school the county youth music scene is excellent. Every county will have several orchestras, wind, brass and jazz bands, etc. where one can receive a high quality of ensemble tuition.

Running either parallel or hand in hand with this is the amateur music scene. Some examples would be the world of Scottish/Irish Pipe Drumming, Irish Bodhran/Bones, as well as the Brass Band movement which is a major organization with over 20,000 combatants in about 750 registered brass bands!

With the exception of the traditional Scottish and Irish music, most of the other musical activities will provide a good basic grounding on the main orchestral percussion instruments, including timpani, tuned percussion, snare drum and accessories but in general excluding the drum kit (or drumset as Americans insist on calling it!!). Unfortunately, kit tuition is normally obtained privately.

There are two grade systems run by the Guildhall School of Music and Drama

(GSMD) and the Associated Board of Music. Upon leaving school and completion of one of these systems, the individual has the tough decision of continuing up the ladder to a level of near perfect *technical* achievements available in the amateur movements mentioned above or whether they want to aim even higher and go for *musical* excellence as a professional.

To be able to become a professional it is almost a requisite that one attends a course at one of the major music institutions within the UK, if for no other reason than to make professional contacts. A young professional may well find that a large percentage of his "gigs" are acquired in social situations, "down the pub" or at the "curry house."

The main music institutions are: Royal Academy of Music (RAM); Royal College of Music (RCM); Guildhall School of Music and Drama (GSMD); Royal Northern College of Music (RNCM); Royal Scottish Academy of Music and Drama (RSAMD); Trinity College of Music (TCM) and the Birmingham Conservatoire.

The emphasis in these colleges is on orchestral playing with a little jazz, latin, etc. thrown in with the aid of visiting specialists. This has led to a very high standard of orchestral playing, especially on timpani, although ensemble and solo performing requires more attention. In general the instruction received here in the UK seems to be much the same as elsewhere.

It always helps a career enormously to have some publicity. Possibly the best way of achieving this (without microwaving the family pet) is to win a



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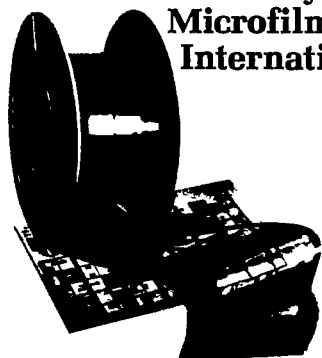
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PERCUSSION IN THE U.K.

major competition. The Shell/London Symphony Orchestra (LSO) Music Scholarship (this comes around once every four years for percussionists) is the only competition of its size in the UK in which percussionists can participate.

It is possible to explore the more exotic percussion music, particularly in London where, for instance, one can hear the "South Bank Gamelan" or the "London School of Samba" to name only a couple.

It must be said that London is one of the greatest cities in the world in which to experience all types of music—Ronnie Scot's and many other jazz clubs and pubs offering a variety of popular and folk music. London is also unique in having five world class resident symphony orchestras, as well as countless contemporary/baroque chamber ensembles. It is therefore a little surprising that there are no full time British percussion ensembles and I am still the only professional solo percussionist.

In conclusion the general public's awareness of percussion is continually on the increase and the level of performance is following this trend. However, due to gaps in the teaching techniques and the difficulty in obtaining essential tools such as mallets, instruments and printed music, I feel that solo and ensemble playing still has some way to go.

Nevertheless, if you wish to experience a wide variety of top quality music every night of the week, I invite you to London!

(Evelyn would like to acknowledge the assistance of Greg Malcangi in the preparation of this article. RH)



SUZIE E. MAEDER

Evelyn Glennie

the marimba virtuoso Keiko Abe, who has been a source of great inspiration to her and whose works she regularly performs. Her outstanding international career now encompasses concerto, chamber and solo performances, television and radio broadcasting and recordings

*An exclusive recording contract with RCA/BMG has already resulted in three releases—the highly successful **Rhythm Song** and two recent albums **Dancin'** and **Light in Darkness**. Two more albums are planned for next year. Her autobiography **Good Vibrations** was published by Hutchinson in 1990*

Evelyn Glennie was born in Aberdeen, where she studied timpani and percussion from the age of 12, touring the UK and Scandinavia with the National Youth Orchestra of Scotland. In 1982, she entered the Royal Academy of Music in London where she won many prizes, including the Queen's Commendation Prize for all-around excellence—the highest award given by the RAM. She went on to win the 1984 Gold Medal in the Shell/LSO Music Scholarship and in 1986 a Munster Trust Scholarship. This enabled her to visit Japan to study with

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INTERNATIONAL PERCUSSION

INTERVIEW WITH MARIMBIST ROBERT VAN SICE

By Michael Burritt

MICHAEL BURRITT: ROBERT, could you tell us a bit about your background before moving to Europe?

Robert Van Sice: I grew up in San Antonio, Texas, and with my father being a musician as well, there was always music in the house. After graduating from high school, I spent a year studying with Michael Rosen and Doug Walter in Oberlin and I finished my B.M. with Cloyd Duff at the Cleveland Institute. At that time I was still torn between pursuing a marimba career and playing timpani. Keiko Abe invited me to come to Tokyo and study with her. Following a series of small orchestral timpani jobs, my wife and I moved to Europe in 1985.

MB: How did you get started into the solo marimba career?

RVS: It's rather difficult to answer that question in my case. Since age 15 I had wanted to seriously play the marimba but was always made to believe that was a recipe for starvation. My first serious engagement came in 1983, in fact a by-product of my job at that time as timpanist of the Cape Town Symphony. This initial success led very quickly from one thing to another and before I knew it, Peter Klatzow had written his marimba concerto for me. That was the first step in my decision to leave orchestra playing. In a nutshell, my solo career started more thanks to luck than anything else.

MB: Could you tell us about your repertoire and future projects?

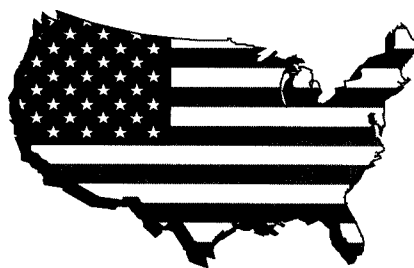
RVS: I think it's best that I give a general and a specific answer to that question. Speaking in broad terms, what I try to find in the repertoire I choose to perform is music that is able to bring forward new aspects of the marimba's personality, music which specifically needs the voice of the marimba to come to life.

To more exactly answer your question, I can give you three examples of pieces I regularly play in recital. Logically, I would have to begin by discussing Peter Klatzow's *Dances of Earth and Fire*. This piece was written for my recital at Concertgebouw in 1989 and is a work of immense value. Firstly and what is not often the case in the marimba repertoire, *Dances of Earth and Fire* is a great piece before being a great marimba piece. The construction is every bit as solid as Miki's *Time* and is so rich in ideas that it warrants multiple listenings. This being said, the marimba writing is also exceptional. Peter understands the tension between intervals and the games of the harmonic series of the marimba better than any composer who has thus far written music for me.

During my American tour last fall, Allan Otte introduced me to the music of Jennifer Stasack via her solo marimba piece *Six Elegies Dancing*. I have subsequently played it in eight countries and its impact is as direct each time. It's like

no other marimba piece I know...maybe that's why I'm so fond of it.

Thirdly, it would be impossible for me to discuss my repertoire and not mention Frank Nuyts. Frank is a young Belgian composer who



UNITED STATES

INTERVIEW WITH MARIMBIST ROBERT VAN SICE

has written several pieces for me but what is on the "greatest hits list" is his two marimba piece *Give Me Your Bunch of Fives!* You know it is simply not true, this myth that I only play music which is accessible to Ph Ds in contemporary music. Frank's piece is in a very light tonal language but is quality music and innovative marimba writing, taking the instrument forward rather than continuing to turn in a circle.

As for future projects, the most imminent piece is for quarter-tone marimba and four percussionists. The composer, James Wood, is a dear friend and percussionists probably know his work from pieces like *Stoicheia* and *Rogosanti*. I will tour the new quarter-tone marimba piece in the U.S. during the fall of 1992.

Also, thanks to an embarrassingly small bit of work on my part, Nancy Zeltsman, Bill Moersch and I have received a Readers Digest "Meet The Com-

poser" grant for solo pieces from Eugene O'Brien, Gunther Schuller and Steven Mackey for 1993. Stuart Saunders Smith has just completed a piece entitled *As if Time Would Heal by Its Passing*. that I am presently learning. As always, with Stuart, it is highly original and rich music and he is doing his utmost to teach me to count!

MB: How often do you perform with orchestras and which pieces do you usually play?

RVS: It depends on the season but a good year for me is about ten orchestra dates. Although I carry more pieces, I generally play P. Klatzow's *Concerto* when it's a small orchestra and Toru Takemitsu's *Gitimalya* with a large orchestra. While on the subject of *Gitimalya*, I find it amazing that so few marimbists play this piece. It's been said to me by one of my colleagues that it's

not flamboyant enough thus not worth learning. If pianists took this attitude, we would only hear Tchaikovsky and never have the pleasure of hearing Brahms

MB: You have a full concert schedule. What kind of performances are these and how is this different than the U.S.?

RVS: From my personal experience, the difference that I find between the American and European markets for marimba soloists is that it's easier for us here to have more frequent contact with the general public than in the U.S. Again, I speak from limited knowledge of the American market, but during my tour of the States last year, I was surprised to find that both Bill Moersch and Nancy Zeltsman (two marimbists who do something similar to my own work) played the greater majority of their concerts for other percussionists in univer-

*In Memory of
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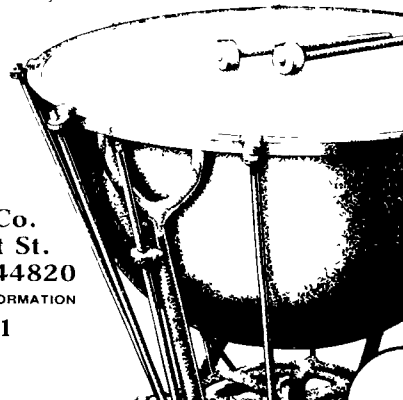
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sity settings. In discussing this situation with both of them, it seems that there are fewer recital series with creative programming willing to consider such a thing as a marimba. Here in Europe, I have played on many occasions in cities as small as 50,000 inhabitants which have a ten concert a year series. Also, here we have the advantage of these enormous state-funded contemporary music festivals, i.e. the Hutterfield Festival in the U.K., the Strasbourg Festival in France, the Antwerp Festival in Belgium, etc.

MB: Could you talk a little about your teaching positions in Brussels, Rotterdam, Freiburg and Geneva?

RVS: The program in Rotterdam was created three years ago and allows students to focus on the marimba as their primary study. Personally, it's a great pleasure to have this luxury. This year there are 26 students from 12 countries and it's a total immersion into the marimba as both a solo and chamber music instrument. Psychologically, it allows students who have usually been discouraged from studying the instrument to be in the company of other young people who share their love for the marimba. The focus of the program is to produce players who are able to make their living from the instrument. Thus, along with all their practical work, there is a parallel course in the business of being a soloist

In Brussels, I teach other aspects of percussion along with the marimba. This is nice for me in one way, as I am able to keep in contact with my timpani and multiple percussion playing.

The class in Freiburg is extremely good and has produced many of Germany's finest players. However, my approach there is completely different from Rotterdam in that although the students are becoming quite fine marimbists, it is just one piece in the puzzle of their general percussion education.

In Geneva I perform the same function as in Freiburg with the exception that in Geneva I am engaged by both the Conservatory and the Centre International de Percussion. Thus, besides just

conservatory-age students, I also work with professionals from various Swiss orchestras.

MB: What future do you see for the marimba as a solo instrument and how do you see it moving in this direction?

RVS: This is a question I've been wanting to answer for some time now. In my opinion, we are trying to force the question of professional advancement of the marimba too fast due to our own narcissism. In fact, we should be concerning ourselves far more with the artistic development of our instrument, the honesty of its repertoire and our playing of it.



*What is hard to accept,
but is simply reality,
is that the maturing
of any instrument
takes time
and we have just started
200 to 300 years later than
some other disciplines.*



What is hard to accept, but is simply reality, is that the maturing of any instrument takes time and we have just started 200 to 300 years later than some other disciplines. This time just cannot be made up by quick-fix gimmicks.

One of the elements we must concentrate on is the marimba in chamber music. The Tokyo and New York Quintets and Marimolin have been projects which have been key elements in the growing-up process of the marimba. I enjoy very much my work with the flut-

ist Ransom Wilson and all the chamber music I play makes me a better musician.

A second element that we must face up to is our need to develop both the quantity and, above all, quality of our repertoire. The consortium that Leigh Stevens, Gordon Stout and Bill Moersch formed with the National Endowment for the Arts gave us three absolutely great additions to our repertoire. This unity amongst players in attacking our most crucial marimba problem simply must continue! So many great composers have yet to focus on the marimba; John Cage, Lou Harrison, Luciano Berio, George Benjamin...What are we waiting for?!

Mike, to answer your question, in a nutshell I think we need to quit writing articles in magazines and arguing in master classes about whose four-mallet hand position works best, who is the world's foremost player, who has the best press photos or who has the most driven manager and just try to rediscover the spirit that Keiko Abe began in the 1960's. Let's get some great music written which brings forth the wonderful qualities that the marimba possesses and play it as well as possible. ✱

Michael Burritt is **Percussive Notes'** Marimba Clinic editor. Any comment or suggestion regarding Marimba Clinic should be directed to: Michael Burritt, School of Music, Kent State University, Kent, Ohio USA 44242.

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AUTHOR WALKER PERCY, ONE of our city's most notable adopted sons, called New Orleans "maybe the only exotic American city." And truly, this cradle of culture, music, art, architecture, cuisine and the inimitable antics of Louisiana politics does seem to come from another world.

Some tips for the nouveau New Orleanian:

The Food... Everything you've heard is true! They say there are two topics of conversation amongst New Orleanians—the weather and what one had for dinner last night! Why we don't all weight 300 pounds or more I'll never know. The food of southern Louisiana is justifiably world-renowned. Creole cuisine became a national fad several years ago, but here it's a revered tradition and a fanatical point of discussion. A Creole dictionary might include entries such as... "*andouille, boudin, crawfish, etoufee, file, grillades, gumbo, jambalaya, muffuletta, remoulade, praline, tasso...*". However mysterious these terms are to the uninitiated, a delicious discovery awaits you on your New Orleans visit.

The Music... Sounds of music, mixed with the aroma of the kitchen, fill the air of New Orleans. You can hear everything from authentic Dixieland Jazz to ragtime, rhythm & blues, to Cajun zydeco, progressive jazz to the symphonic repertory. Music is alive and well

By Jim Atwood, Host

all over the city. There are neighborhood clubs all over the city featuring an incredibly mixed bag of entertainment with the heaviest concentration of music to be found in the French Quarter...particularly Bourbon Street.

Phrases... You'll hear phrases in this city that seem to make no

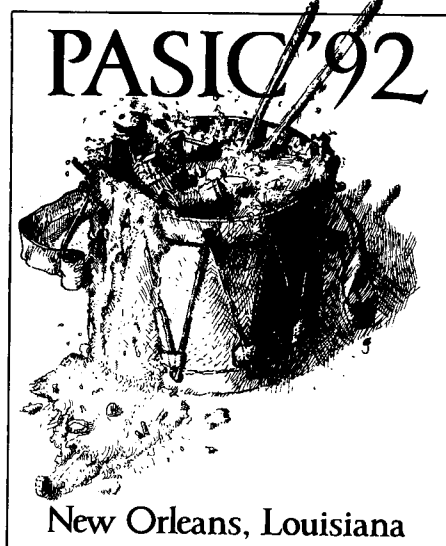
name of our fair city: N'Awlins or Noo Orluns or Noo Awlins or Noo Orlyuns or Noo Orl-yuns. *Nobody* here s a y s "Orleans"!

When folks go grocery shopping, they say: "I'm going to make groceries"...from the French, *faire le marche*, literally "to make the market." One of the standard local greetings is: "Where y'at?!", a friendly greeting as in "What's happenin'" or "How are you?" Your dining vocabulary will also take on a new dimension. In a restaurant, when you're asked if you want your order "dressed", you're not being asked about clothes. They just want to know whether you want lettuce, tomato and mayonnaise on your po boy. During your visit here, you'll probably: have a *praline* (Praw-leen) for your sweet tooth, have a *beignet* (bin-yea) with your coffee & chicory when you visit the riverside, want to use *remoulade* with your boiled shrimp, and at Mother's restaurant, along with your dressed roast beef po boy, you'll want to ask for a little *debris*.. It's delicious!

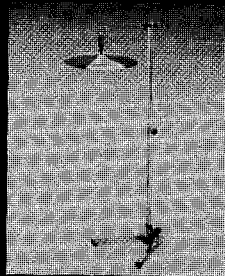
Despite its size and diversity, New Orleans has retained its charismatic, old world charm. It's a place with a special style and tradition that loves doing something special...and it will this November 14-17 as it rolls out the red carpet for some 2,000 percussionists from all over the world! Don't miss it! PN



Jim Atwood



sense...New Orleans has her own special language. Many of the words and phrases come from the French, but most are purely local inventions, particularly the pronunciations. Some examples...the



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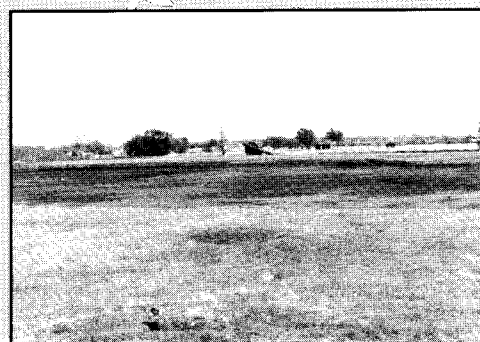


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From anticipation...



Next, the land was cleared. This southwest view of the stabilized fill includes one of our neighbors, a cheeky prairie dog!



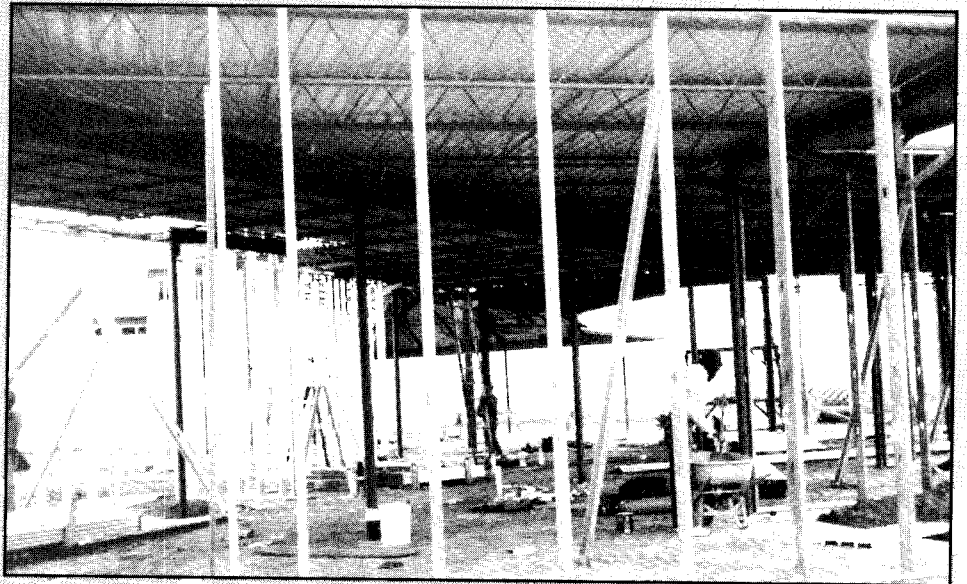
Construction workers from Ward Construction, Inc., of Lawton, Okla., place anchor bolts in spread footings...



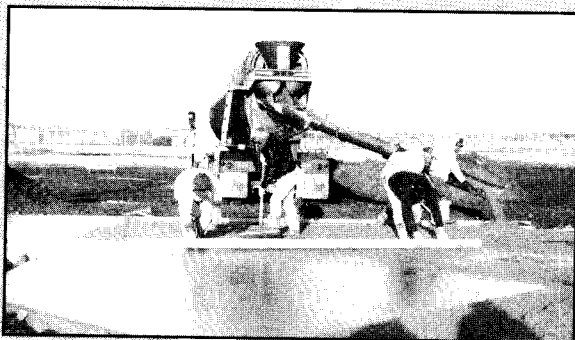
...and then footing concrete is poured.



Then workers performed backfill and soil compaction of the spread footings.



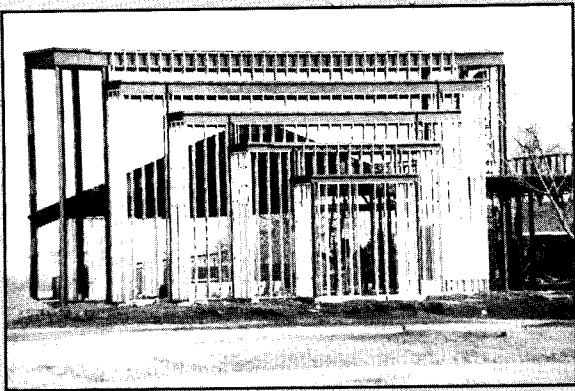
It's a little too drafty for business at this point, as we can see in this view of the framework!



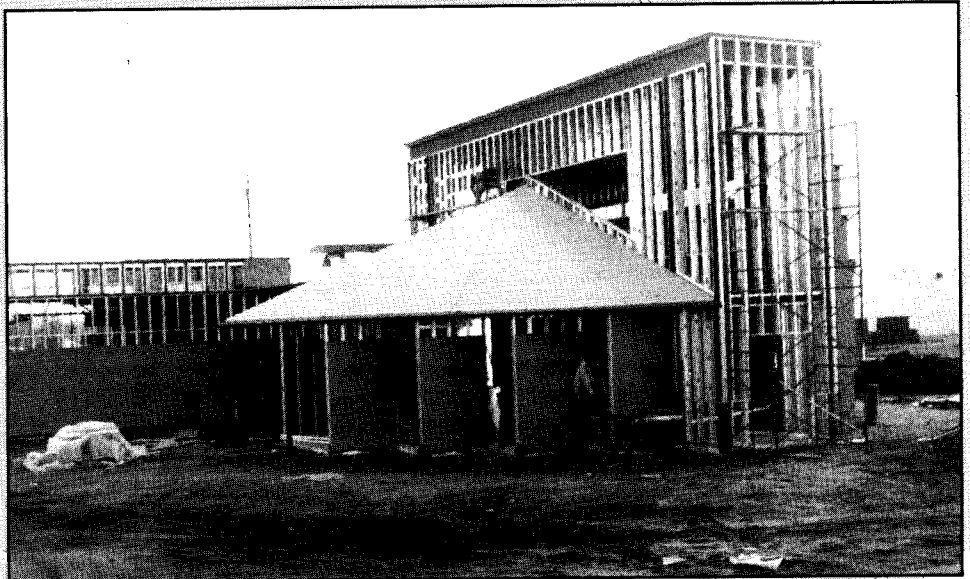
Workers smooth the wet, mirror-like concrete slab floor this sunny December day.

to realization...

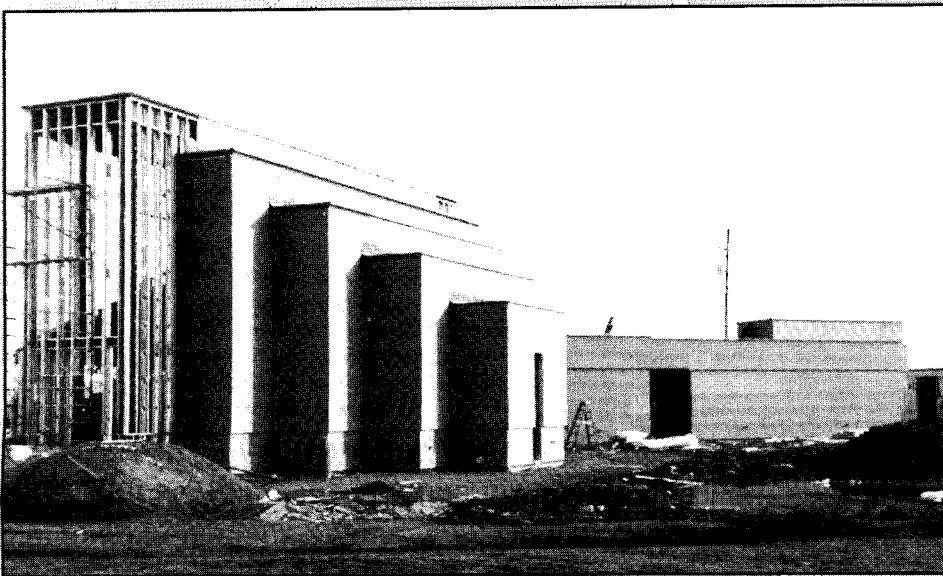
...we're almost there!



This view of the building's framework amplifies the building's embodiment of percussive sound within architectural design.



Walls and a roof lend greater definition to the structure.



One last look...the exterior of our worthy structure is almost complete. Time to move in soon!

On Education

.....

ASIABEAT IN AMERICA: A CONVERSATION WITH LEWIS PRAGASAM

By Tony Cox

Asia and has organized several jazz festivals. His acceptance to the Fulbright Scholar in Residence Program has offered him the opportunity of continuing to raise the awareness of Asian music.

LEWIS PRAGASAM IS THE ESSENCE of the world music combination of Southeast Asia and the West. For the last 14 years, Pragasam has been integrating and showcasing the powerful rhythms and diverse musical textures of the East within the contemporary jazz fusion framework of the West. Originally from Kuala Lumpur, the capitol of Malaysia, Lewis has developed his musical talent without any formal training. From his early interest in western popular music he has grown from a talented drum set player into an extraordinary percussionist on the instruments of Southeast Asia and India. Now Pragasam is enjoying his first extended stay in the United States as a 1991-92 Fulbright Scholar at East Carolina University in Greenville, North Carolina.

Sharing his knowledge and experience are as important to Pragasam as performing. He has regularly conducted clinics throughout Southeast

In 1978 Lewis founded the ASIABEAT Project to create a musical style reflective of Malaysian music combined with western influences. Pragasam states, *"The historical character of the Malaysian people and of our music has been determined by our strategic location at one of the world's major crossroads. The country's position is a land bridge linking mainland Southeast Asia to the north with the islands of Indonesia to the south and ultimately to the Pacific islands beyond. The outstanding characteristic of the Malaysian population today is its highly varied ethnic mix. Music in Malaysia is therefore particularly rich being the representatives of four of the world's major cultures: Islamic, Chinese, Indian, Western, and a vigorous indigenous culture of our own."* ASIABEAT's objectives have been to create an awareness of traditional Southeast Asia music while interacting with Western musicians. The group is very popular and has performed at every major jazz festival from Tokyo to Hong Kong to Australia. ASIABEAT's recordings have been very successful with the latest compact disc, "Spirit of the People," now being marketed in Europe as well as Southeast Asia.



ECU NEWS BUREAU PHOTO/TONY M. RUMPLE

Lewis Pragasam

ASIABEAT IN AMERICA: A CONVERSATION WITH LEWIS PRAGASAM

I talked with Lewis after he returned from the 1991 PASIC in Anaheim, California. Here are the highlights:

TC: What are your impressions of the 1991 PASIC?

LP: I really liked it. I wish I could go to more of these conventions. I've organized some small conventions of my own in Malaysia, of course not as big as a PASIC. These events featured Asian percussionists from India and Indonesia. What I plan to do when I go back is to tie in more American percussionists with these clinics. In the past we've had Simon Philips, Carmine Appice and jazz drummer Billy Hart. PASIC events are so good because they wake everybody up and create interest in percussion. The best part is the exhibits. I spent a great deal of time in the booths playing instruments and getting to meet and know people.

TC: Talk a little about the clinics you've hosted throughout Asia.

LP: In the past, my whole band has been endorsed by Yamaha. We would always have a chance to get to work with all the new and latest equipment. So, when we would receive equipment we would also conduct clinics for Yamaha as well. That was a lot of fun. I'm used to doing workshops and clinics all the time. At home I would always organize everything myself. I started percussion clinics in the schools throughout Singapore, Thailand, Indonesia and even India. Things just grew from that point.

Just before I came to America, we did a "World Music" concert for the Singapore government that was really amazing. It was planned as a part of an Arts Festival in June of 1991. We had 40 percussionists on stage. Some of the musicians were drummers from India, Indonesian gamelon, Chinese drummers from Hong Kong along with Paul Jackson on bass and John Neptune on Japanese flute. We recorded the whole concert live and it should be released in February as my fourth ASIABEAT compact disc.

TC: What other recording projects are you working on?

LP: I've been called to do a project in India that would explore many of the Indian drums that are played quite a bit, but not often recorded. There are some amazing instruments in India. Most people think of tabla when they think of percussion in India, but there are hundreds of drums there which are little known in the West. I am planning to write a book that would introduce these drums of India. Also, right now, I am about halfway through with a book that deals with only the percussion instruments of Southeast Asia. Many of the current books on Asian percussion are very good but they are not written so that the average person can digest the information. For the most part, people might see these instruments, but they have no idea what the instrument sounds like. My book will have photographs of each instrument, detailed information about the instruments and an audio tape that demonstrates the sound of each instrument. The tape will also have examples of what the instruments would sound like when played together in an ensemble. The book will be very simple and aimed at getting people to recognize the sounds of the various instruments played in Southeast Asia.

TC: Describe your background and how you have come to be so proficient on each instrument.

LP: I basically started out with the goal of becoming a rock-n-roll drummer. But Malaysia has such a variety of music and religions that I eventually graduated to many styles of playing.

I spent some time studying with local people. But, I always had the idea of getting all of these percussionists to play together. In order for me to understand the playing methods, I had to study all the different instruments. All of this studying and preparation came together in 1978 with the formation of the group ASIABEAT. We started with Indian drummers, two Chinese drummers and me,

just playing small jobs. But, everything just caught on because the people really liked what we were doing. So we started playing TV shows, jazz festivals and, at one point, we had a 14 week segment on a television series.

In 1980, I decided to branch out my playing, so I went to study in India. This lasted about four months, at which time we also played and toured the country. While I was in India, I was trying to learn as much as I could about as many instruments as I could. If you know the Indian system of drumming, you know that you could spend ten years learning to play just one instrument. I think that India has the best system for learning the rhythms and techniques required to play. I learned more about the other side of playing percussion instruments during this time. I really worked to use these different styles in new applications while not diluting any of the traditional aspects of individual styles and values of each instrument.

It has taken me a long time to learn to play the different instruments. By my standards, I would consider myself a contemporary Asian when I am in the United States, but my values are still very strict and important for my approach to music. In Asia, the "old" people really make you hungry. They show you how to relax and take your time with the learning of music.

TC: While you were working on learning the instruments of Asia, what styles of Western music were you hearing?

LP: For about two years, mainly rock music things like Deep Purple and Led Zeppelin. After I had been playing drums for a while, I started to listen to fusion jazz. The first U.S. jazz tape I ever had was by Weather Report. I was very interested in what the jazz drummers were doing between the ride cymbal and the left hand. It was very interesting because it was more than just steady eighth-note Rock-n-Roll. I have always loved and had a great deal of respect for American drummers. The first few years I would

spend 12 to 14 hours a day just playing drums. The only way for me to learn drum set was to listen to tapes of great drummers.

At one point I even took a dance club job just so I could make myself learn to read music. Every two days we would play a new show so I had to develop my reading ability.

TC: How did you go about learning to read?

LP: I started with the Ludwig snare drum method, and this took some time. Basically I just had to keep working with my reading and drum set playing.

TC: At what point did you decide to combine Eastern and Western music?

LP: The first ASIABEAT concert was in 1979 and all the proceeds went to charities. I brought in 26 percussionists for the concert. In 1980, I began to include instrumentalists as a part of ASIABEAT. Combining the many different instruments just seemed to happen naturally.


TC: What brought you to North Carolina?

LP: I am currently serving as a Fulbright Scholar at East Carolina University. I've had several offers over the years to come to the U.S. and teach or to go to school, but I never thought the time was right. At the time I was just too busy to interrupt my performing.

TC: What teaching responsibilities do you have at East Carolina University?

LP: I teach Gamelon and World Music classes. Also, I perform with the ECU Percussion Ensemble, and plan to do a recital in the spring.

TC: What are your goals while in America?

LP: I think it's very important for me to take back as much information about U.S. music as I can to Malaysia. The whole idea of the Fulbright Scholarship is to pass information between different cultures. My main principle in life is that giving is the best thing a person can do with their talents and knowledge. 

Tony Cox joined the East Carolina University School of Music faculty in 1991. Mr. Cox holds a Bachelor of Music degree from Middle Tennessee State University and a Masters of Music Education from East Carolina University. A native of Rossville, Georgia, Tony is an active performer and has worked as instructor, arranger and adjudicator for high school bands throughout the Southeast. His teaching duties at East Carolina include directing the Marching Pirates and a Jazz Band, applied percussion and coordinator of the Music Business Studies.

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On Education

.....

NEW APPROACHES TO TABLA INSTRUCTION

INTRODUCTION

Tabla has been around for several centuries. In this period of time a fairly standard approach to its pedagogy has developed. Unfortunately, many things have changed since the tabla first rose in popularity many years ago. Indeed many of the mechanisms which previously insured high standards have emerged to become major impediments to the effective instruction of this instrument. This is all due to the tremendous cultural differences between 18th century Northern India and today's modern world.

A review of the traditional pedagogy with an objective eye towards the relevance in today's Western society is an effective approach. An enlightened educational philosophy combined with use of new technology create an optimum educational environment.

BACKGROUND

India has a very long and very rich tradition of musical pedagogy. Music instruction is based upon the oral tradition. As such, the tradition of teacher and disciple (Guru Shisha parampara) has been the cornerstone of musical training for thousands of years (Courtney 1980:7). It is a system which has worked in maintaining a very high degree of musicianship.

Unfortunately, this system has periodically been abused. Socioeconomic reasons have often forced musicians to take measures to keep outsiders and occasionally their own students from learning and understanding certain key concepts. This obscurantism has taken many forms. Occasionally, fundamental concepts were wrapped in unnecessary mysticism. Quite often students would not be taken unless unrealistic monetary gifts were made (Guru dakshana). Numerous occasions are shown where only members of a particular caste were taken as students. Women were frequently excluded from the process. To make matters worse there are numerous instances where certain informa-

By David R. Courtney



tion was only given to the teacher's own sons (Neuman 1980:198).

These mechanisms are clearly an impediment in the modern world. They may have had a positive function in the old days by assuring that only the most dedicated, resourceful, and devoted of students would make it through the very long period of apprenticeships (between 10 and 20 years) (Kippen 1988:113). Today, such attitudes only have a negative impact upon the system.

Several centuries of obscurantism have had an interesting affect upon the development of tabla. The impedance to the free flow of musical information from both psychological and geographical reasons created a system known as "gharana." Gharana literally means "house." Each geographical area literally developed its own style of tabla. The compositional types, and nomenclature varied considerably from place to place and even artist to artist. It has only been within the last fifty years that advances in communication and transportation have erased many of the differences.

APPROACH TO EFFECTIVE TEACHING

The first step towards an improved pedagogy must be the adoption of an

enlightened philosophy. One should be able to sift through all of the cultural baggage which has come with one's training and objectively judge the relevance and propriety of each point.

The basic teacher-disciple relationship is a case in point. The one-to-one relationship is something which appears to be indispensable. Even though Western pedagogy has tried to eliminate this as a matter of general principle, musicians have seen that there is no substitute for personal study under a master. This is going to be especially true in Indian music where the improvisational nature makes many points impossible to reduce to a mechanical process.

A teacher must then be willing to teach. He (or she) must be willing to take any student who is willing to learn and not place unnecessary obstacles in their way. This may sound obvious, but it is not as easy as it seems, for one must also learn to recognize the obstacles.

The gharana is one such obstacle which is not so obvious. If one does not make an attempt to transcend the concepts of one's particular tradition, the students may become permanently crippled by a narrow, parochial approach to the subject. The concept of "my guru said it, so it must be true" may have dangerous repercussions when it comes to instilling a broad understanding of the subject.

One must not place unnecessary financial burdens upon the students. The extreme difficulty of tabla means that a tremendous amount of time must go into it. One should be willing to teach at a minimum price if the necessary interaction between student and teacher is to take place.

One must also take an orderly approach to teaching. Traditional approaches were often haphazard. Often there was an excessive emphasis on memorization of material without supporting this with a clear understanding of its significance. It is always better if

NEW APPROACHES TO TABLA INSTRUCTION

the student has a clear idea of what concepts or techniques he is supposed to be getting from the material.

NEW TOOLS

We must also be sensitive to the new tools at our disposal. One of the most important yet least recognized is a good system of notation. This is not really new. The Bhatkhande system of notation has been around for many decades and is the cornerstone of most of the literature on the subject. Unfortunately, the tradition of downgrading the notation has resulted in many students adopting a very careless approach with the result that it is not unusual to see students who can not even read their own notes after a year.

It is a tendency in this country to teach students with an English notation. This is a very great disservice for two reasons. The first is that the student fails to grasp certain important distinctions. For instance the English "Ta" fails to make the distinction between "त", "ता", and "ट". Second and perhaps most important is that the student becomes cut off from the large amount of material which has been published in India. A small amount of time invested in teaching good notation pays its dividends many times over.

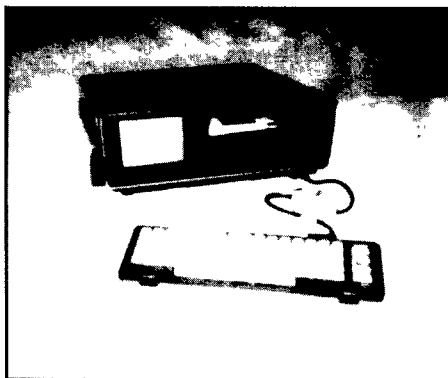
The use of audio visual equipment is another area which is very important to a modern approach to teaching. Audio tapes have been available for some time (Gottlieb 1973), and work is even under way at the Maharishi International University to explore the use of video tapes in the instruction process.

Perhaps no area of work may be more revolutionary than the applications of computers to the process (Courtney 1990). I have been using computers to some degree or another for the last four years with very encouraging results. The natural interactive nature gives them a power which can not be equalled by other audio/visual means. Computers appear to have the greatest application in two areas. The first is automatic lahara generation and the second is the processing and retrieval of compositions from a data base.

Lahara generation is a process which is very well suited to the computer. A lahara is a small repetitive melody which is used to accompany a tabla. This is most used in tabla solos, but is very important when a student is working on any fixed composition. If there is any deviation from the correct rhythm, then the lahara with its mechanically perfect beat shows the imperfection with an almost embarrassing clarity. This is very much like a metronome except the lahara is more consistent with performance practice. After all, a tablist will play with a lahara but nobody will play with a metronome.

Figure 1 shows a picture of an SX-64 by Commodore Business Machines, a small 8-bit computer which becomes a very good lahara generator at a street price of approximately \$300. When equipped with the necessary software it has bilingual operation (Hindi/English) and quite good sound capabilities (Courtney 1989).

Figure 1



The storage and retrieval of fixed compositions is another area where the computer may become an ideal tool. The computer has shown itself to be an effective tool in the areas of alphanumeric data processing. Tabla notation may be reduced to an ASCII-like code and handled in the same way.

Figure 2 is the screen taken from the author's Macintosh. It shows the notation for a particular theka. This particular case shows how the tabla notation may be reduced to a ASCII-like code and pro-

cessed with a standard word processor. Such pseudo-ASCII code may be processed with word processors, data bases or virtually any application imaginable.

CONCLUSION

Traditional approaches to teaching tabla are proving very ineffective in today's world. Developing new approaches requires major changes. However, there is not any one key to effective pedagogy. An open approach, unfettered by parochial concepts and a strong desire to teach are the prime prerequisites. Additionally, the effective use of audio cassettes, video cassettes, and especially the computer prove themselves to be powerful tools in handling and conveying complicated musical material. ●

Dr. David R. Courtney has spent the last 20 years learning and teaching tabla. His teachers have included Ustad Zakir Hussain, and Ustad Shaik Dawood Khan. He is presently president of the Texas Institute for Indian Studies and president of Sur Sangeet Services.

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Figure 2

OBSCURE A-L (Converted)

DOBAHAR TAL

(pakhawaj) 13 matras (1+1+1+1+1+1+1+1+1+1+1) (Sharma 1973:118)

^x धा दिं | ² धा ऽ कि ट | ⁰ कि ट त क | ³ थुं थुं |

⁴ ग दि गि न | ⁵ ता देत् | ⁶ कद् धा | ⁰ दिं ता |

⁷ ति ट क त | ⁸ ग दि गि न | ⁹ धा तीद् | ¹⁰ धा | ⁰ दिं ता |

(pakhawaj) 13 matras (1+2+1+1+1+2+1+1+1+2) (Mrdangachary and Das 1977:77)

^x धा | ² कि ट धा | ³ दिं | ⁴ ता | ⁵ धा | ⁶ धि ता | ⁷ धा रे |

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On Education

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INTERVIEW WITH RAY HOLMAN

RAY HOLMAN WAS BORN ON THE island of Trinidad in 1944. He began playing pan as a young boy with the Invaders Steel Drum Orchestra. After a few years he started arranging for the band. Throughout his career he has arranged for Starlift, Pandemonium, Exodus, Antilian All Stars and Carib Tokyo. As a teenager, attending Queens Royal College, Ray was involved with the first attempt to use a pan in a jazz setting. He has original compositions released each year for the Trinidad Carnival season and is one of the most respected arrangers of steelband music today. Ray was a guest of Panyard Publications, Inc. (PPI) at the 1990 Percussive Arts Society International Convention. PPI is a publishing company based in Akron, Ohio that specializes in music for the steel drum band. During the convention Ron and Shelly, owners of PPI, conducted this interview.

PPI: You were the first man to compose and arrange an original tune for the Panorama competition. What inspired the idea?

RH: I thought the idea would be a good direction for pan. Until this time everyone had been adapting the music of the calypsonians to the pan. This was a chance to play music that was written specifically for the instrument. I was seventeen years old when I wrote a composition called "Ray's Saga." This was in 1961 while I was playing with the Invaders. In 1970 Starlift recorded "Socking It With Steel." Then in 1972 I decided to make a large work for Panorama which I called "Pan On The Move."

PPI: How was it received?

RH: It was very well received. In the Pan community some were very enthusiastic and some were skeptical. Those who were enthusiastic were excited for

By Ron Kerns and Shelly Irvine

the new direction of pan. The skeptics were mainly those who felt since the music was written for pan, it would give the bands who played it an unfair advantage in the competition.

PPI: Was "Pan On The Move" released on record?

RH: Yes, but it was an instrumental. The vocal version came later.

■

*You must have
original works,
how else will music
progress?*

■

PPI: How did it place in the competition?

RH: The first performance of "Pan On The Move" won the North Zone Finals. By the time National Finals came there was quite a bit of controversy over it, and it placed third. It is unfortunate that people get caught up in the competition and oppose new ideas that are intended to further pan. Looking back I am glad I did it. It provided a new direction for pan. You must have original works, how else will music progress?

PPI: Who are some of the performers you like to listen to?

RH: I like a variety of music. In classical I like Beethoven, Tchaikowsky and Mozart. In jazz I like Miles Davis, Oscar

Peterson, Gary Burton and Spyro Gyra. In pop music I like the Beatles, Burt Bacharach, Stevie Wonder and Anita Baker. I also enjoy listening to Latin and African music.

PPI: How do you feel about the growth of pan outside Trinidad, for example in places like North America and Europe?

RH: I think it's a very interesting development, one that is helping to promote the cause of the instrument worldwide. Pan was invented in Trinidad, and the special relationship that Trinidad has with pan will never be lost. With this in mind, having people in North America and Europe introducing it in their school programs can only increase the awareness of pan; this in turn will promote both the steel drum movement and the culture of Trinidad. I feel that there are still far too many people who are not even aware that the instrument exists. We in Trinidad don't want pan to be the best kept secret of the 20th century. The more foreigners that become familiar with the music, the more people you will have coming to Trinidad to study and hear the authentic thing. I see this spread of pan as a boost for not only our tourism, but also for our tuners, arrangers, and our performers.

PPI: How do you feel about the recent movement toward documenting the Panorama arrangements onto paper?

RH: I think it's a wonderful idea, since our tradition in Trinidad has been aural up to this point. Composers and arrangers spend many hours putting together our "masterpieces" for Panorama, and I hate to think that these pieces would not be written down for the years to come. Even though many of these arrangements will be preserved on record, it still wouldn't be possible to get an accurate

INTERVIEW WITH RAY HOLMAN

score from these large band recordings. I think that the only way to preserve the music is to have it written down on paper. This is the best thing that we can do to preserve our heritage. Our masterpieces will be there for all time, just like the works of any legitimate composer such as Bach, Beethoven or Mozart. The steel drum idiom needs to have this facility so that all generations can learn from and enjoy these works.

PPI: How do you feel about foreigners coming to take part in the competitions?

RH: I welcome it. We want to have our culture and the idiom of pan widely spread. When foreigners come and play they get a better feel of the music so they can take back to their country a better representation of the art form. When foreigners come they bring their influences and we in turn learn much from them. You for example bring your discipline of education in music and it's a benefits for us to learn about the written aspect that you know so well. Having foreigners wanting to come and play brings a new level of legitimacy to pan. This shows that the rest of the world recognizes the importance of the pan movement. Having pan around you everyday, it becomes easy to take it for granted. Our people should feel flattered by other people's interest. Musicians travel all over the world to perform. For instance, somebody goes from the United States to Japan to play. Why should it not be this way for pan?

PPI: How do you feel about the formation of the new North American Steel Band Association (NSDBA)?

RH: This is a positive move for pan. I could see this organization joining forces with ours in Trinidad to provide a directory of tuners, arrangers, and performers. This would facilitate a lot of communication between the two countries. I could also see this organization providing a means for bands to acquire music. If you wanted some sheet music



From left to right: Shelly Irvine, Ron Kerns and Ray Holman

you would know where to get it. The increased communication between all members of the pan community can only help the art form grow.

PPI: What are some of your thoughts on the standardization of pan?

RH: It is a desirable thing to have the pans standardized. Anyone should be able to acquire a second pan anywhere in the world and know that it is a standard configuration. Just like a piano or guitar, the position of notes on a pan should not change. The problem that I think we still face is that we are still experimenting, particularly with the first pan. There doesn't seem to be too much argument about the double second or the cello, they are fairly standard, and people have accepted the designs that we presently have for these instruments. The major disputes still lie with the first pan. I feel that for educational purposes, the circle of 5ths pan is the best. It is easy to teach someone in a logical manner on this instrument. There are other designs that have merit in terms of sound quality. In my experiences, I have heard many other patterns that have a legitimate claim to be standard because of the tone that they produce. I feel that some of these other patterns are more

enjoyable to play because you are not all cramped into one area on the drum, like the 5ths pan. On these other styles you can move your hands in a more diffused manner. We have a standardization bureau in Trinidad and I think they have been discussing the possibility of approving more than one type of tenor pan. When you commit to standardization, you must know "this is the best" and I don't think we could make that case just yet. PH

Ron Kerns and Shelly Irvine are pan enthusiasts and owners of Panyard Publications, Inc.



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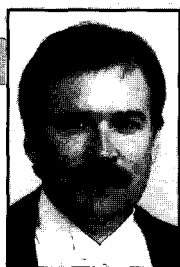
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On Education



THE PERCUSSION METHODS COURSE ESSENTIALS

EDITOR'S NOTE: THIS ARTICLE IS sponsored by the PAS education committee and was originally published in Volume 26, Number 4, Summer 1988 issue of *Percussive Notes*. Due to the current interest in percussion method course materials in the "Forum," Bob Snider, chairman of the PAS education committee, has elected to reprint this article. **M.F.**

Are prospective instrumental music teachers sufficiently trained to meet the demands of teaching the modern percussion section? Is enough being taught to music education students who know little about the percussion section? In interviews with a number of experienced band directors, the answer to both questions is clearly "No." This is not to say that all college percussion methods classes are inadequate. Many of the schools that educate future instrumental music teachers are doing a more than adequate job. This article is directed to those college instructors who are in the process of developing a percussion methods class or updating the one already in use. We are not recommending any specific method of teaching, but suggesting that a system of teaching each area of concern is established and followed to provide clear, basic instruction. For example, there are many effective ways to teach rolls, but any one way may be used as long as the methods class students have a working knowledge of how to teach using that particular system.

A young person entering the teaching profession today is faced with a variety of problems. The inexperienced teacher who is not a percussionist will find the problems regarding the percussion section particularly frustrating. Many high school band directors invite local percussion specialists into their school to conduct clinics, or to provide private or group instruction for members of the percussion section. Often however, the funds or resources may not be readily available to the director to enjoy

By Frank Cocuzzi and Kristen Shiner

this luxury. Band teachers at the elementary and junior high or intermediate levels are usually completely responsible for the instruction of the percussion section. The main question is whether or not a new or inexperienced teacher has had enough training in his/her methods class to effectively teach total percussion!



*The main question is
whether or not a new or
inexperienced teacher
has had enough training
in his/her methods class
to effectively teach total
percussion!*



Today's high school bands perform some of the most difficult music available, and they do it well. There is however, an obvious lack of knowledge on the part of the young percussionists regarding the playing of their parts. S.E. "MOE" Turrentine, Music Curriculum Specialist for the Fairfax County, Virginia public schools, adjudicates numerous band festivals and competitions throughout the USA. He has observed many young percussionists performing their parts incorrectly—a delicate triangle part is played with a snare drum stick instead of with a triangle beater; a bass drum part is played without any concept of

the proper tone quality or the proper stroke; a cymbal player who is playing the wrong size cymbals for a particular style of music, or who is standing on the apron (front) of the stage playing a march at fortissimo. In these and similar instances, the band director could be held accountable for not teaching the students the right techniques or concepts needed to perform the music correctly. But does the director know the right techniques and concepts needed to play the various percussion instruments?

Often the director hasn't received sufficient training to be able to address these problems. In some methods classes, instruction consists of playing on a practice pad for twelve lessons and performing rudiments and exercises from a selected snare drum method book. A small amount of time may be spent on the instruction of the mallet instruments, with perhaps a demonstration or two on the timpani. Almost entirely neglected is the area of the care and maintenance of percussion equipment. Most band directors interviewed expressed care and maintenance as their greatest area of concern.

Following is an outline of the areas that appear to be the most troublesome to new or inexperienced teachers. To percussionists, the list may seem obvious or basic, but the items we have listed represent actual deficiencies that have been observed or expressed by many of our public school band directors.

Based on our research, and the needs of the band director, these are the areas in greatest need of attention in percussion methods classes:

A. Snare Drum

1. Rolls—choose a system of teaching rolls that is generally effective for most playing situations.
2. Rudiments—especially in preparation for solo festivals.
3. Correct positioning and height

of the instrument (the use of proper snare drum stand).

4. Explanation of terminology i.e. "Muffled," tom-tom (snare drum without snare's as a substitute) etc.

B. Bass Drum

1. Proper tuning of heads.
2. Position of drum
3. How to strike and dampen the head.
4. Selection of beater(s).

C. Cymbals

1. How to play a good crash and dampen (hands on experience)
2. Suspended cymbal—how to roll, which mallets to use, how to use a suspended cymbal as a substitute for crash.

D. Triangle

1. Selection of beaters
2. How to roll (not a dinner bell.)
3. Proper suspension of triangle

E. Accessories used in band (wood block, tambourine, temple blocks, claves, maracas, etc.)—Demonstrate proper techniques.

F. Timpani

1. Tuning (hands-on experience)
2. Proper playing area and technique (hands-on experience.)

G. Mallet instruments

1. Proper mallet grip.
2. How and WHERE to strike the bars.
3. Technique of rolling.
4. Body position
5. Sticking
6. Use of peripheral vision.

H. Drumset

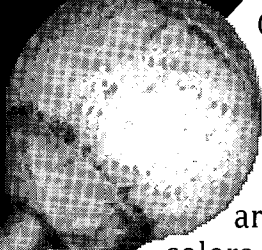
1. Names of different drums and accessories
2. Proper set-up and assembly of equipment.
3. Demonstration of various sounds and basic technique.

I. Care and Maintenance

1. Timpani
 - a. Changing of heads (especially spring-action pedal models.)
 - b. Tuning the heads
 - c. Adjusting tension of pedals.
 - d. Proper care, i.e. covering and moving drums.
2. Drums (bass drum and snare drums, etc.)
 - a. Proper selection of heads
 - b. Proper tensioning of heads (tunings on the drumset.)
 - c. How to change a head (hands-on experience.)
3. Percussion cabinet
 - a. Acquisition and use.
 - b. Organization and protection of equipment.
4. Cymbals—how to replace cymbal straps
5. Instrument storage.

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- J. Proper selection of mallets and/or sticks for each instrument—may use a handout with descriptive and instructional information i.e. do not use metal mallets on a wooden instrument.
- K. List of method books (all levels), manufacturers, and equipment

The methods class teacher may suggest that each individual student keep a notebook in the form of a "teacher handbook," to be used as a reference or guide in his/her teaching. It may be helpful for the instructor to prepare a handout on each area not covered in a method book, for example, some written drumset beats, beginning exercises for snare, timpani, and mallets, common problems and possible solutions in the techniques of playing the various instruments. Because of variations in college teaching situations, it may not be possible to cover all of these areas within a course. It will be up to the individual teacher to determine which areas are the most appropriate to teach for his/her program

Frank Cocuzzi is a music teacher in the Fairfax, Virginia schools. He graduated from the Eastman School and performed with the United States Marine Band in Washington, D.C. for four years

Kristen Shiner teaches percussion at Nazareth College of Rochester. She graduated from the University of Illinois and the Eastman School and performs in the Rochester area.

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that hasn't yet been written or
heard. I'm all for it."



—John Cage

On Education

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A SURVEY OF CONTEMPORARY DRUM RUDIMENTS

DURING A RECENT CLINIC TOUR, I had the opportunity of surveying teachers and students concerning new drum rudiments that they had either discovered or learned from other drummers. The purpose of the survey was to list contemporary rudimental patterns and unique variations that are being used by drummers today and are not found among the 40 PAS International Drum Rudiments. These patterns are a sampling of the latest

By James B. Campbell

ideas drummers are utilizing in teaching, playing, and composing their individual solos and cadences. The list illustrates the creativity of modern drummers and represents the contemporary style, interpretation and direction of modern drumming. The rudiments are listed numerically and names are provided as colloquial reference.

The following individuals contrib-

uted to the patterns listed in this article: Pat McGowan (Highland, IN), Ian Shepherd (Champaign, IL), Mark Lighthiser (Pickerington, OH), Mark Shaner (Frederick, MD), Scott Moyer (Newport News, VA), Jim Pallitto (Hazlet, NJ), Lisa Beachy (Stonecreek, OH), Scott Kretzer (Maumee, OH), John Twernbold (Richfield, MN), Tom Float (Oakley, CA), Wade Craig (Alexandria, VA), Mark Garlitos (Houston, TX), Chris Hayes (Plano, TX). 

1. (Parabuzzle)



2. (Choo-choo)



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and a great friend.

5 (Diddle-egg-five)

Exercise 1: A musical staff with a treble clef. The notes are: R (quarter), R (quarter), L (quarter), R (quarter), L (quarter), L (quarter), R (quarter), L (quarter). There are two measures of rests above the staff, each containing a double bar line.

The diagram shows two resistors connected in series. The left resistor is labeled $R(L)$ and the right resistor is labeled $R(R)$. A voltage V is applied across each resistor, indicated by a horizontal line with an arrow pointing to the right above each resistor.

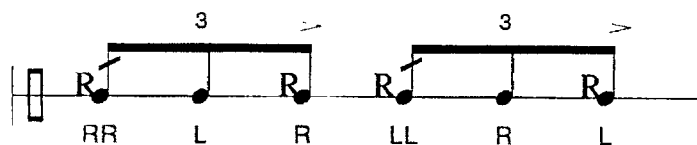
6 6

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

A musical staff with two measures. The first measure contains four notes: a quarter note (R), an eighth note (L), a quarter note (R), and a quarter note (R). The second measure contains four notes: a quarter note (R), an eighth note (L), a quarter note (R), and a quarter note (L). Above the staff, there are two groups of three slanted lines, each with an arrow pointing right, indicating a specific fingering or technique.

The second exercise consists of two measures. The first measure contains a triplet of eighth notes, with the first note marked 'R' and the last note marked 'L'. The second measure also contains a triplet of eighth notes, with the first note marked 'L' and the last note marked 'R'. The notes are beamed together, and a '3' is written above the beam to indicate the triplet.

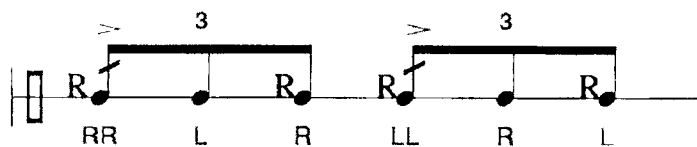
19. (Cheesecha)



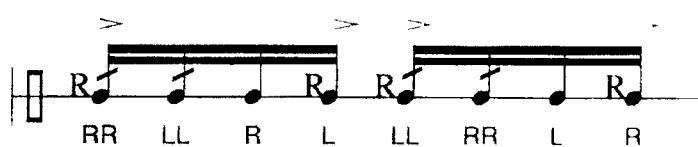
20. (Chut-cheese)



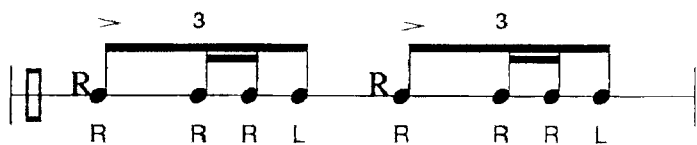
21. (Cheese-cha)



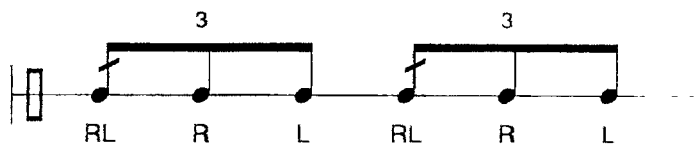
22. (Flam 5 falfla)



23. (1-hand flam drag)



24. (Single stroke drag)



25. (Irish five)



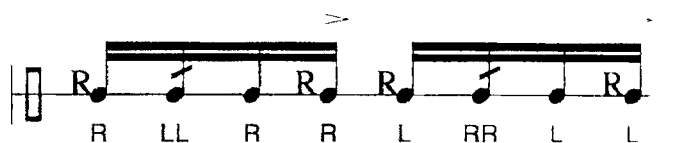
26. (Flam Beaters)



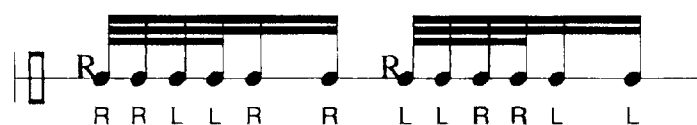
27. (Flamill drags)



28. (Flaflam drag)



29. (Flive-a-diddle)



30. (Egg Beaters)



BOARD OF DIRECTOR NOMINATIONS

Nominations are now being accepted for individuals to serve on the PAS Board of Directors. Self nominations are accepted. Submit a brief letter of nomination to:

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All nominations must be received by **July 15, 1992.**

I have made an effort to focus on ethnic percussion instruments in this issue's Focus on Education. Many of PN's college members participate in some type of non-traditional ensembles such as a steel band, gamelon or an Asian or African percussion ensemble. However, most percussion programs lack the resources to offer students such an experience. In the last four years the university where I teach has implemented a steel band as well as an Asian percussion ensemble. The majority of my students were sometimes familiar with the sounds of these ensembles, but did not know the potential of these groups much less the names of each instrument. Since that time I have witnessed both a cultural and musical awareness in my students that would have been difficult to nurture without the daily hands-on experience that these ensembles allow.

By Mark Ford



education problems with government leaders on the topic of the future of the arts, I have a few ideas. A basic need, of course, is for an individual music educator to be able to communicate with another person or group of people. This may include finding an address or telephone number, being able to write and speak appropriately, and having the abilities to define and evaluate a problem, as well as to solve it. I would encourage those who wish to predict the future, or influence it, to also consider the recent and distant past. Perhaps music educators are essentially different from the other types of professionals, though I doubt it. Maybe some of the "we-they" kinds of communication should be replaced by an "us" kind of communication. I appreciate your forum, and your questions.

Sincerely,
Geary H. Larrick, D.Mus.A.

*...please take a few moments to jot down
a couple of contacts and resources that
you feel would help a percussion program
begin an ethnic ensemble like your own.*

This brings us to this issue's forum question. Actually, in this issue it's a forum request. Many college percussion instructors and professional performers who have a non-traditional ensemble have collected a wealth of resources connected to their ensemble. These resources include printed music, recordings, video tapes, personal contacts, grant programs, research books, and articles. **If you are one of these individuals, please take a few moments to jot down a couple of contacts and resources that you feel would help a percussion program begin an ethnic ensemble like your own.** You can also share some experiences from starting your own program. Through your contribution you can help other percussion instructors and show how valuable these types of ensembles are to your program.

Let **Percussive Notes** publish your ideas and resources. Send your response to:

Mark Ford
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PN

EDUCATION FEEDBACK

Dear Editor,

In response to your question in the December 1991 issue of *Percussive Notes* regarding music educators and communi-

Mark Ford is *Percussive Notes'* Focus on Education editor. Any comment or suggestion regarding Focus on Education should be directed to: Professor Mark Ford, School of Music, East Carolina University, Greenville, North Carolina USA 27858.

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JAMES BLADES CAREER RETROSPECTIVE

By Nigel Shipway

ELSEWHERE IN THIS COPY OF *Percussive Notes* you will find a ninetieth birthday tribute to the Doyen of English Percussionists, James Blades. However there may be many younger members of PAS who are unfamiliar with his name; and so this article has been written to introduce those of you who don't know him to the life and work of a man who has been the primary focus of percussion playing and teaching in England for well in excess of fifty years.

James Blades was born in the town of Peterborough, England on the ninth of September, 1901. His early years were spent growing up in a blue collar family environment typical of the pre-World War One period. It was through family ties that the young James and his three brothers were inspired to study the drums. The family tie in question was that of the Blades boys' Uncle George, who was a keen amateur drummer and promised young James that he would one day teach him drums so that he would one day be a drummer in a London theater. The influence of Uncle George over the boys was such that eventually three of the four, James, Tommy, and Chris became well-known and respected professional drummers; whilst Cecil, the youngest, became semi-pro as did Uncle George himself in later years.

James' early musical experiences were gained through singing hymns in school, and in the mission church choir. As a child James also learned to play Jew's harp and the mouth organ by ear. Another important influence during these years was the bass drum playing of Mr. Jim Pack in the local Salvation Army Band; although at this stage his only hands-on experience of playing drums was an occasional rattle on a drum from the local Boy Scouts Drum and Bugle Corps. It is clear that with all these experiences, the young James was smitten even at this early age.

Throughout this period storm clouds were gathering in Europe, and

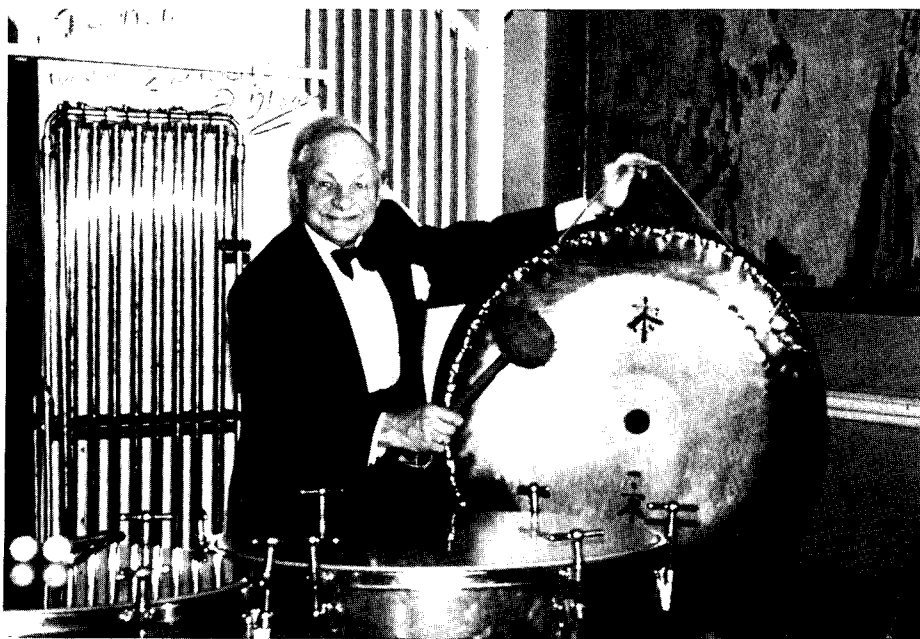
the outbreak of World War One brought about the departure of Dad and Uncle George to serve in the Army. When James reached the age of fourteen, he was able to leave school and commence an apprenticeship as an engineer. The years sped by and the war came to its destructive conclusion, and with its end James' Father and Uncle George returned home, mercifully unscathed. In 1919, Uncle George granted James' boyhood wish to have drum lessons. The outcome of this was the first gigs, which made him crave the life of a professional.

After a series of escapades including the all too common manager who absconded with the money, the group went bust. James was undaunted and almost immediately got another job as pit drummer and sound effects in a silent cinema in the small town of Wisbech. It was here that James started to study the xylophone and timpani. With typical modesty he claims to have bluffed his

way through this job. But significantly, he lasted three years in the job and left of his own choice.

Further cinema engagements followed, in Jarrow on Tyne, and Workington, where he met his first wife, Olive. It was also here in Workington that he became part of a successful local dance band called 'Gales Jazz Loonies!' However after three years work at the Oxford Picture House in Workington, James felt that a move was overdue, and so late in 1927 he applied for and got a job at the Kinnaird Picture House in Dundee, Scotland.

In view of the various experiences which he had now gained, James felt ready to try for a London job. He was successful and soon became resident at the Crouchend Hippodrome, a cinema in the London suburbs. This job was quickly followed by an offer to join the band at the Holborn Empire, London's best known variety theater. Gaining this job was a promise fulfilled to his Uncle George as he was now a drummer in a London Theater. To quote the musical



James Blades: A percussionist for all styles and seasons



1929: Jimmy Blades performs with the Al Davison Claribel Band

director of the empire," "This was a job for life." Perhaps because of this James felt obliged to move on within a year.

Considering how many times he was unsuccessful in applying for jobs in London it is surprising that James' next post was as drummer and xylophone soloist with Gerald Bright in the northern resort town of St. Annes on Sea. However, it shows what a shrewd judge James is, as within a few years Gerald Bright under the name of Geraldo had established one of Britain's most famous and enduring dance orchestras. When the contract for this job expired James was engaged by the popular band leader Al Davison, for his "Claribel Band," which involved summer seasons at the Villa Marina, in Douglas, Isle of Man, followed by winters in London playing stage shows in cinemas between films, the talkies not yet being firmly established.

In September, 1930 the biggest break yet occurred when James was approached by Jerry Hoey to join his band at the Piccadilly Hotel in London. James accepted and soon became a fixture in this job for nine years. Through its regular radio and recording dates he became known in the London studios as an expert drummer, xylophone soloist and all-around percussionist. Later that year, he joined the House Orchestras at the

Gaumont British Film Studios at the London Film Studios, Denham which took up his day times; night times being taken up at the hotel. His work schedule for this period shows extraordinarily long hours, playing in the studios and at the hotel. In fact, in one week he earned enough to buy a brand new car.

In 1935 two momentous events occurred which were to have repercussions in his later career. One was that he was approached to record the famous tam-tam strokes for the Rank Film Com-

pany trade mark, a job which incidentally reoccurred periodically until 1980. The second event was that he first met and recorded two film scores by the young Benjamin Britten; *Night Mail*, and *Coal Face*. Britten would later become a good friend and exercises considerable influence over James' post war career.

War was declared—for the second time in his life—in September of 1939. This brought profound changes in everyone's style of living. True to the spirit of the times James signed up to tour France and entertained the troops with a group led by the British actor Sir Seymour Hicks. After this, he returned to work in the studios, now much busier than before, as many colleagues had been enlisted in the Armed Services.

In 1940 an invitation was received to join the London Symphony Orchestra adding still more work to his schedule. In 1941 as part of the war effort James was asked to record the famous V for victory signal as a station identity to be used for propaganda purposes by the B.B.C. European Radio Service. This proved to be successful as a morale boost throughout occupied Europe. Then in 1945, James recorded the V for Victory signal using Timpani (the original being played on an African Message Drum) in preparation for the coming victory.



1950: James Blades performs with Benjamin Britten

JAMES BLADES CAREER RETROSPECTIVE

Around this time James' wife Olive became seriously ill, and that year she passed away. This left James deeply saddened and facing a difficult future. However with customary Blades' grit and determination he threw himself into a heavy work schedule and slowly and methodically began to sort his life out. In 1947 his career took an unexpected turn in that a young lady oboist of his acquaintance invited him to give a lecture/recital to a music society. This venture was successful for two reasons. Firstly, it gave James a whole new facet to his career. Secondly, the young lady oboist was his piano accompanist on the lecture/recitals and in 1948 she became his wife.

And of course since 1948 Joan Goosens has been an inseparable companion, wife, recital accompanist, and honorary mum to the legions of Blades' students. With his life now back on an even keel the post war years sped by full of

honors, distinctions, wonderful memories, travel, but mostly sheer hard work.

In 1953 he played in the orchestra for the coronation of our present Queen, and later that year joined the English Chamber Orchestra and English Opera Group, directed by Benjamin Britten. This opportunity enabled James to tour the world many times over, and work with many of the classical music world's most distinguished names.

In 1963, Sir Thomas Armstrong invited James to become the professor of percussion at the Royal Academy of Music and in 1965 he joined the Melos Ensemble working under the direction of Robert Craft and Igor Stravinsky no less. In 1966, he was presented to H.M. the Queen after a concert at the Royal Lodge Windsor.

The same year he was awarded honorary membership of The Royal Academy of Music and in 1967, mem-


bership of the Royal Philharmonic Society. In 1968 he became a member of Music Panels of both the Disabled Living Foundation and Music For Slow Learners. The same year he was elected chairman of the Wingfield Club For Disabled Children.

In 1970, he gave two lecture recitals to the Royal Institution of Great Britain and was appointed visiting professor of percussion at the University of Surrey. In 1972, he received the Diploma—Men of Achievement, in 1975, Honorary Companion, Institute of Musical Technology, in 1976 Honorary Degree, Master of Music from the University of Surrey in 1977, Honorary membership of The Royal Society of Musicians, and in 1978 P.A.S. Hall of Fame and Honorary Membership of the Bach Choir.

In 1981, James was elected fellow of The Royal Society of Arts, and in 1984 President of the Ancient Guild of Fifes and Drums and also Honorary Membership of The National Association of Percussion Teachers. Since 1977, James has been in semi-retirement and now spends much of his time teaching three young pupils, refurbishing old instruments and giving assessments and advice to the young.

He is currently editing a new edition of his monumental work *Percussion Instruments and Their History*, for publication in the near future. James spends his little free time reading the great literary classics.

I for one, have had occasion to be grateful to Jimmy and Joan Blades for a great many different reasons over the years, and I am a living testament to the fact that whatever I have asked of them has never been refused whether simply a case of advice or material assistance of any sort.

Friends like that simply don't come along every day. 

Nigel Shipway is a former student of James Blades at the Royal Academy of music, where he also studied composition. As a performer he is in his 10th year in the London production of "Cats," in addition to which he is principal percussionist of the

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academy of St Martins in the Fields. He is also known as one of the busiest studio musicians in England playing regularly on ra-

dio, T.V., records, film and jingles. As a composer his works have been heard worldwide on radio, T.V., and records

A VISIT WITH JAMES BLADES

By Rob Schoolfield

Author's Note: *While on a trip to England in the summer of 1990, my wife Brenda and I paid a visit to James and Joan Blades. We spent several hours discussing the long and successful career of this PAS Hall of Fame member. After the interview, Brenda and I were treated to a full English tea prepared by Mrs. Blades. We will always remember our visit to England and the Blades' warm hospitality.*

Cheam, England—July 19, 1990

James Blades: Now you stop me when you need to, young man, because if you're not careful, I'll tell you my whole life story.

Rob Schoolfield: Well, Mr. Blades, that's what I came here to find out. I want to know how you got started, what made you want to become a percussionist, and who you studied with—those kinds of things.

JB: I'll answer that faithfully. I had no intentions of ever becoming a musician. There was very little opportunity for me even if I was to pursue the profession of music. I was a member of a family with four boys. My father was a journeyman tailor. Having very little money, life was a struggle for my mother and father to keep the four boys fed, let alone educate them for some future, to become lawyers or something. But the thought of becoming a professional musician never entered my people's head or mine. But as a boy I was very keen on music. Life went on until I was old enough as a little boy to trot about on my own and I went on Saturdays and Sundays to hear the local Salvation Army band. In that band was the finest bass drummer I have ever heard in my life. He was an ex-guardian and, as far as I know, the only man who, on his death, had a memorial stone in the Peterborough cemetery (I was born in Peterborough) with a pair of drum sticks in the marble stone. I've never seen that anywhere. That man absolutely knocked me for six! I'd just stand and watch him. And what thrilled me considerably was not so much the way he kept time and swung his sticks in the air as they do in the guards, but the

wonderful way he made crescendo rolls on that drum in the beautiful phrases on the hymns. I remember him with tremendous respect and I also remember the respect that he had for his bass drum. They wore leopard skin, you know, the mounted drummers, and when the drum was placed down on the market square, then this leopard skin would be put down and the drum would be placed on that. It was traditional for people to throw pennies on the drum, but Jim Pack would never allow anyone to throw a penny on his drum. Now that kicked me off as far as rhythm was concerned. The War came, the '14 War (World War I) and like thousands of [other] boys I was pitch-forked into the munitions factory. No thought of music. The only association I'd ever had with a drum was at about eleven years of age, for a short time. I was too busy as an errand boy, earning a few bob for my mother, but I did become a Boy Scout and they allowed me an occasional go on the drum, without proper tuition [lessons]. But I used to manage "rum-pa-pum pa-pum pa-pum"—something like that on the drum. But it all just sort of went; the terrible pressure of the War, the shortages of food, but at the end of the war I had an uncle who was a sort of Territorial, if that means anything to you, a resident, a territorial resident—that's not joining the army but practicing as a soldier [reservist or militia], and he played the drum. He used to let me sometimes have a little go with his drum sticks, but he never gave me any serious tuition because, with all due respect to him, he couldn't. He just played the drum rhythmically [by ear]. He just kept in time with a band, and they kept in time with him. But on his return from France in 1918 (I was then 16 and a half or 17) he said, "I'm going to teach you to play the drum." He started to teach me, but the extent of his teaching was a five-stroke and a seven-stroke roll.

We never got beyond that, however, but I tapped away on "ba-ba-bum ba-ba-bum" and on the seven stroke, which incidentally I find a much more difficult roll than the five or the nine because as you know it starts on one [hand] and finishes on the other and never seems to fit in a phrase or crostic like the other rolls. But I pegged away and tapped about with him and he put me in touch with a chappy who was a better player who did show me the difference between

"I had no intentions of ever becoming a musician. There was very little opportunity for me even if I was to pursue the profession of music."

a quaver and a crostic. I already knew it, but he pointed out the difference on a drum, and I was beginning to feel as if I was really tapping about on the drum. With the help of a boy pianist who played the piano as I played the drum by ear, we formed a band—The Blades-Hitchborn Duo, and we got little jobs you know at parties and so forth. And I began to feel like “Well, there’s something in this.” But I was in work, solid work as an apprentice to an engineer, properly indentured, and my father thought then that I would be later on a quite successful engineer. But the engineering business in 1919 went to pot. There was no trade or anything and all I did was go to the factory each day and the foreman would say “clean and grease that machine,” or something like that, but I was more or less—well, not idle but standing still doing nothing. My eye caught an advertisement in the paper; it said, “Wanted: Circus Drummer. Start Heneley-on-Thames. Three pound five a week. Tent and uniform.” I applied for the job by borrowing nine-pence (telegrams cost nine-pence then) and sent [a] telegram. To my great surprise I received an answer written on a bit of fish and chip paper which said, “Start Monday. Ginnett’s Circus. Heneley-on-Thames.”

RS: Did your father think much of your new profession?

JB: My father said he didn’t care as long as I was working instead of this idle business of just going in and doing what we used to call loafing about. Well, it’s a long story—but I got the job and I wrote back to Heneley-on-Thames. My kit then was a bass drum with one skin. The other skin, with the help of my old colleague Uncle George, who was a carpenter and a bit of a mechanic, [was] a canvas head which was detachable, mark you. And I went on this circus job with a bass drum. Inside it was a snare drum and a bit of a stand, a triangle, a little cymbal and a woodblock. I went to Heneley-on-Thames which is quite an illustrious place near London, and I met

the bandmaster. He said, “So you’re the drummer, are you?” and he looked at me. I know I looked to be a bit of a boy. He turned out [to be named] Sam. I said, “Sam, when do we rehearse?” He said, “We don’t rehearse, son. I’ve got bad news for you: This circus is broke.” So I had joined a bankrupt circus! But I decided to stay because I was actually physically playing—playing the drum in a circus band you don’t stop from when you start til when the show is finished. Well either way you’re in for a wollop on the cymbal for somebody during the rest of it. I stuck this out for three and a half months. We virtually starved, actually, but in the meantime I used to knock on the doors of musicals, and silentpicture houses, and manager’s offices and ask if they wanted a drummer. And at last Mr. Harry Brancroft said, “Well, I think we do. We’ll have a man come in to play the big drum if there’s a film on with a score. We’ll have a drummer. I’ll give you four night’s trial.” So, two pound five a week: a pound for your lodging, a pound to put by for your instruments, and five bob for your pocket. God bless him! A lovely old fellow he was, eh? Anyway I got this bunch of music out, you know—you never knew the silent cinema day but you used to get a bunch of music about an inch and half thick for the film and wollop through while at the same time watch the film for any sound [effects] to put in. Well the first thing we did there at the Wisbech Hippodrome was some overture, can’t remember the name. The timpani part with the rest of the orchestra goes “pom-pom pom-pom pom-pom pom-pom bidda-bidda bidda-bidda bidda-bidda Bom!” Now that “bidda-bidda bidda-bidda bidda-bidda Bom!”....that confounded me absolutely! But the fellow who played the cornet in the band and sat just in front of me realized “This boy doesn’t know much about what he is doing, it’s nice of him to try anyhow.” He was a little curly-headed chap. He said to me, “Look, sonny, now when I do this [raises his elbow] pom-pom pom-pom pom-pom pom-pom bidda-bidda bidda-bidda bidda-bidda, and when I do that [drops

elbow] you give a big wollop (Bom!) and stop.” Which I did, you see. Well to be perfectly honest, I faked my way through, and at that time there was no great choice anyhow, and for two pound five a week you couldn’t attract anyone from London out to the provinces. So I got by you see, and I stayed there for a year or more and I flogged around, I practiced, and I went from there to another cinema. The old people in the band said to me “Travel, get experience, go here, go there.” And I went here, and I went there, gradually flogging, flogging away, practicing and studying. In about 1926 I purchased the George Hamilton Green *50 Lessons*. They came out in fifty lessons for which you sent one dollar, and then one came every week. In English money it was about 2 or 3 shillings. That if I ever played the xylophone at all, that made me as far as I got playing the xylophone.

RS: I see.

JB: [It is] the greatest study in my opinion to date from nothing to something: that early jazz “ba-ba-ba bah ba-bah, ba-ba-ba bah ba-bah.” I flogged, flogged, flogged on that and I was really beginning to feel my way.

RS: I know that a lot of people agree with you and continue to teach out of that book.

JB: It has only recently been republished, hasn’t it?

RS: Yes, the fifty lessons in one volume.

JB: When I went to PASIC two years ago, I sent it to this firm, now who was it that publishes it?

RS: Meredith Publications.

JB: I sent them the original course that I bought, and I think that was in ’27. It included photographs of the four hammer [four-mallet] grip and I sent them that.

JAMES BLADES CAREER RETROSPECTIVE

RS: Yes, I remember running across that in graduate school while writing a paper on the different styles of four-mallet grips.

JB: All that George Hamilton Green's [grip] was that the outside beater was on the outside [regular cross grip but with the inside beater against the palm]. I think if you took a census of marimba players you would find that it's the other way 'round and of course they use the Musser [Musser grip] like that with the two fingers 'for the outside mallet'. But Green was always in the middle [of the hand] you know because he taught them more on the xylophone, didn't he? Not so much on marimba where you want the bigger intervals. The intervals are wider and you need a longer span. Well, we've reached 'round about the time I was beginning to get some rather nice jobs in the provinces, but obviously the

thing for me was to try London. I shall always remember the Leedy Drum Company. I was very fond of Leedy Drums; they were the drummer's drum in the 20's and 30's. A very influential man there at Leedy was George H. Way. They published a monthly paper there called *Leedy Drum Topics*, and I had heard that they had published my photograph in this paper. I wrote to George H. Way and I told him, I said "Dear Mr. Way, I'm a struggling drummer, working in the provinces of Great Britain and I've tried and tried to get down to London without success..." I'll always remember his reply. He said, "Keep trying, the *break* will come." I've still got the letter. Mr. Way, I believe had a rather bad time, and at the end Leedy was taken over, but he finished up selling small pieces himself. But I'll always remember that wonderful advice. Keep trying, the break, which was an American phrase, the break will

come. And the break did come. I eventually got a job, although I say in my autobiography, I arrived in London, but I didn't run up and find a red carpet waiting for me.

RS: I'm sure you didn't.

JB: No, I didn't. I got a job in a little cinema and I got out of the local train with my pair of tims and a set of eight tubular bells in E-flat. They were the ones in E-flat that I used for the *1812* and bits and pieces and film effects. I couldn't see a taxi in this remote suburban station, but I did see a coal cart, and I went to this chap [who had been] going back and forth to collect coal. I asked him if he would take me and the drums to this little theater. He said he would for half a crown. That was two and six pence. So we lugged these things on this old coal cart, and when we got to the cinema, I

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JAMES BLADES CAREER RETROSPECTIVE

said, "Would you help me in the cinema with these?" I said, "I'll give you another tener." That was sixty. He said, "That'll make a nose bag for the 'orse," and he helped me in. I took my drums and in those days, I mean, you would play in the cinema, a silent picture house, and if you did well enough, you'd do the first night or afternoon and if you didn't, you'd be out. You see?

RS: Yes.

JS: They took you on chance. You took them on chance, from an advertisement in the paper. You might find yourself in what we called a flea pit, a terrible place or you might find yourself in a super cinema. They didn't know you, so the first afternoon was "iffy." Well, it was more or less an audition. I went in and this conductor—it was a band of about eight or more—he said "I shan't be able to take much notice of you this afternoon; I'm auditioning pianists." He auditioned twenty-five that afternoon. Then we broke before five o'clock for tea, and he came up to me, and he said, "Look, I haven't had much chance to hear you. It sounds all right. How do you like things?" I said, "All right." He said, "Back at a quarter to seven." And I survived, you see? So, I'd actually gotten on the edge of London. Later, I'd heard that there was a job going at the Holborn Empire which was the greatest musical in the world at that time. [It was] bigger than the Palladium, not larger in size but considered to be a greater musical. And I got that job. How I survived I don't know, fourteen acts twice a night. It's like one of your vaudeville shows.

RS: The pace must have been brutal.

JB: Coming in to rehearse and them throwing the book at you like that. Music that was printed out but impossible to read because of all the marks and "Joe Slaggetts." Somebody had written in this and crossed out that, or put in a cymbal beat here, but however I stuck it. I thought, "Right. I'm in the West End of London because of what we call the luck

of the draw." [It was a bloody awful job under a bear of a conductor, a real shocker you know. Before we started he came over and said, "I hope you know the 'game'." Well, that was a frightener! I was still a youngish man, you see. The "game" was that if there was a comedian on, or a fellow throwing balls up, you know (a juggler) and when he lifted his head, [you played] a ratchet and at the same time "pa-dum, pa-dum, pa-dum, pa-dum, pa-diddle, pum, pa-dum" keeping time, you see. So we got through the first half of that Monday night, you did this twice a night, you see, we went out [left the pit] and he came to me, and he said, "Well, at least the timps were in tune!" I can't hear them much now, but Ben Britten said that my intonation was impeccable, and I know that I played in tune because I couldn't have played fifty-five years with a major orchestra.

Well, I got by, you see, and I stuck with it, but what I actually wanted to be was a dance band drummer. The big bands were in vogue in those days, you know with the drummer in the back with all the stuff. And [drummers] used to come to the Holborn Empire, and I wanted a chance at being one of those, and I heard about a job going. I'd heard that Gerald Bright wanted a drum player. I met him in London and he said, "Where do you play?" I said, "The

Holborn Empire." He said, "I'll come in and hear you." Now this is a true story; he came in the first house on a Friday night, and I dropped down from a *double forte* to *mezzo forte* and *piano* and the conductor (Sam Richardson) sent word to the trumpet player, "Isn't Jim very well tonight?" But I knew if I played with musical style then Gerald would know that I could do more than play for variety, and it worked out that I got the job. I was then in a quite reputable dance band. And it went on from here to there; I got another job in another band.

One day on a visit to the Premier Drum Company's show room I went in for something and Eric Little was serving in the shop. He said to me, "Do you play the vibraphone?" Well, I had bought a vibraphone, and I was beginning to feel my way a bit, and I said, "Well, I...well, yes, a bit." He said "You're the first one that's been in this morning that says 'Yes, a bit.' They want a drummer who can play the vibraphone at the Piccadilly Hotel." He said, "There you are, [it's] Jerry Hoey. Phone him now." I phoned Jerry. He said, "Right. Where do you play?" I said, "At the Dominion Theater with Jeanette MacDonald." He said, "I'll come in and hear you." He came in, he heard me and said, "Well, could you bring your vibraphone to the Piccadilly Hotel tomorrow afternoon?" I said, "Yes." The tune that was in vogue at that time was a sort of soppy thing, "Sally, Sally, pom pa-dom pom pom-pom." And I was well up to that you see, and I played this vibraphone, and unknown to me behind the screen was the manager of the Piccadilly Hotel, you see? So he came out, and Jerry and I had a chat, and Jerry said, "All right, we'll start when you're ready." And I was able to start when the month's engagement [at the Dominion] was over. I was then fixed in the second best hotel, second to the Savoy, in London. I was playing drums, and I'd buy one or two George Hamilton Green solos. They used to have a cabaret there, you know, and when the girls would go off, I'd go out and play xylophone, you see.

It wasn't a few months afterward that they started to make films at

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Gaumont-British. Gaumont-British [film company] and London Films were beginning to make talkies. I went in to Boosey and Hawkes one day for something or other and the chap behind the counter stopped me. "Here," he said, "I've just had a chap in here. He said he wanted a good all-round drummer for Gaumont-British Films." I said "Where is he?" He said "He's in the club around the corner." That was a musician's club. I went and I met this fellow, Emile MacManson, there. He said, "What kit have you got?" I said, "Vibraphone, xylophone, etc." He said, "Right. It'll be ten o'clock till about five." Well that was all right with me because we were on at the 'Dilly, and we stopped at 9:30. I got a phone call a couple of days afterward, and he said, "Not Monday, start Friday. Go to the sister cinema." Gaumont-British had just opened another smaller cinema in another part of London, the Gaumont Mirror. He said, "Take all your gear; you don't know what you'll want." I said, "Right." Well, I took all this; I took all my gear, and I got all settled, and a very tall, arrogant fellow [Charles Williams] came in, and he looked down at me, and he said, "I see we have a virtuoso with us this morning!" And little Jimmy looked up at him and said, "You'll be a better judge of that at the end of the session, won't you?" I mean, I didn't need a job, I wasn't starving, was I?

RS: Right.

JB: No. You played, and you met some hard stuff, you know you could meet anything. And I went up after the session, and I said, "Are we going to be friends?" And he put his hand out, and I did thirty-five years with the Gaumont British. I also worked with the great film magnate Luis Levy. I met Luis there in London, you see, he said, "Can you play?" I said, "I feel so." "Right," he said. "Right, then. Get on the set." I staggered, staggered through that, but by then it was a bit of a nightmare, you never did know what you were meeting on some of those early film scores. And we used to have visits from some of the big

Americans like Poppa [Max] Steiner, or Alfred Hitchcock, all those people. With the work at the Piccadilly and Gaumont-British I was now earning about fourteen or more English pounds a week when the average wage was between three or four. That was good going. Unfortunately with all the inflation and all that's gone on, what I worked for doesn't mean much anymore. Playing good, honest-to-goodness dance music five hours a night and from roughly ten o'clock to five o'clock or later [working on] film music I was physically drumming you could say, ten hours a day. But nothing [at that pace] seemed to come really, really difficult. The worst you got was some kind of nightmare on the xylophone, you know the type, but it went on like that.

RS: You worked on films for actors like Laurence Olivier and Charles Chaplin, am I right?

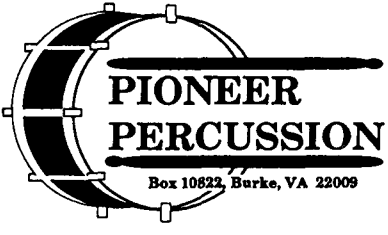
JB: Yes, for Chaplin I started out doing sound effects because he was dubbing sound and music for all his silent films. I worked on Olivier's Shakespeare films like Henry V—that's me providing the heart beat for the battle scene—Richard the III, and Hamlet. So I was performing on the scores and doing sound effects too.

RS: The score at the opening of Henry V has a prominent tabor as I recall.

JB: Yes, I made that myself.

RS: You worked for other film studios, didn't you, besides Gaumont-British?

JB: Yes, the Rank Organization films opened with a big fellow playing an enormous prop of a gong for which I supplied the sound. I did that stroke from 1935 to 1980, re-recording it every



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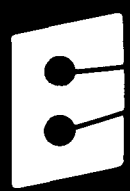
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JAMES BLADES CAREER RETROSPECTIVE

month or two, you see. And then in the war, I made for the BBC the famous "pa-pa-pa-pom, pa-pa-pa-pom."

RS: That was morse code for the letter V, for victory, that my father has talked about. He heard it during the war.

JB: Right. I had been called (and it could be right though I don't use it), the most heard drummer in the world because of the Rank gong and the V signal that went out on over 350 stations. Every second of the day, I was going all over the world. I was recording for the BBC on one occasion and a gentleman came in and said, "Jimmy, what time do you finish?" I said, "One o'clock." He said, "Come across the road so you can see for yourself—the Waldorf Hotel." He said, "There's a gathering there of all the people connected with broadcasting, you know, a very big conference, and there's a gentleman there that has made a statement that in America they have the most heard drummer in the world." I said, "Who do they say it is?" He said, "Gene Krupa." I said, "Well, I would give in to that." At that time I don't suppose that anybody had been heard to the extent of Krupa. But they said, "We want you to come over." So I went over, and this gentleman introduced me, and I said, "Well, the Rank gong has been on every Rank film since 1935 and shown in every country in the world, even remote areas. The V signal; you couldn't count the number of times that went out.

Every few minutes, or every second...to announce the British news." You see they wanted something that couldn't be copied.

RS: How else did the war affect your work?

JB: Well, that put an end to me as a dance drummer. I went to France with an orchestra that gave concerts for the troops, and when I came back I joined the London Symphony Orchestra and became what we called then a "long hair."

RS: Yes, I've heard that expression for so-called "legit" players.

JB: It's the other way 'round now!

RS: Right!

JB: Well, I joined the LSO round about 1940-41 as a percussion player. I might have gotten a job on the tamps, if it had been going and I wanted it, but I didn't want a responsible position then because I was so busy filming and fiddling around. In the war days they were grateful to have you at any price. They wouldn't say to you, "Right. You didn't come yesterday; you'd better take your sack!" They were glad to see you the next day. You knew you had, more or less, an easy go with Equity, and so forth.

RS: Equity is the musicians' union?

JB: Yes, and as long as you knew the game, you know, the cymbals in

[Tchaikovsky's] *Romeo and Juliet* or something, and that was all right. So I joined the LSO and later I joined an orchestra that became known as the English Chamber Orchestra. Now that was real class. I mean that was real, real class. The English Chamber Orchestra, The English Opera Group, and an ensemble called the Melos Ensemble that played all the moderns, I became their player too. In 1953, I had a call from the English Opera Group, as it was known then, [Benjamin Britten's Group] to say that they wanted a drummer to go to Germany with one of his operas, wouldn't I be interested? I said "Oh, let me think about this." And they were very open; they said, "We have told a colleague of yours, Steve Whitaker." He was the principal drum player with the Philharmonia Orchestra. Very fine player, Steve was, particularly on xylophone. He was a wizard, but couldn't play the bloody side drum.

RS: Oh, really?

JB: Oh no. You've got to play the side drum. If we did a march with him on side drum he'd be at gallop halfway through. Well, we all have our failings, let's face it. But, however, I said, "All right, I'll consider this if you'll agree that I meet Benjamin Britten." I thought, "We're not going to come in slack, you know, after going to Germany with the opera for a week, come back and say 'Well, thank you very much, nice to have known you.'" I'd already met Britten in 1935 when he made his first film called the *Night Mail*. They still play that, and it's my suspended cymbal on the sound track. But anyway, I said to Britten, "I've been offered a position with your group. I would like you to say whether you feel that I'm going to fit in, now!" And of course he was not...I mean he couldn't argue, and I was in a very safe position 'cause I was, I mean, doing all right, you see, so it really didn't matter to me. I wasn't big-time or anything but I could afford to say, "Well, I want to do it," or, "I don't." He said "From what I know of you, or hear of you, you'd be all right." I



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said, "Show me the score of the opera we're going to play," and it was the *Albert Herring*. I said, "Pick any piece out that you like," and he picked out where the boy runs away and there's a long snare drum solo for about four bars in 6/8, the wrong way 'round. "Deda-dumpa, deda-dumpa, deda-dumpa, deda-dumpa, deda-dumpa." You can catch dozens with a place like that. I played it for him. He said, "That's the first time I've ever heard that correctly. "Right," and we became friends then until he died. I played in all his big operas, and the *War Requiem* and all that. They're all on record anyhow. So I was actually swimming.

RS: Other than the books you've written, you and Mrs. Blades were active over the last thirty or so years in music education. How did this begin?

JB: I decided...no, we didn't decide, it was decided for us. She was the president of a music club in this area, and something went wrong with their quarterly or monthly meeting, and they wanted somebody to, you know, go and give a little talk in the evening. [They asked], would I come and bring one or two instruments? Well, I told a few stories and, you know the cymbals—what happens if you play them in the wrong place—and you know, all that sort of thing. And "if in doubt, leave it out" you know, that was all our little patter. And people seemed to enjoy it. I came off the stage to have coffee and to meet the people, and a gentleman came. I said "Well, how'd you enjoy it?" He said, "I'm a headmaster of the school here

(where we had the meeting) will you come and talk to my [students]?" I weakened and I went, and then I had lunch with him, and he introduced me to six other schoolmasters that he had phoned and told to come and hear me. And all these wanted me to play at their schools. I said, "Look! Half a minute! I don't know what I'm going to do." I said, "I'm a very busy man, filming, and at the opera house." I [also] used to deputize at Covent Garden, I mean everywhere! I didn't know what to do about this but I said, "All right." So we got going and I had a call from the Music Master's Federation of all the big public schools and they had a big yearly meeting at a famous public school near here and the director, I'd already given a talk to his boys, he came up and said, "Look, Jimmy, would ya? We've got the conference and we've got a rather stiff week at Bath. Would you come and wake them all up on Saturday afternoon and give your talk and, I mean, bring us back to earth, you see." So I said, "All right."

We gave our talk which, though I say it myself, it was a very successful talk that I organized. It was called *The World of Percussion* in which I started with the clapping and tapping and went right through introducing the snare drum and doing the piece that Malcolm Arnold wrote, *Concert Piece for Percussion and Piano*. It was very well done, though, I say it myself. In fact, we looked at it the other day and we totalled up about three and a half thousand performances over the years before we finally stopped. Anyway we gave this talk at this wonderful public school. We finished and then they broke for tea. At a big public school they'd always have a big cricket

pitch, and we had to go out there where we had tea. And as soon as I'm there, there was a line of music masters from about here to the other side of the cricket pitch. Waiting, each one, to give me a card. And I suppose now that there's not half a dozen public schools in Britten that we haven't been in. Three times to Eton, Harrow, Rugby, all the big schools. We just looked up a letter the other day that I had from Kenneth Malcolmson, the Director of Music at Eton. After the third visit he said, "Jim, you've done what I thought was impossible: you've kept a whole room full of Etonian school boys awake on a Saturday night when they'd lost at rugby." Well, you couldn't have a bigger compliment than that, could you? (P)

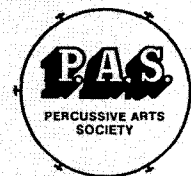
Rob Schoolfield is a graduate of Tennessee Technological University, where he studied with Charles Heibert and Joe Rasmussen, and The University of Tennessee at Chattanooga where he studied with Monty Coulter. While in graduate school Rob performed with the Oak Ridge Symphony Orchestra and the Chattanooga Symphony Orchestra. He is the instructor of percussion at Bob Jones University in Greenville, S. C. His duties include performing with the university symphonic band and the university symphony orchestra, and conducting the Bob Jones University Percussion Ensemble. Rob appears on many of the recordings released by BJU. He is also in demand as an adjudicator and clinician. He is currently on leave from Bob Jones University while he pursues a D.M.A. in percussion from the University of South Carolina where he studies with Jim Hall.

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THE JAMES BLADES 90TH BIRTHDAY CELEBRATIONS

By Nigel Shipway

On the 9th of September, 1991, the world famous percussionist and author James Blades celebrated his 90th birthday. I well remember, as a student of Jimmy's some twenty odd years ago being told by him that his ambition was to live to be a hundred in order to hear the music of that time, if he could bear it.

And so, on a warm and sunny day over 90 friends, former students and colleagues gathered to pay tribute to the master, on achieving nine-tenths of his ambition. Eric Allen, one of the co-organizers of the occasion remarked that we were only gathered for a rehearsal for the big one in ten years time.

Many eminent musicians had travelled from all over Britain to attend. Of course most of them were percussionists, and this caused saxophonist Frank Reidy who was the contractor for "the Muppets" T.V. show to remark, that if the assembled percussionists pooled their cartage charges for one day, we could cumulatively afford to buy Switzerland, a thought which he also added, made his blood run cold.

It was however, a great day for all



James Blades: The Birthday Boy!

concerned, a day for meeting old friends and catching up on gossip and also meeting and making new friends. Nor forgetting the purpose of the event, which was to make a positive and lasting memory for all of the love and deep respect in which we all hold Jimmy and his wife Joan.

The party was held at Nonesuch Park, a beautiful old country house set in acres of landscaped gardens, and fortunately, only a short drive from J.B.'s

house. Jimmy and Joan were collected from their home in a chauffeur-driven vintage Rolls Royce, which was loaned to us for the occasion by Alan Taylor, the Timpanist of the Royal Opera House, Covent Garden, to whom it belongs.

The Blades' were met at the gate by the four organizers of the event, Eric Allen, Stephen Henderson, Nicholas Cole, and your obedient servant. We then escorted them to the front lawn of the house where the guests had assembled for a group photograph. As soon as Jimmy came into view the crowd burst into a spontaneous ovation which lasted several minutes.

Once the photographic formalities were dispensed with, we moved en masse into the banqueting hall of Nonesuch House, for an excellent Buffet lunch, after which there were a number of speeches. First off was David Corkhill who is a former J.B. student and succeeded him into the Timpani Chair of The English Chamber Orchestra. David, who is a considerable wit and raconteur dwelt mainly upon what it was like to be a student of the Great Man at The Royal Academy of Music, and to roars of recognition quoted the famous Blades



James Blades receives his birthday present from Eric Allen (R) and Nigel Shipway (L).



James Blades poses with birthday guests assembled at Nonesuch Park in Chesham.

axiom, "Earn while you learn and learn while you earn." Next to speak was the great showman/drummer, Eric Delaney who introduced himself as "...The hooligan element!"

Eric started his career in the famous Geraldo Orchestra after World War Two. He spoke of playing many sessions for radio and records with Jimmy who was imported into the band to play extra timpani and mallet parts. According to Eric not only was Jimmy a pleasure to listen to but he also got a free lesson each time they worked together. Eric also sparked a roar of recognition when he mentioned the Blades' trademark of placing a duster on the end of the mallet keyboard to place the mallets on. After Eric concluded his speech Brian Blain from the Musicians Union made a short speech about Jimmy's lifetime of achievement as a performer, author and teacher. At the conclusion of his speech he presented Jimmy with a hand crafted engraved glass plate which was made to look like a tam-tam.

The principal guest speaker was the eminent British conductor and musicologist Norman Del Mar. Norman's speech dwelt particularly on one aspect of J.B.'s life, which was his almost fanati-

cal devotion to helping people; and at one point in his speech he produced two pairs of crotales from his pocket, tuned in B and E for Debussy's "L'après midi," which Jimmy had made for him, when such things couldn't be readily bought. At the conclusion of Norman's speech, a taped message was played from the composer and musicologist Anthony Hopkins, who was unable to attend due to illness.

This short tribute took the form of a humorous poetic ode, which culminated in a performance of "Happy Birthday To You," in which everybody joined. During this, Nick Cole, another former student of J.B. and currently professor of percussion at the Royal Academy of Music, brought in the birthday cake which had been made by Mrs. Blades. Jimmy was then invited to cut the cake, and Norman Del Mar rose and proposed the birthday toast.

Eric Allen then quickly rose to present an elaborate display of dried flowers to Mrs. Blades, after which the birthday boy took the floor. What a display, one moment a clown, then the next, the elder statesman of percussion. Never once pausing to "umm or ahh," he delivered a speech which was at times al-

most mesmerizing in its intensity. Truly a virtuoso performance in public speaking. As the last echoes of Jimmy's words died away the crowd rose to its feet to reward him with a long and loud ovation.

What greater tribute can one award someone who has dedicated more than seventy years of his life to the pursuit of excellence in percussion performance and the dissemination of knowledge, than to let him know just how highly regarded and loved he is while still here to appreciate it. The assembled guests had all paid to attend the gathering and a proportion of this was assigned to buy a present. It was decided that we would employ a professional photographer to record the event on film. These pictures were then bound in a leather photograph album which was presented to Jimmy two weeks later.

We also had the event videotaped for posterity. Many cards, gifts and messages were sent from all over the world from such luminaries as, Emil Richards, Bobby Christian, Maurie and Jan Lishon, Brad Spinney, John Beck, Sandy Feldstein, Mike Rosen, Mike Udow, and many more. Of the gifts received, there were two large floral displays, one from Robert Zildjian and the other from Armand Zildjian, also a tambourine with a printed message from Remo.

In conclusion, I would like to publicly express my thanks on behalf of the organizing committee, to all who attended and sent messages, gifts and cards. And particularly, thanks are due to the Paiste Family and Mike Brooks of Paiste U.K. for their help in organizing what was certainly one of the most memorable days in my life and I hope also proved to be so for Jimmy and Joan Blades, who have been like an extra father and mother to generations of percussionists from all over the world.

Happy 90th Jim and many more! 🎵

Michael Rosen is Percussive Notes' Focus on Performance editor and editor of PN's Terms Used in Percussion. Any suggestions on these columns should be directed to: Professor Michael Rosen, 287 W. College Ave., Oberlin, Ohio USA 44074.

On Performance

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MARIMBA ENSEMBLE LITERATURE

By David P. Eyler

UNTIL RECENTLY, LITERATURE written specifically for the "modern" marimba ensemble has been very limited. The Guatemalan and Mexican marimba bands have very large repertoires; however, they consist mainly of arrangements of folk songs and classical music that are learned by rote. For the early marimba groups in the United States during the early part of this century, such as the Hurtado Brothers Royal Marimba Band, the Green Brothers' Marimba Band, Reg Kehoe's Marimba Queens, or Clair Musser's marimba orchestras, it was typical for the ensemble's director or one of its members to prepare arrangements specifically designed for that group and instrumentation. Many college level marimba ensembles have made use of such arrangements by obtaining them from the ensemble's director or their students.

The increased interest in marimba ensembles and their music encouraged many directors, students, and arrangers to begin making their compositions available to others. In California, Earl Hatch, who had become very active with marimba ensembles as early as the 1940's, assembled his own catalog of ensemble music. His library, called Marimbass Unlimited, presently contains over 600 of his manuscript marimba ensemble arrangements. It was in response to requests for the music played by his groups that Hatch organized one of the largest collections by any individual. Hatch's marimba ensembles, including both amateur and professional players of all ages, have performed throughout southern California, and once even in Carnegie Hall. More recently, however, Hatch's groups have consisted of professional studio percussionists in the Hollywood area.

Another private source of manuscript marimba ensemble music was Ruth Jeanne. She is a violinist and pianist who was chosen to be in Clair Musser's "Century of Progress" Marimba Orchestra of 1933 because of her music reading

skills. Later, she formed ensembles using her private marimba students. Beginning in the early 1950's, Jeanne began making manuscript copies of her marimba ensemble arrangements available. Since the late 1970's her popular arrangements of Mexican and Guatemalan folk songs, classical piano and orchestral selections, have been published by Permus Publications in Columbus, Ohio.

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had been published
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an unprofitable venture.*

Several other percussion teachers have gained considerable recognition for their work in the field of marimba ensemble music. David Vincent began writing for marimbas in the early 1970's, and developed an extensive catalog of arrangements and original works while directing marimba ensembles at the University of Miami (Florida) and East Tennessee State University (Johnson City). Gordon Peters, Principal Percussionist with the Chicago Symphony Orchestra and founder of the Eastman Marimba Masters, found it profitable to make his arrangements available exclusively through Franks Drum Shop in Chicago. In 1982, he moved his library to Drums Unlimited in Bethesda, Maryland and recently his works are available from

Drum Specialist in Glenview, Illinois. John Baldwin, percussion instructor at Boise State University, and Ron Fink at the University of North Texas have also developed rather large listings of marimba ensemble music.


Two percussion educators who began their own publishing companies in order to provide a source for the compositions of selected percussion composers are James Moore and Joel Leach. Founded by Moore in 1976, Permus Publications is a source for his arrangements and those of other composers such as Ruth Jeanne. Joel Leach, percussion instructor at California State University at Northridge, formed his own company, Studio 4 Productions, which began including marimba ensemble literature in its catalog in the mid-1970's, and now distributed by Alfred Music Co.

In previous years, only a very limited amount of music for the marimba ensemble had been published because most music publishers felt it would be an unprofitable venture. Two notable exceptions were the Forster Music Company of Chicago, which handled many of Clair Musser's orchestral transcriptions (1941-42), and Alberto Colombo in Hollywood, California, which published some selected arrangements for "Marimba - Xylophone Band" in 1938. The latter company published several excellent "marches" and "up-tempo" jazz selections. A few years later, Rubank of Chicago published the Marimba Ensemble Folio, a unique two-volume collection of four-part transcriptions. Over the years, most of these compositions have gone out-of-print, but through research and perseverance many of these works may be obtained from various percussionists around the country.

In recent years, many other publishing houses have incorporated marimba ensemble music into their catalogs. Included among these are Kendor Music, Keyboard Percussion Publications, Lang Percussion, Music for Percussion, Per-

cussion Arts, Pioneer Percussion and Southern Music Company.

With the increase in marimba ensemble activity, a need for more mallet percussion ensemble literature has become apparent. The composition of original marimba ensemble literature had been initiated by Gordon Peters as a result of his composition contest held while he was at the Eastman School during the mid-1950's. Compositions for from two to nine players have been composed for a wide range of instruments and ability levels. In recent years, works of this nature have been successfully commissioned by several universities and performances given at Percussive Arts Society International Conventions. To date, the most comprehensive listing of the literature currently available for the "mallet percussion ensemble" may be found in Solo and Ensemble Literature for Percussion published by the Percussive Arts Society.¹

Beginning with Clair Omar Musser's efforts at Northwestern University in 1942, and continuing through the formation of the Eastman Marimba Masters by Gordon Peters in 1954, a solid foundation was laid on which other institutions of higher education could build their marimba ensemble programs. In many universities, the marimba ensemble has steadily increased in popularity. Its use for pedagogical purposes has now made the marimba ensemble an integral part of the curriculum of the percussion student in many college and university programs. 

Dr. David P. Eyler is currently Director of Percussion Studies at Concordia College, Moorhead State University, and North Dakota State University, where he directs the Tri-College Percussion Ensemble and Marimba Choir. As a professional performer, Dr. Eyler presently serves as Timpanist of the Fargo-Moorhead Symphony Orchestra and has

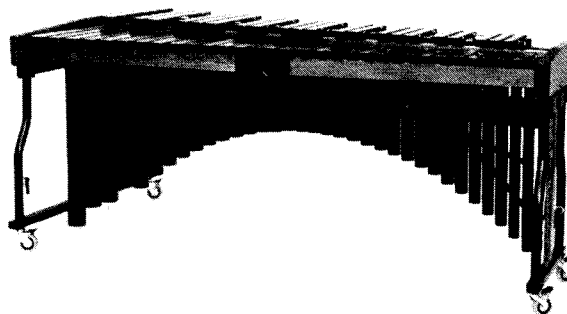
served as Principal Percussionist with the Baton Rouge Symphony and Baton Rouge Opera Orchestras. He earned his degrees from Louisiana State University, Ohio State University, Frostburg State University, and The Peabody Conservatory of Music. Eyler's original compositions and arrangements are published by Ludwig Music, Music For Percussion, Permus Publications, and Pioneer Percussion, and his articles have appeared in *The Instrumentalist* and *Percussive Notes*.

¹ Percussive Arts Society, Solo and Ensemble Literature for Percussion (Lawton, Ok. : Percussive Arts Society, 1982.)

Michael Burritt is *Percussive Notes'* Marimba Clinic editor. Any comment or suggestion regarding Marimba Clinic should be directed to: Michael Burritt, School of Music, Kent State University, Kent, Ohio USA 44242.

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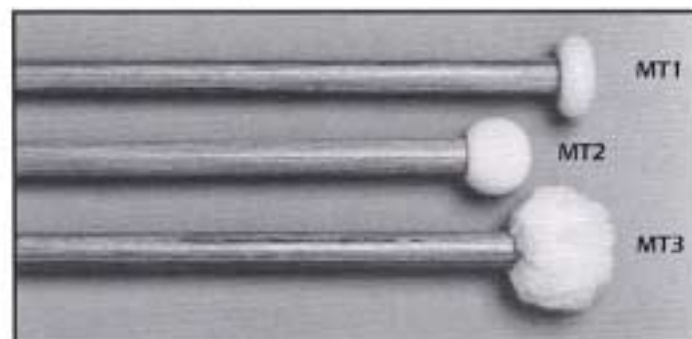
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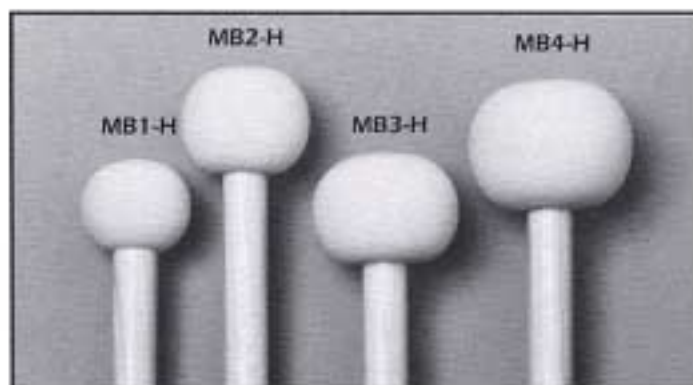
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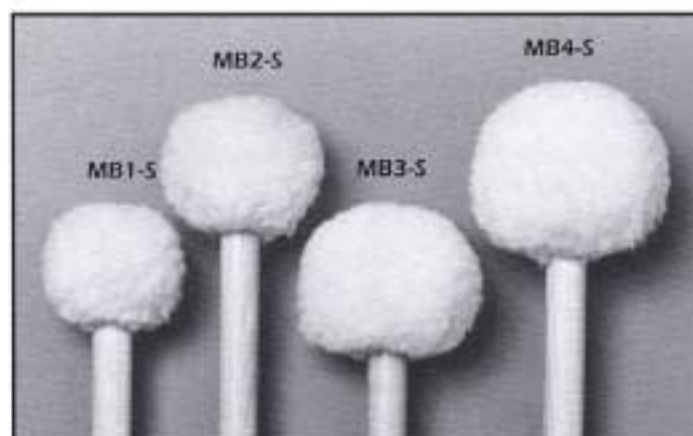
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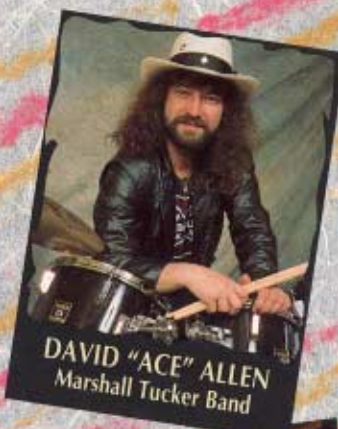
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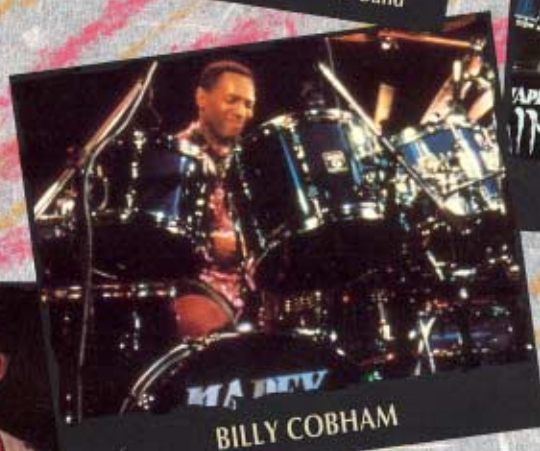
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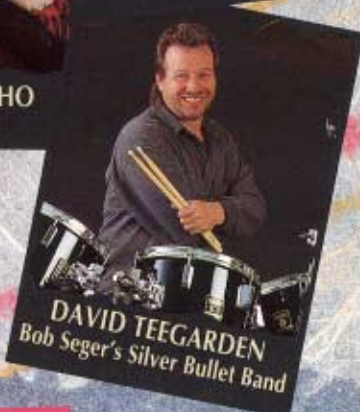
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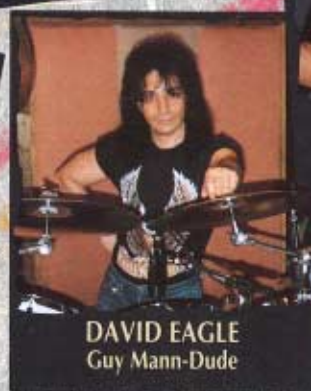
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THE UNIVERSITY OF MAINE'S EXPERIMENT WITH SALSA

By Cynthia A. Brooks

RHYTHM IS PERHAPS THE MOST basic aspect of music. Over the centuries, various cultures have developed rhythmic patterns and styles that have become essential threads in the fabrics of their lives. First used for rituals and ceremonies, traces of these rhythmic styles can be found in the popular music of present day descendants. The music of the Caribbean, "salsa," has its roots in the rhythms brought by East African slaves and Spanish conquistadors. The term salsa translates literally as "sauce," and it is indeed the spicy rhythmic sauce that makes this music some of the most fascinating in the world.

The University of Maine attempts to recreate the music of the Caribbean every Tuesday afternoon. The newest of The University of Maine's performing ensembles, Los Picantes, warms to the hot sound of Salsa. Los Picantes is a collaborative effort between the 20th Century Music Ensemble, under the direction of Professor Don Stratton, and the University of Maine Percussion Ensemble, led by Dr. Stuart Marrs. At present, the ensemble is comprised of four trumpets, piano, bass, guitar, and Latin percussion.

Two important characteristics of Salsa are of Cuban influence. First is the *son*, a 1920's popular Cuban form of African influence. It features voices, the *tres* (nine-stringed guitar), a bass instrument, such as the marimbula (derived from African finger piano), maracas, claves, and bongos. This form was introduced to Puerto Rican musicians who performed together. The *son* was later adapted to include elements of the *septeto*, a trumpet-led group.¹

The second Afro-Cuban element that remains structurally fundamental to Salsa is the entire rhythmic foundation, the *clave*. In addition to its function as the rhythm underpinning of the entire rhythmic foundation, the *clave* also serves important social functions. First, as an African-derived rhythmic charac-

teristic, the *clave* is understood by musicians as an element that has remained constant through slavery, colonialism, and migration to New York. This consciousness provides a link to the past. The second important aspect of the *clave* is that it serves a readily identifiable feature of Afro-Caribbean music, setting it apart.²

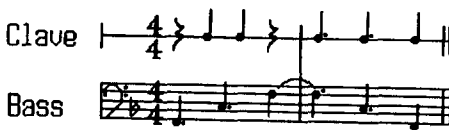
The *son* gave Salsa its instrumentation and the *clave* provided a rhythmic structure. Other African rhythmic derivatives, including polyrhythms and syncopation, were also adopted. However, everything revolves around the *clave*, either paralleling or playing against it. This applies especially to the bass, whose function is more rhythmic than harmonic. Figure 1a shows a typical bass line, compared to the three-two *clave*. Figure 1b shows the same bass line against a two-three *clave*. Notice the rhythmic interplay with the *clave* rhythm, including the absence of the first beat.

Figure 1a



3-2 Clave and Bass Line

Figure 1b



2-3 Clave and Bass Line

DEVELOPMENT OF SALSA

The sound of Afro-Caribbean music was introduced in the United States in the 1930's and 40's with the emergence

of such musicians as Desi Arnaz and Xavier Cougat. American racial sensitivities encouraged this "cocktail lounge Latin" music, which had been diluted to fit American tastes. "Latino" music in the United States was reduced to generic dance forms, such as the *rumba* (1930's), *mambo* (1940's), *chachacha* (1950's), and the Latin *bugalu*. Max Salazar recalled that this was because of "pressures to water them down in order to appeal to white audiences. In those days places like the Palladium would attract white dancers who could financially support and sustain the music."

In the 1960's, the Puerto Rican community in New York reacted against the prevailing Latin music. They felt that it did not speak to their needs. They felt the same way towards many of the American institutions, such as the government, the church, and the schools. The Puerto Rican struggle for cultural identity was borne out of the prevailing atmosphere of the time of social protest and civil rights. The Puerto Rican community was searching for something, something that they found in Salsa.

The *son* and the *clave* remained important structural elements. Cultural elements, such as the maracas and guiro, two popular Puerto Rican instruments, were added to the rhythmic instrumentation. Afro-Puerto Rican dance forms were explored. The rhythmic patterns of the *bomba* (the dance of plantation sugar-cane workers) and the *plena* (music of Puerto Rican townspeople) were adopted. It is easy to see that "Salsa also is most responsible for symbolically connecting the past and present."

One other element of Salsa that grew out of the Puerto Rican search for identity was the importance placed on the lyrics. The texts communicated the life experiences of Puerto Ricans, both in New York and in the Island. Salsa became an important voice for the otherwise voiceless people of *el barrio*. Usually in Spanish, the lyrical content of

Salsa is its most important ingredient.

By the mid-1970's, Puerto Rican Salsa had gained much national recognition. The Grammy Awards added the category of "Latin Record of the Year," which was won that year by Tito Puente and Eddie Palmieri. A flurry of media attention was directed at this new style. Many record companies, anxious to expand the audience (and therefore the profits), attempted to 'crossover' Salsa in order to appeal to a mass American audience. These attempts, fortunately, were unsuccessful.

Undaunted, record companies turned to the Central and South America, the Caribbean, and Spanish-speaking communities of the United States as potential markets. Puerto Rican musicians were anxious to gain the disseminating Salsa to the broader Latino culture. This began the process of "Latinizing" Salsa in order to appeal to the wide variation of Latin American cultures.

THE UNIVERSITY OF MAINE'S ROAD TO SALSA

The director of the ensemble is Dr. Stuart Marrs, who came to The University of Maine in the Fall of 1985. Dr. Marrs has spent twenty-plus years studying and performing in the United States and South and Central America. Prior to coming to Maine, he had been on the faculty at the University of Costa Rica in San Jose. In fact, his doctoral dissertation was written on percussion instruments and performance in Costa Rica.

In that first semester, the percussion ensemble performed a light-hearted piece entitled "Samba for Mallets." This piece featured three mallet players, accompanied by various Latin percussionists. This Latin accompaniment was typical of the commercial Latin orchestration found in many high school arrangements. Dr. Marrs used this arrangement as a framework on which he expanded, utilizing his knowledge of

traditional Samba rhythms. Performance practice on the various instruments was studied, with an emphasis on authenticity.

The next semester, the ensemble worked further on the Samba style. Dr. Marrs arranged a Samba for the ensemble that included no melodic instruments. The concentration was on soloing and rhythmic improvisation. At the end of the semester it was decided that the inclusion of a Latin piece in the concert program was of educational value to percussion ensemble members. It afforded a forum for studying a style that was not addressed any other place in the curriculum. However, the actual concert performance may have left a little to be desired for our audience. Melody was the missing ingredient, but only *authentic* melodies would complement the musical integrity of the group.

A book on Salsa, written by a Danish author who had transcribed several

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THE UNIVERSITY OF MAINE'S EXPERIMENT WITH SALSA

original Salsa songs, provided the needed material. These arrangements include piano and bass, quartet parts in both C and B-flat, and a Latin percussion 'chart'. It also contains text on each piece, however, not in English translation. It is recommended, however, for the authentic tunes and arrangements that it contains.

The Salsa players that first semester were all percussion ensemble members. The Salsa group consisted of a piano, two mallet players, bongos, timbales, congas, claves, and guiro. They performed one Salsa tune in concert, *Descarga Cubana*. At this point, it was beginning to come together; to feel like more than an exercise.

Always striving towards authenticity, the group decided to add rhythm and bass sections. Dr. Marrs approached Don Stratton, who directed the University's Twentieth Century Music Ensemble. They merged their players into a group that contained piano, bass, guitar, four trumpets, and full Latin section. Taking two more tunes from the Danish book, they worked towards more authentic performances, including melodic and rhythmic soloing.

During the second semester, the group advanced even further. During the previous semester each player performed on a single Latin instrument, not learning the technique of others. Since learning the technique of all instruments was a significant goal of the experiment, we expanded our program. In addition to the weekly, hour-long group rehearsal, the percussion section met for an addition weekly rehearsal. At this time, the players rotated through the section, working on techniques for each instrument. It was also at this time that improvisation was practiced. These discussions focused on rhythmic clichés, solo sounds, and the adherence to the claves.

SUGGESTED MATERIALS

Most of the difficulty in studying Salsa, especially when one is removed from the urban centers such as New York City, is the availability of *good* in-

structional materials. Too often, the method books available consist of watered-down, commercialized Latin rhythms. Other problems include learning proper technique on each instrument, often either totally ignored or inadequately addressed.

The following is a list of available materials, both reference and instructional. This list is by no means exhaustive, but does provide a good starting point for learning this style:

Boggs, Vernon W. and Rolf Meyersohn. "The Profile of a Bronx Salsero: Salsa's Still Alive!" *Popular Music and Society*. (Winter, 1988), pp. 59-104.

Gerard, Charley. *Salsa! The Rhythm of Latin Music*. Crown Point, IN. White Cliffs Media Co., 1989.

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Padilla, Felix M. "Salsa: Puerto Rican and Latino Music." *Journal of Popular Culture*. (Summer, 1990), pp. 87-102.

Van Dyk, Jere. "Growing Up in East Harlem." *National Geographic* (May 1990), pp. 52-75.

CONCLUSION

"Renewed in spirit, a small town in a big city, el Barrio carries its burdens with an irrepressible Latin Beat."³ Salsa can be thought of as the attempt of a displaced people to maintain their culture in a new land. The result is a musical style that is steeped in tradition. I believe that this must be appreciated in order to authentically represent the style.

As has been seen, finding authentic materials is the greatest obstacle to learning the Salsa style. However, adequate materials do exist. In addition to the previously cited books and instructional materials, emphasis should be put on listening. The tradition of this music is aural, not written. We can use the written materials to gain appreciation of the background and to expedite learning. Still, listening to authentic Salsa musi-

cians, such as Tito Peunte and Ruben Blades, is a must.

Perhaps the question still remains: "Why learn Salsa?" Through this style, the percussion student will learn rhythmic improvisation and improve ensemble playing skills. The freedom from a written score puts more emphasis on listening while playing. The predominant syncopations sharpen rhythmic interpretation.

Implications for other groups exist. Jazz ensembles could easily adapt the concepts of Salsa to themselves. Also interesting would be the adaptation of Salsa elements to the elementary school music program. With its emphasis on hand percussion instruments, such as clave, guiro, maracas, etc., the Salsa style is easily adaptable. The Salsa style could prove to be a valuable teaching tool for music education and performance on all levels.

¹ Felix M. Padilla, "Salsa: Puerto Rican and Latino Music," *Journal of Popular Culture*, (Summer, 1990), p. 90.

² Padilla, p. 102.

³ Jerry Leake Series A.I.M., vol. 1. Boston: Rhombus, 1986, p. 63.

⁴ Vernon W. Boggs, "The Profile of a Bronx Salsero. Salsa's Still Alive," *Popular Music and Society* Winter, 1988, pp. 699-670.

⁵ Padilla, p. 94.

⁶ Padilla, p. 96.

⁷ Padilla, p. 98.

⁸ Jere Van Dyk, "Growing Up in East Harlem," *National Geographic*, vol. 177, no. 5, p. 75.

Norbert Goldberg is Percussive Notes' World Percussion editor. Any comment or suggestion regarding World Percussion should be directed to Norbert Goldberg, 800 West End Ave., New York City, New York USA 10025

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DRUMMING, LANGUAGE, AND POETRY—FINDING RELATIONSHIPS

By Charles Suhor

COMPARISONS OF DRUMMING and language have been around for quite a while. Within the jazz culture, a common set of metaphors has arisen among musicians and critics to express language-like relationships. Bass bops and left-hand/bass drum comping are likened to “punctuation” behind a soloist or ensemble. Drummers who play melodic “lines” are said to be “making a statement,” playing good “ideas,” and “phrasing” with logic rather than just thumping their way around the set. Trading fours with other soloists is compared to conversational exchange.

Casual analogies between jazz drumming and language are paralleled by a tradition of scholarship in which jazz has been described as a highly linguistic musical form. In discussions of African music, of course, analogies and comparisons about drumming and language give way to literalness, because the drums directly imitate oral language. Gunther Schuller, drawing on A.M. Jones’s foundation studies, notes that in African music, “words and their meanings are related to musical sound. Instrumental music independent of verbal functions...is almost totally unknown to the African native.” Ethnomusicologist Daphne Harrison cites studies of the Ashanti and her own observations of the Ewe in which the talking drums are in fact a surrogate for human speech. Peter Farb points out that Western and Central African drummers use tonal phonemes alone to communicate complete messages. LeRoi Jones (Imamu Baraka) also speaks of the “phonetic reproduction of words” by African drummers.

One of the most fascinating discussions of African drumming in relation to other aspects of African culture is John Chernoff’s *African Rhythm and African Sensibility*. Besides being a scholarly contribution, Chernoff’s book has the merit of being crisply and often humorously written.

For ten years Chernoff lived in Af-

rica and was apprenticed under the Ghanaian master drummer Gideon Folie Alorvoyie, and he describes these years of study with clarity and verve. The account of his ritual initiation to apprenticeship, for example—a ceremony involving drums, chicken parts, and continuous swigging of gin—is hilarious, as is the story about how he got friendly revenge on Gideon for not allowing him to rest during a strenuous drumming session at a two-hour funeral dance. (Gideon is now based in Chicago, where he leads the African American Unity Ensemble.)

Although I approached Chernoff’s book with the eyes and ears of a drummer, I soon found that the text engaged my instincts as a poet. The oral language of the African drummers contained powerful images and fine sonic resonance. When displayed in a different way on the page, the narratives qualified as “Found Poetry.”

Found poetry is a species of what is commonly called “found art.” As art theorist Nelson Goodman explains, a stone picked from a driveway and displayed in a museum (or in pop art, an auto fender exhibited in a gallery) is highlighted for its aesthetic qualities when its environment is changed. In the museum, we view it as we would a sculpture. (Seeing images in clouds and seeking driftwood for coffee table decorations are everyday examples of creating found art.)

Found Poetry is a “remapping”—never a revision—of a piece of writing that was not originally intended as a poem. It might be an excerpt from a newspaper writeup, some sort of list, part of an advertisement, or a passage from a book, as in this instance. Whatever the original prose source, the sounds of the words and the quality of the images have a poetic ring. Just as Goodman’s stone, when placed in a mu-

seum, exemplifies certain of its properties more clearly to viewers—“properties of shape, color, texture”—some prose passages, when laid on a page in a stanza form, strongly carry certain poetic properties—e.g., imagery, assonance and rich metaphors.

I gave the first Found Poem the title “The Talking Drum Calls Names.” It has a fine, free-verse narrative quality that stretches the mind across generations. The poem consists of the words of Ibrahim Abdulai, leader of the Takki drummers. Gideon introduced Chernoff to Abdulai, who explained how the Dagbon drummers create sounds that call out people’s names. Notice how the names describe a person’s character, “like proverbs.” The names are so appropriate that they “fall into your heart” and are connected with people even past their lifetimes.

The second Found Poem, “The Way of Drumming,” is also Ibrahim Abdulai’s wisdom, cast as a dramatic monologue. Here the master drummer is given advice on how to approach learning with the proper humility. He admits that “you cannot leave your way of playing” but says that listening to others is a way of “adding to you”—good advice about developing one’s abilities as an artist, in any language or culture.

The short poem “You Cannot Think Bad,” translated by Gideon from a Ewe priest’s comments, starkly contextualizes drumming within other aspects of African life (a main point of Chernoff’s book). The priest says that one must bring a possible moral energy to the act of drumming, and that ill will can transform the simple drinking of water to a self-destructing ingestion of blood.

In the final poem, “Drumming Is Like That,” Abdulai is an artful teacher, using a humorous proverb about a monkey and a stunning metaphor about a lion. A monkey will truly make use of its long tail, Abdulai suggests, and the true student of drumming “must learn it with

seriousness." Both must act with earnest aplomb, or else suffer. The lion represents the power that we see in our thunderous art. We recognize its potency as we learn, and we must choose to keep "holding it" so we can identify with its vital force and nobility.

It is fair game to ask whether "finding" poetry in prose passages is a creative act, an academic hat trick, or a whimsical pastime. There is strong support in psycholinguistic research and theory for the idea that the texts we read are not fixed entities, but starting points for a dynamic transaction that involves the reader and the author as co-creators of meaning. The brilliant violinist and multimedia artist Stephen Nachmanovitch puts the point succinctly: "Reading, listening, looking at art is a matter of active response, of dialogue with the material. We re-create the book as we read it."

Theories aside, the most persuasive case for Found Poetry is in the individual's experience of a work. Try re-mapping then reading a piece of prose that strikes you as wholly ordinary—for example, the first sentence of this article or a memorandum you have recently received—and your response of the result is likely to be properly flat. If

you have read the material rearranged from Chernoff's text and received a bit of an aesthetic charge, then you—in active dialogue with the composer and arranger of the text—have found the poetry within.

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Charles Suhor is Deputy Executive Director for the National Council of Teachers of English in Urbana, Illinois. His writings on language, music, and education have appeared in numerous scholarly and popular journals. An active percussionist, his current interests include African drumming and educational applications of semiotics and cross-cultural studies.

The Talking Drum Calls Names

In Dagbon here,
we drummers know the family;
we know the names of people's fathers and grandfathers,
and we call the names
And all the names that drummers are calling,
they all have histories,
and it is drummers who know them.
These names are like proverbs;
we don't call names like Fuseini or Ibrahim or Alhassan
If you are someone here,
sometime you can say something which is very sweet,
and people will take it and praise you.
Or someone can say something
and it will fall into your heart,
and you will take it as a name.

As you call a name for yourself,
you call with sense.
If you give birth to children or grandchildren,
When we see them,
the name you called
is the name we will use to call them.
We will take your name to praise your children,
and even if you are dead for a hundred years,
we will see your grandchild
and call him by your name.

— Spoken by Ibrahim Abdulai, reported by John M. Chernoff, *African Rhythms and African Sensibility*. Chicago: University of Chicago Press, 1979, p. 68

The Way of Drumming

Sometimes you can go somewhere
and you see someone playing a drum,
and you will like to take that way that fellow plays,
and use it to be drumming.
If you know that you cannot leave your way of playing,
and his is nice too,
you can still hold yours and learn his.
You know that your way of playing
is good for you,
and if you collect his
it will be good for you too
You can get it and add to yours.
So if you go to someone to teach you,
you do as if you don't know
and you follow him exactly.
If he is playing and you hear it
and then you come and change it,
have you lost it?
At that time, he will be teaching you,
and what you have already learned and he teaches you
he is adding to you,
and what you don't know and he teaches you,
he is adding to you again.

But 'I have already known':
that will not give a human being wisdom.
Unless you say, 'I don't know.'
Drumming is 'I don't know.'
The one who knows much,
he will teach you
and the one who doesn't know much,
he will teach you
to the end of his strength.
And when you know to the point you want,
if there is a drummer somewhere,
you can go to him
and do as of you don't know,
and start again.
And that is the way of drumming.

— *Spoken by Ibrahim Abdulai, reported by John M. Chernoff, African Rhythms and African Sensibility. Chicago: University of Chicago Press, 1979, p. 104*

You Cannot Think Bad

You cannot think bad toward any man.
You can only play the drum.
If someone should think bad toward you,
the juju we have cast will make him so,
when he is drinking water,
he will drink his own blood.

— *Words of Ewe priest, translated by Gideon Folie Alorwoyie; reported by John M. Chernoff, African Rhythms and African Sensibility. Chicago: University of Chicago Press, 1979, p. 12*

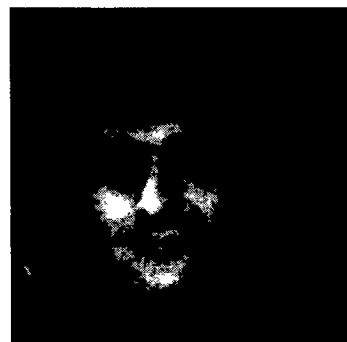
DRUMMING, LANGUAGE, AND POETRY—FINDING RELATIONSHIPS

Drumming is Like That

We Dagombas have a proverb that says,
'If they call you a monkey, you should let your tail be long.'
Why do I say that?
If you want to learn a type of work,
you have to learn it very well.
If you are doing some work and you don't know it,
you are only wasting your time,
and you are spoiling the work too.
If you are a drummer,
you must try your best,
and what you are learning,
you must learn it with seriousness
or you are always going to be suffering.
If a lion is lying down
and you come to hold it,
as you are holding the lion,
you will not like to let it go.
You will think that if you let it go,
it will catch you.
And as you are holding it, too,
you are afraid
You don't know that as you are holding it,
that is better than leaving it
So drumming is like that

— Spoken by Ibrahim Abdulai, reported by John M. Chernoff, *African Rhythms and African Sensibility* Chicago University of Chicago Press, 1979, p. 103

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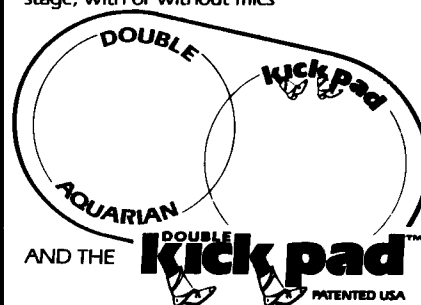
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USING YOUR DRUM MACHINE AS A LEARNING TOOL/PART II: PERMUTATIONS

BY NOW, ANY DRUMMER WHO owns a drum machine or rhythm programmer has discovered its educational benefits. In Part One of this article, we explored the technique of programming a pattern into the machine and learning to execute the pattern by playing along with it. This is very helpful, as it gives the student a decent model of the pattern by reinforcing the written pattern with sound. With this in mind, the purpose of this study is to relate any given pattern to any number of other patterns already inherent in the original, depending upon the subdivision of that pattern.

By Ron McDonald

4 as count 1 (see Example No. 2). Do this counting procedure at first without playing.

Example 2

cowbell: ↓ ↓ ↓ ↓

count: 1 2 3 4

 4 1 2 3

 3 4 1 2

 2 3 4 1

Once a pattern is comfortable to play with your hands and feet, it stands to reason that by simply shifting the "downbeat," you can actually play many patterns. For example, a pattern based on 16th notes can really be 16 different patterns, simply by changing the "downbeat" to any one of the 16th notes. This "displacement" idea is nothing new, but I have found it difficult to execute without writing all the patterns out with their new downbeats and practicing them individually. By programming these shifting downbeats into the drum machine, you can count the "new" patterns and conceive them from their new focus internally.

In the previous article, the following beat illustrated how to learn patterns by removing various elements of the pattern and isolating the different instruments (see *Percussive Notes*, February, 1992). Let's consider the same example for this study.

Key

Closed Hi-hat Snare Drum Bass Drum Hi-hat w/foot Open Hi-hat

Example 1

Program the example as it is written, and learn it as you would any pattern using the drum machine as a model (you might try the suggestions in the previous article). Program a cowbell on all the downbeats and practice counting as you play. Once you have mastered the pattern, count the quarter-note cowbell so that count 2 becomes count 1. Then, count the pattern with count 3 becoming count 1. And finally, count

Now, try playing the patterns with the shifted downbeats. It is important that you have listened to, and counted these new downbeats out loud before you try to play them. It is

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can be hazardous
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your drums!"

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much easier to play something if it has first been internalized. Remember, you already can play the pattern, you are just thinking of it differently.

You have now created four patterns out of one. Next, copy the same pattern to three more locations in your drum machine. You now have four of the same patterns programmed into the machine. Now, re-program the cowbell part in each of the other three patterns to fall on the "e"s, "&"s, and "ah"s respectively

Example 3

cowbell

cowbell

cowbell

Count the new patterns as if the cowbell is actually the downbeat. Once you have internalized these new downbeats, try playing them. Of course, the final step is taking these three new patterns and applying the same counting procedure as you did with the first pattern (count 2 becomes count 1; count 3 becomes count 1; count 4 becomes count 1).

Example 4

cowbell

count

1	2	3	4
4	1	2	3
3	4	1	2
2	3	4	1

cowbell

count

1	2	3	4
4	1	2	3
3	4	1	2
2	3	4	1

cowbell

count

1	2	3	4
4	1	2	3
3	4	1	2
2	3	4	1

Once you have counted and then played all these permutations, you will have completed 16 versions of the original pattern. With the help of the drum machine and applying the coordination learned from the original pattern, playing the 16 permutations should be much easier

Try this same idea with other patterns and grooves that you already can play. For a real challenge, try counting out loud as you are playing the pattern and then without stopping, change "one" to any portion of the measure and begin counting the new downbeat and subsequent beats.

Ron MacDonald is currently serving on the adjunct faculty of UNT and substituting as the director of percussion studies at the University of Texas at Arlington. This is the second of three articles designed to get the most out of your drum machine as a learning tool.

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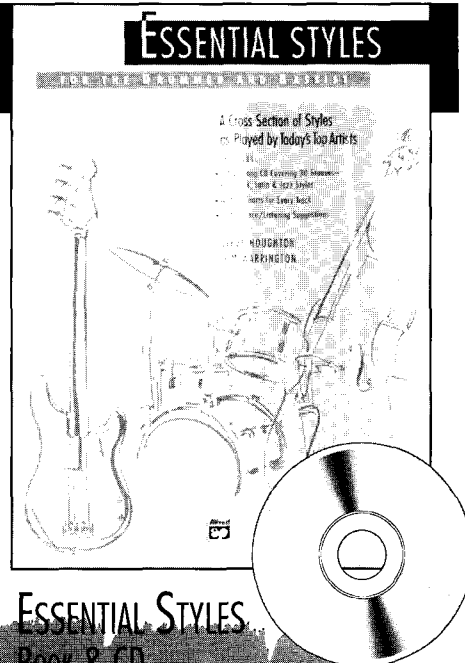
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On Research

THE STEEL DRUM IN TRINIDAD AND TOBAGO: AN OVERVIEW

By Jeannine Remy

THE CARIBBEAN ISLANDS STRETCH from south Florida to just north-east of Venezuela. The northern group of these islands makes up the Greater Antilles while the southern group makes up the Lesser Antilles. Within these two large groups one finds a variety of musical styles, each influenced by that island's particular ancestral background.

Each island has a long history of being ravaged by different conquerors, including the Spanish, French, Dutch and British. Prior to these European invasions, the West Indian islands were the homelands of four Neolithic Amerindian peoples "These were the Lucayans of the Bahamas, the Tainan Arawaks of the Greater Antilles, the Caribs of the Lesser Antilles and the Ignerian Arawaks of Trinidad and Barbados"¹ Today there are still some populations of Amerindians, but they are nearly extinct. Trinidad still has a very small population of Caribs who settled in the foothills of the village called Arima.

One of the most influential groups whose musical elements can be found on all these islands are the Black African slaves. During the 1500's, these people were taken from the tribes of West Africa and brought by the Spanish and French to work their plantations. While en route from Africa, the Spanish discovered there was a larger survival rate on the ships if a selected number of Africans were allowed to beat drums for exercise and religious reasons, as their music was an important connection to their homeland. Once in the Caribbean, these drummers continued to beat their rhythms in secret societies called *Cabildos*. There are over 200 different rhythms, each one representing a specific God who is called upon by a *guajiro* or singer.²

Although the Africans had brought some of their drums with them, in many cases, the African slaves were forced to invent new instruments as their owners, fearing rebellion and the sending of se-

cret messages, would ban their skin drums. The slaves continued to adapt, by borrowing or inventing, different instruments to recreate their African music as their owners would permit. Each time the elite upper class would ban an instrument, the slaves would simply invent something new to play on. In Trinidad these inventions went from African drumming, bamboo, non-pitched metal beating, pitched metal beating, and finally the steel drum.

The mixture of cultures on each island, along with the marriage of instruments and rhythms from various cultures eventually, over the years, resulted in a distinct musical style for each island.

The mixture of cultures on each island, along with the marriage of instruments and rhythms from various cultures eventually, over the years, resulted in a distinct musical style for each island. In the 1800's, with the emancipation of the slaves on many of the islands, the elite upper classes were looking for another resource for inexpensive labor to work the plantations. An influx of indentured East Indian and Chinese laborers met this need and also added to the cultural melting pot of each island.

Some of the resultant musical styles

from this potpourri of cultural heritage include: Cuban "Salsa" music (which is sung in Spanish), Jamaican "Reggae" music (sung in English), Guadeloupe's "Zouk music" (sung in French), and Trinidad's Calypso music, which at the turn of the century changed from Patois (a combination of Spanish and French dialect) to English.

In addition to these musical styles, the European religious practices and festive ceremonies were also utilized. The French were the most influential with their pre-Lenten activities called Carnival or Mardi Gras. Carnival literally means "farewell to flesh" as a way of releasing inhibitions before Lent. It is during this Carnival time that each island, especially Trinidad, blossoms into an artistic theatre for celebration.

The twin-island country of Trinidad and Tobago has one of the largest Carnival celebrations in the Caribbean. The highlights of Trinidad's Carnival celebrations include singing competitions for the best Calypso kings and queens, masquerading costume shows, street parades, Panorama (the steel drum competition), and all the fêtes or parties which accompany these events.

MUSICAL STYLES AND DANCES

Afro-Cuban music is a combination of the Spanish guitar and the African drum. The Afro-Cuban musical style which emerged from these two instruments is defined by the dances which accompanied them. The Tango, created in 1913, the Mambo, created in 1938, and the Cha Cha Cha, created in 1951, as well as current Afro-Cuban music created by Arsenio Rodriguez and popularized by Tito Puente all have Cuban and Spanish origins. The grandfather of these musical forms came from the dance style called "son," which was a type of street music played by the rural Cubans in the early 1900's. Today these styles are mistakenly lumped under the title "salsa" when each one is in reality is

a separate musical art form. Tito Puente once said that calling Afro-Cuban music after the food "salsa" would be like calling reggae music "banana" or rock and roll music "hot dog." "Salsa" is an inclusive term that does not define a distinct musical style.

Music genres or dances from other Latin American countries with Spanish roots include the Merengue, found in the Dominican Republic, Venezuela, and as a dance music of Haiti; the tango, a sensuous dance based on the Cuban rhythm habanera, a genre of urban song and dance prominent in Argentina; and the samba, found in Brazil.³

Reggae music is indigenous to the island of Jamaica and first appeared in the early 1960's. The precursors of reggae were known as ska and rock steady. Ska is characterized by syncopated off-beats and a downbeat on the second half of the bar. During the mid-60's the weather in Jamaica was so hot that the ska beat had to be slowed down. The slower ska beat became known as rock steady. Reggae music is the synthesis of American rhythm and blues mixed with traditional African and Jamaican folk music.⁴ "The lyrics reflect aspects of the religious movement (led by Marcus Garvey in the 1930's) known as Rastafarianism."⁵

Today the popular music style in Jamaica is known as "dubb." "Dubb" uses the same type of instrumental accompaniment as reggae but the vocal soloist basically speaks the lyrics in a quasi-monotone voice (like American rap music). The interest lies in the speech patterns and the syllabic emphasis which forms a rhythmic accompaniment.

TRINIDAD AND TOBAGO

"The nation of Trinidad and Tobago is a West Indian twin-island country in the Caribbean. Trinidad is located seven miles northeast of Venezuela while the smaller island of Tobago lies about twenty miles northeast of Trinidad. The country of Trinidad and Tobago is part of the Lesser Antilles island chain that separates the Caribbean Sea from the Atlantic Ocean. Together the two islands

cover 1,978 square miles; the nation is about 1 1/2 times the size of Rhode Island. The capital city of Trinidad, Port-of-Spain, is located in the northwest region of the island. The terrain consists of plains and low mountains and the climate is tropical."⁶ The native people of Trinidad prior to Christopher Columbus's discovery on his third voyage in 1498 were the Arawaks and the Caribs. Trinidad was under Spanish rule from the time of Columbus' discovery until their surrender to an English fleet in 1797. During the Spanish reign (1498-1797), Spain neglected Trinidad, resulting in several raids by the French, Dutch, and English who finally took possession of Trinidad until 1962.

In addition to the Spanish, the French plantation owners were also responsible for bringing over a large number of African slaves to Trinidad. The French came to the island of Trinidad because they were (1) looking for more fertile land for their plantations, (2) they were escaping the French Revolution, (3) they were willing to live under Spanish rule and practice Catholicism, and (4) Frenchman St. Laurent devised a clever plan and convinced the King of Spain that Trinidad needed a larger population to defeat any English fleet that might threaten this sparsely populated and neglected island.

The indentured workers from East India and China appeared after the emancipation of the slaves in 1838. The East Indians brought to Trinidad their *tassa* drumming which they used in their *Hosein* celebrations. "Today the majority of the population of Trinidad (now just over a million people) is comprised of people with African and East Indian roots."⁷ The mixture of these many cultures has had a significant influence on the social and musical practices in Trinidad.

Even today, Trinidadians keep alive an ancient troubadour art form of spontaneously creating epic rhyming poems to music similar to their Spanish gypsy ancestors. Now sung in English, the context of the Calypsonian's calypso is usually comprised of political satire, irony, and double entendre. Popular calypsos

(soca or soul calypso) heard on the radio are not improvised, but in rural Trinidad, a tourist can still find an old time Calypsonian accompanying himself on his guitar, creating witty, rhyming calypsos spontaneously. The verses end when the Calypsonian is paid!

"Musically, (Calypso) represents most of the nationalities that form the mixed population of Trinidad. African Rhythm predominates, but calypso melodies have been strongly influenced by Hispanic music."⁸

The history of the Calypsonian's African roots could be traced back to the process of call and response where the solo singer seeks a response from his audience. It has been said by Calypsonian "Atilla the Hun" that calypso comes from the word "kaiso" which was a word used to express satisfaction. According to Atilla, the word kaiso over the years has gone from kaiso to calypso with various spellings by the press.⁹ "The kaiso developed most distinctively in Trinidad into a form of mass art in song and dance. These early African folksongs were accompanied first by African drums and later by the *tambo* bamboo bands."¹⁰

Many times, plantation owners would require their African slaves to provide entertainment for their guests. The French plantation owners would call these singers *Shantwells*. The lead singer, *Maitre Kaiso*, would cleverly create verses which the plantation owner thought was full of praise but in reality was just the opposite.

Music also accompanied the stick fights of this time. The stick fight was both a fight and a dance called a *Calinda*. The opponents would sing *Calinda* chants giving verbal cues and commentary with the support of a chorus. These songs were later adapted by the calypso singers and sung in the calypso tents.¹¹ During the 1890's, the Calypsonians turned to the popular Venezuelan-type string bands for their musical accompaniment for their performances in the Carnival street parades and in the calypso tents.

Calypso music gained international

THE STEEL DRUM IN TRINIDAD AND TOBAGO: AN OVERVIEW

fame starting around 1914 when New York recording companies such as Victor, Columbia and Decca recorded this "new" style of music. During WWII, when the US servicemen were stationed on the island of Trinidad, the calypso tents were very popular. Recording studios blossomed on the island and upon their return to the United States, US servicemen yearned for the music they heard on the island.

Today the Calypsonians have large bands called brass bands which back the vocalist on their recordings and appear on large flat bed semi-trucks, heavily amplified during Carnival. The calypso as a musical style is now called soca or soul calypso.

Carnival was brought to the island by the French White settlers who owned the large estates around the 1780's when Spain's Cedula permitted (with specifications) the French to settle in Trinidad.¹² The French elite would hold their masked balls in their fancy estates and play their dainty music while their African slaves would hold their own backyard parties imitating the French, but retaining their African music.

When the English took over the island in 1797, they allowed the Carnival activities to continue and indulged in the festivities themselves. The slaves still had to practice their Carnival activities in barrack-yards and were not allowed to venture out into the street until the Carnival of 1839, due to the Emancipation on August 1, 1838. As the ex-slaves hit the street, their presence was seen as barbaric. "Embittered by the past, the ex-slaves took every opportunity to shock and offend society to seek revenge."¹³ There were many clashes between the ruling classes and the lower classes, especially during Carnival, which led to the famous Canboulay riots in the 1880's, the banning of instruments and restrictions on the time of day instruments could be played. In an attempt to keep the Sabbath holy, the ruling classes set specific hours street parades could begin. Today the masqueraders are allowed out on the streets from 12:01 a.m. Monday morning (J'Ouvert) until Tues-

day at midnight. Ash Wednesday marks the end of Carnival.

Carnival preparations begin as early as Christmas or sooner. Calypsonians are busy recording and releasing their latest soca albums, masquerade camps advertise their costume designs, and the excitement of Carnival preparations is felt throughout the island. Rich or poor, Indian or Black, many people work together to make the Carnival the best possible.

Masqueraders choose which band they want to play mas' in simply by going to mas' camps which display colorful sketches of their costumes. Each mas' band has a particular theme with subplots or sections. Sticking with the main costume theme, each section of the band has a different costume and role to act out. Each mas' band has a king and queen who usually leads the band and competes in a separate competition called Dimanche Gras.

Carnival is a time of great creative pressure. The Calypsonians must record new albums every year. Only the new calypsos written after the previous year's Carnival qualify them to compete for the Calypso Crown. The steel bands also abide by these rules and must choose the music for their steel band arrangements from new selections.

From costumes to music, there are many competitions to attend during Carnival. The steel bands have their old-time steel band competitions called Pan-Around-the-Neck, and their series of Panorama competitions; the Calypsonians have their Calypso Kings and Queens competitions, and the masqueraders have Dimanche Gras and Carnival Monday and Tuesday to parade in the streets.

THE STEEL DRUM AND ITS MUSIC

The evolution of the steel drum is credited to the lower class people, beginning with the African Slaves, whose instruments over the years were prohibited by the elite ruling class. "As early as the 1700's, European colonists feared that the African drumming would incite the slaves to rebellion."¹⁴ After emancipation of the slaves in 1838 and the importation of East Indian indentured labor

in 1845, Trinidad had a larger mixture of underprivileged citizens identified as the Jamette class. The African and East Indian cultures both had drumming as a prominent part of their cultural heritage. This need for drumming became a target for the governing classes which led to the Canboulay riots of the 1880's and the eventual ban on the instruments.

"The ban of the drum in 1883 presented the carnival bands with the serious problem of finding a substitute instrument for their tent practices and masquerade processions."¹⁵ "The laboring classes experimented on using various shack-shacks and found thumping on odd bits and ends was unsatisfying."¹⁶ They revolted against the Venezuelan string bands which first appeared in the 1890's because these bands lacked rhythmic force. Instead, they developed a new family of rhythmical instruments known as tamboo bamboo.

"Tamboo is a Trinidad creolization from the French word 'tambour' which means drum."¹⁷ A tamboo bamboo band is comprised of various lengths of bamboo stalks played by stomping the bamboo tubes on the ground and hitting the tube with another stick on the up stroke, and striking the smaller sticks together. These combinations of bamboo lengths and playing techniques created a melodic and rhythmic accompaniment for the chanter. Tamboo bamboo bands, prominent around 1900, often used a bottle and spoon player for a piercing rhythmic accompaniment. The piercing high-pitched rhythmic accompaniment is now played by the iron (brake drum) which is part of the steel band today.

As the popularity of tamboo bamboo bands grew, so did the instrumentation. Odd assortments of non-pitched metal containers were added to the tamboo bamboo bands. There were many clashes between rival tamboo bamboo bands and the instruments were being used as lethal weapons. The police finally forbade the use of these sticks because of the fatal stick fights. Looking for substitute instruments to continue their drumming, the lower classes continued to use an assortment of metal containers for drumming.

Around the 1930's, the metal sounds (biscuit tins, garbage cans, pots and pans, caustic soda drums, zinc buckets, brake drums) completely replaced the bamboo timbre.

The steel drum emerged from the back yards of the underprivileged "lower class" people who lived in outskirts of the Port-of-Spain and was a result of the experimentation and innovation of several people (including Winston "Spree" Simon, Neville Jules and Birdie Marshall) and not one individual. The first pitched steel drums were smaller than the drums today; the number of notes and quality of sound simply evolved out of necessity, frustration and experimentation. The playing area of the first steel drums or "pans" was convex, and it was accidentally discovered that the indentations created different pitches as they were hit. Due to the innovations made by Ellie Mannette, pans today are constructed from the bottom of a 55 gallon barrel, sunk in a concave fashion, and tuned with an assortment of ball peen hammers.

Trinidadian steel band competitions begin about three weeks before Ash Wednesday. The conventional steel band competition is called Panorama, and each band has between 50 and 100 players. The structure of the conventional Panorama is fourfold: preliminaries, zonals, semi-finals and finals. Each band performs a ten minute theme and variation on the verse and chorus of a calypso composed that year.

The bands are judged on the arrangement, rhythm, phrasing and interpretation. Steel bands begin rehearsing right after Christmas. The rehearsals are at night and go from early evening to sometimes 3:00 a.m. The length of the rehearsal is usually determined by how close the competition is, how eager the musicians are to win, and how much new material the arranger wants to add and drill. Steel bands rehearse in a panyard, which is an outside open-air area. Several years ago these yards were called barrack yards. Years ago, the musicians who played in these yards were really members of a gang. Early steel

bands would get into serious and sometimes fatal fights with other steel bands. Some of the older panmen in the panyards are proud of their battle scars from knife wounds and are very willing to discuss their clashes with the police and enemy steel bands. At that time, to be a member of a certain steel band was not an honorable thing. Within the last thirty years, the steel drum competitions have helped bands channel fierce and violent rivalries into a sophisticated arena of musical competition.¹⁸ Musicians are usually loyal to one particular panyard or a particular arranger. Even if young musicians cannot participate in the Panorama competition, one can expect to see them back in the yard the next night learning the tune.

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There are approximately 60 one hundred piece steel orchestras in this twin-island nation, all competing and hoping to be one of the twelve bands eventually selected to perform in finals. The preliminary competition is the first, longest (because of the number of bands competing), and the most important. All the bands receive monetary compensation for their appearances. As of 1990, the twenty highest-scoring bands in prelims automatically go on to compete in the second competition (zonals), and the third competition (semi-finals). The second competition

(zonals) allows the bands to compete against their own zone (North/East/South/Central, Tobago) for eight possible winning positions and monetary compensation.


By the third competition (semi-finals), all the bands compete in the evening at the Queen's Park Savannah, located just north of the Port-of-Spain. The twenty bands compete for eleven spots for the finals; the twelfth spot is saved for the defending champion who does not need to appear in this competition. During all these competitions, the ten minute arrangement the band performs is constantly being changed and improved. The final competition is held in the Savannah on the Saturday night before Ash Wednesday.

For most steel bands, the final Panorama competition is the last time the group performs together as a larger unit. Some of the steel bands do join the Carnival street parade if they have some means of transporting and mounting their drums on covered floats. In most cases, a smaller group of musicians accompany and play on the float while that band's pan supporters parade alongside their steel band.

The sounds of large steel bands are most prominent during Carnival time, however, steel drumming does not come to a standstill after Carnival. Some of the larger and more popular bands are supported and perform year-round as stageside bands. Recently brass bands and disc jockeys have replaced live steel bands at fêtes and celebrations even though the Trinidadians realize the importance of keeping live steel bands active year-round.

The steel drum has become a national symbol for the twin-island nation of Trinidad and Tobago. It has evolved over the years through the sufferings and experimentations of the lower classes who came from a mixture of musical cultures. As the popularity of this instrument grows, it is important to keep in mind the historical musical aspects of its origins. Even though it is the world's newest acoustical instrument, its roots have a strong connection with the

THE STEEL DRUM IN TRINIDAD AND TOBAGO: AN OVERVIEW

world's oldest instruments and musical practices in African drumming. 

Jeannine Remy, D.M.A., M.M., B.M., holds degrees from Northern Illinois University and the University of Arizona where she completed her doctorate. Her doctoral research in steel drum history and performance has taken her to Trinidad three times where she actively performed with the Trintoc Invaders in Trinidad's steel drum competition called "Panorama." Miss Remy is the percussion instructor at the University of Wisconsin-Oshkosh.

FOOTNOTES

- 1 Peter Ashdown, *Caribbean History in Maps* 5th ed. (England: Longman Group UK Limited, 1988), p. 5.
- 2 Harry Belafonte, PBS Television Special, *Routes of Rhythm* produced by Eugene Rosow and Howard Dratch: PBS, 1990.
- 3 Ibid
- 4 Patrick T. Will, "Reggae" *The New Harvard Dictionary of Music* ed. Don Randell. (Cambridge, Massachusetts: the Belknap Press of Harvard University Press, 1986), p. 692.
- 5 Ibid, p. 692.
- 6 Jeannine Remy, *A Historical Background of Trinidad and Panorama Competitions with an Analysis of Ray Holman's 1989 Panorama Arrangement of "Life's Too Short"* Diss. U of A, 1991 (Ann Arbor: UMI, 1991), p. 11.
- 7 Ibid, p. 12
- 8 Errol Hill, *The Trinidad Carnival*. (Austin, TX: University of Texas Press, 1972), p. 58.
- 9 Errol Hill, "On the Origin of the Term Calypso" *Ethnomusicology* 11.3 (1967), p. 359.
- 10 Raymond Quevedo, *Atilla's Kaisa a short history of Trinidad Calypso* (Trinidad: Superservice Printing Co. Ltd.), 1983
- 11 Hill, *The Trinidad Carnival*. p. 27.
- 12 Michael Anthony, *Parade of the Carnivals of Trinidad 1839-1989* (Trinidad: Circle Press, 1989), p. 2.
13. Anthony, p. 6-10.

14. Remy, p. 16.
15. Hill, *The Trinidad Carnival*. p. 45.
16. Ibid., p. 46.
17. Jeffrey Ross Thomas, *A History of Pan and the Evolution of the Steel Band in Trinidad and Tobago* 2nd ed. Chicago, IL: Jeff Thomas, 1990, p. 63.
18. Selwyn Tarradath, "History of Pan Festival," *Pan is Beautiful IV* (Program Souvenir), 1984, n.p.

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Edited by James Lambert

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PERCUSSION PEDAGOGY MATERIALS

Percussion Section Techniques—A Collection of 8 Ensembles with Performance Tape and Conductor's Guide

Steven Grimo and Robert Snider
Meredith Music Publications
170 NE 33rd St.
Ft. Lauderdale, Florida 33334
Music and Tape—\$49.95

This unique publication is a collection of 8 diverse, multi-levelled percussion ensembles which can serve either a purely performance purpose or a purely pedagogical purpose—or both—depending on whether they are used in a pre-college setting or in a percussion methods course in a college or university.

As stated in the foreword: "The pieces may be rotated from year to year to establish the foundation of a percussion curriculum. Each piece, which stands alone as a complete work, provides both students and directors with a rewarding musical and educational experience. The performance tape provides an outstanding example of each composer's stylistic interpretation. More importantly, concepts of sound are accurately represented,

thus providing both students and director with an aural model of percussion styles and idioms."

The length of each of the 8 ensembles varies from 2 minutes, 20 seconds to 5 minutes, and the difficulty ranges from grade 2 to grade 6. Only traditionally-found percussion instruments are utilized such as timpani, xylophone, bells, vibes, and standard accessory instruments. Each ensemble is scored as a quintet—with practically all of the ensembles being scored for a multiple percussion setup (which potentially could be split into smaller part assignments if more persons are desired to participate).

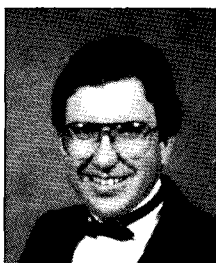
The overall concept of this ensemble collection is superb, extremely cost-effective, and the continuity from one to the next is outstanding. Congratulations to Meredith Music, Garwood Whaley, and composers Grimo and Snider for an outstanding publication.

—James Lambert

PERCUSSION ENSEMBLE

Bonham V
No price given
Helicon Music Corporation
c/o European American Music Distributors Corp.
P.O. Box 850
Valley Forge, PA 19482

Some readers are undoubtedly familiar with Mr. Rouse's earlier percussion ensemble work, *Ku-Ka-Ilimoku*. It is safe to say that Bonham is totally unlike *Ku-Ka-Ilimoku*! For rock music enthusiasts, you've perhaps already come to the (correct) conclusion that this



work was inspired by that genre, and most notably the work of the late John Bonham with Led Zeppelin.

In the composer's notes he states that the drumset part contains material from

Led Zeppelin's *When The Levee Breaks*, *Custard Pie*, and *Royal Orleans*. Mr. Rouse also acknowledges the influence of the Butterfield Blues Band and Bo Diddley.

Bonham is scored for eight players, using a complete array of drums, cymbals, tam-tams, timpani, assorted accessory instruments, and, of course, drum set. Specific notation is included for the various sticks and beaters the composer would like the ensemble to use.

Musically, *Bonham* is clearly a drumming piece, with interesting juxtapositioning of rhythms as well as unison rhythmic themes. The most difficult rhythm being 5:1 (which appears only in the opening section), the remainder of the work's difficulty lies mostly in the ensemble coordination. All directions regarding the use of instruments are explicit, including methods of tambourine and ratchet playing!

Lasting approximately six minutes, I believe *Bonham* will deservedly find its way onto numerous percussion ensemble programs.

—Rich Holly

KEYBOARD PERCUSSION ENSEMBLES

Mark V VI
Ardean W. Watts
\$25.00
Music For Percussion, Inc.
170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

Mark V is subtitled "Marimba Toccata;" more accurately it is a toccata for marimba quintet. Players 1 and 2 require a 4 and 1/3 octave instrument each, players 3 and 4 will each need a 4 and 1/2 octave instrument, while a bass marimba is necessary for player 5 (I may be a touch pessimistic, but how many of us have access to such instrumentation?).

The piece shifts between dissonance and what might be described as contemporary consonance—stacked 4ths, 5ths, etc. At times, player 5 acts as a drone to the other parts, while still other sections have that part fully integrated. Rhythmically speaking, *Mark V* consists largely of 16th notes, with fives appearing in cadenza-like passages. One section pits 5:2, 6:2, and 7:2 against 16th notes, helping create an interesting accelerando effect. There are slower, more legato sections to the work. One interesting section has each player holding a pitch and each changing their pitch on a different 16th note division of the beat. In this manner, the ensemble as a whole maintains the constant 16th note rhythm.

As its subtitle suggests, the piece is mostly lively and driving. *Mark V* is an eight minute tour-de-force for the advanced ensemble. Not only will the pitch accuracy be challenging, but the synchronization of rhythms will be just as demanding.

—Rich Holly

Carol of the Bells

Richard C. Gipson
No price given
OU Percussion Press
Plymouth Music Co., Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

Carol of the Bells is a 1:28 arrangement for the following instruments: 2 bells, 2 vibes, crotales, chimes, marimba, bass marimba

SELECTED REVIEWS

and 2 percussionists playing sleigh bells, triangle and finger cymbals. Ten players are required to perform the work.

This short arrangement of *Carol of the Bells* is well done and displays this Christmas melody in a clever and appropriate manner. The use of mainly metal mallet instruments gives this song its best setting. The mallet parts are not difficult and a high school ensemble could perform it well. Congratulations on a fine arrangement.

—John Beck

Christmas Medley

By James Faulconer
Arr. by Richard C. Gipson

No price given

OU Percussion Press

Plymouth Music Co., Inc.

170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

Christmas Medley is a 4:02 arrangement for the following instruments: bells, 2 vibes, 3 marimbas, bass marimba, timpani, crotales, chimes and 2 percussionists playing triangle, finger cymbals, tom-tom, suspended cymbal and mark tree. Eleven players are required to perform the work.

As the name implies, this is an arrangement of several Christmas songs starting with *Joy To The World* and continuing with *God Rest Ye Merry Gentlemen*, *O Little Town of Bethlehem* and *Greensleeves/What Child Is This*. The arrangement is well done and utilizes the best potential from each mallet instrument. The mallet parts are not difficult, therefore, a good high school ensemble could do justice to the work. It would, however, realize its best performance from a mature college ensemble. Congratulations to Richard C. Gipson for a job well done.

—John Beck

Deck The Halls

By Randol Alan Bass

Arr. by Richard C. Gipson

No price given

OU Percussion Press

Plymouth Music Co., Inc.

170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

Deck The Halls is a 2:04 arrangement for the following instruments: bells, crotales, 2 vibes, xylophone, 3 marimbas, bass marimba, chimes, timpani and 2 percussionists playing snare drum, bass drum, suspended cymbal and triangle. Thirteen players are required to perform the work.

This happy and spirited *Christmas Song* is given an appropriate setting by Richard Gipson. Gipson's use of the mallet instruments to display the spirit of the song is quite successful and at the same time gives the performers some challenging mallet work. Although mature college players would best perform the work, a good high school ensemble should not overlook the possibility. Congratulations to Richard C. Gipson for an excellent job of arranging.

—John Beck

The Christmas Song IV

Mel Torme and Robert Wells, arranged by Richard Gipson

Oh, Holy Night

Arr. Richard Gipson

Marimba Carol Medley

Arr. Richard Gipson

Oh Green And Shimmering

Tree, Good Day

Mack Wilberg, arr. Richard Gipson

Silent Night

Arr. Richard Gipson

OU Percussion Press

Plymouth Music Co., Inc.

170 N.E. 33rd Street

Ft. Lauderdale, FL 33334

An important feature that sets Gipson's arrangements apart from others currently on the market, is the instrumentation required. While arrangements of Christmas music are usually scored for a basic set of mallet instruments—vibes, bells,

chimes, and one or two marimbas, for example, these five additions to the OU Percussion Press catalog have been fashioned to take advantage of the full palette of sounds available to those ensembles that have access to a complete complement of keyboard-mallet instruments. Typical scoring is for two vibraphones and a quartet of marimbas, including bass marimba. In fact, in Gipson's sonorous renditions of three popular carols in the *Marimba Carol Medley* ("Lo How a Rose 'ere Blooming," "What Child Is This?", and the "Coventry Carol"), a marimba octet is utilized. In the other arrangements, basic mallet instrumentation is as follows: bells (*Oh, Holy Night* requires two sets of bells), vibe I and II, crotales, marimba I, II, III and bass marimba, and chimes (not used on *Christmas Song*). As far as other instruments are concerned, timpani are used only on *Oh Green and Shimmering Tree, Good Day*. Additional instruments are required as follows: cymbals and triangle (two players) in the Mack Wilberg piece, mark tree (one percussionist) in *Silent Night*, and finger cymbals, mark tree, suspended cymbal and conga (tree players) in *Christmas Song*.

Directors of college ensembles, take note! If you are looking for seasonal material, these excellent arrangements will "sound." They have been carefully scored so that you will not find the need to edit, alter, or rearrange them as is often the case with other similar renditions of Christmas music.

—John R. Rausch

Agua Corriente V

Frank Habets

\$20.00

Frank Habets

Haverterweg 30

6118 EC Nieuwstadt

The Netherlands

Basically a mallet ensemble of bells, xylophone, vibes, and two

marimbas, with timpani and assorted latin percussion, *Agua Corriente*, which is approximately six minutes in length, can be performed by eight players (nine, if a shaker part is added in the part for player six) at an advanced high school or college level. Instrumentation is as follows: (player 1) bells, cymbal, scraper, (player 2) xylophone, vibraslap, claves; (player 3) vibes, temple blocks, (player 4) low A marimba shared with player 5, (player 5) marimba shared with player 4, cabasa, large tom-tom, (player 6) congas, shaker, tom-tom shared with player 5; (player 7) bongos, cymbal, windchimes, (player 8) four timpani, claves. Congas, bongos and shaker are used to produce a steady, driving 16th-note pulse over which several recurring melodic patterns are manipulated, which utilize the mallet instruments in solo and also dialogue fashion, as when bells and xylophone trade riffs with the vibe and one of the marimbas. The melody is not the greatest attraction in this piece, however. That distinction belongs to the interesting rhythms, as, for example, the liberal use of syncopation resulting in off-beat accents on the second and fourth notes in 16th-note groups, which imparts something of a Latin-rock flavor. The melodic material is "developed" by stringing together ever-longer series of syncopated patterns. At the large climactic moments, such as the end of the piece, a homophonic texture replaces the prevailing linear one, requiring three-note chords on the vibe and the two marimbas.

Potential ensemble problems abound for groups working this piece. With 16th notes moving at a quarter = 120, the many patterns involving 16th rests and the syncopated rhythms played by several instrumentalists in unison, promise a challenge for any group. The rhythmic ingenuity of the piece

does make it more interesting than many similar ensembles written in a popular genre.

—John R. Raush

SNARE DRUM SOLO

Phantom Phrenzy VI
Marty Hurley
\$6.00
Marty Hurley
P.O. Box 8058
New Orleans, LA 70182

Phantom Phrenzy is a contemporary drum corps-style snare drum solo for the advanced player. Approximately 3 1/2 minutes in length, the work is described as the 1991-1992 audition music for the Phantom Regiment Drum and Bugle Corps of Rockford, Illinois.

Tempo changes abound, as do explicit instructions for visuals (stick twirls, changing grips, etc.). some of the difficult measures involve playing 5:1, 7:1, permutations of 4:3, and the like. There are a few discrepancies in the redundancy of roll notations, but if the performer reads only the music, the correct answer will be evident.

As in many solos of this style, back sticking is notated along with stick swipes and stick fakes. The-matically, the piece is through composed, with no development or variation of earlier themes evident. Perhaps this is customary for audition music. While the piece may be satisfying to a player for technical reasons, compositionally the work may leave you unfulfilled. This is not to say, however, that the piece is without merit. Many students are looking for challenging snare drum pieces that are relevant to state-of-the-art drum corps percussion writing. Certainly for those students, and for others whose chops need a good workout, *Phantom Phrenzy* would be most appropriate.

—Rich Holly

Changing Times IV
David P. Eyler
\$3.00
Pioneer Percussion
Box 10822
Burke, VA 22015

Thanks to the computer and the entrepreneurial interest in publishing it has generated, new works for percussion are appearing in the catalogs of publishers whose names are generally unfamiliar to most readers. Many will no doubt remain in that category; however, if Pioneer's release of David Eyler's *Changing Times* is a sample of its wares, that publisher should be around for some time to come.

This new piece by Eyler is a concert-style, unaccompanied snare drum solo. Written in a rapid tempo (eighth note = 320), the soloist is required to execute eighth-, sixteenth-, and triplet sixteenth-note patterns, framed, as the title indicates; in a variety of changing meters (12/8, 3/8, 5/8, 6/8, 7/8, 9/8, 10/8, 2/4, 3/4, 4/4). Accents have been generously added, creating interesting "conflicts" with the metric scheme. The player is asked to perform at dynamic levels that run the gamut from *ppp* to *fff*.

This is material that will challenge a high school snare drummer. It would be ideal solo festival literature and an excellent choice for required literature lists for solo festivals. The publication is well set up for such usage, considering its uncluttered, easy-to-read format, and the inclusion measure numbers over the first bars of each line.

—John R. Raush

SNARE DRUM DUET

26 Contemporary V-VI
Snare Drum Duets
Alexander Lepak
\$15.00
Windsor Music Publications
Box 33

Windsor, CT 06095
This latest contribution to the Windsor "College Series for Percussion" is a non-graded, non-sequential collection of snare drum duets that forms a virtual catalog of 20th-century rhythmic devices and snare drum techniques. Musical concepts include a wide range of dynamics (*ppp* to *fff*), rapid dynamic changes, accent control, tempo changes, canonic/imitative writing, hocket-like writing, etc. Rhythmic concepts include changing meters, a symmetric or irregular meter, syncopation, borrowed divisions and subdivisions, rhythmic modulation, a metric notation, polymeters, etc. This book is recommended as a definite technical and musical challenge for advanced snare drummers. The duets would work equally well as teaching pieces, "recreational" study literature, and formal performance pieces.

—John Baldwin

KEYBOARD PERCUSSION SOLOS

Two Movements For Marimba V
Mario Gaetano
\$6.00
Pioneer Percussion
Box 10822
Burke, VA

The first movement of this 4-mallet marimba solo is marked molto *adagio cantabile*. The rhythmic flow is quite slow (quarter = 40-50) with no notes shorter than full beats. The composer notes "roll all notes, *sempre legato*" but does not indicate any preference for roll type(s) nor how to deal with chords of less than four notes. Dynamics, phrasing and breath marks, and accidentals are all clearly marked. Although mildly dissonant, this chorale-like movement seems to center around a feeling of C major. Movement II—*allegro, dance-like*

—moves along at a more rapid pace (quarter = 90-100) with an abundance of eighth- and sixteenth-notes. A *suddenly faster* section exploits hand-independence with right hand melodic lines over a left hand ostinato. A *cantabile* section uses 4-mallet rolls and mirrored single alternating strokes. A return to *Tempo I* leads to a *presto* ending.

An intermediate marimbist would need some guidance as to roll types and how best to utilize the four mallets in a single line texture. Melodic patterns and sequences will facilitate the learning of the work (once they are recognized!). Movement II especially presents some specific technical concepts in a musical setting. The printing is exceptionally clean, although no provisions are made for page turns!

Recommended for a study/recital piece for an advancing marimbist with solid 4-mallet concepts and basic techniques.

—John Baldwin

Night Vibes V
Aubert Lemeland
\$7.25
Gerard Billaudot
14, rue de l'Echiquier
75010 Paris
Theodore Presser Co., Sole Setting Agent

This is a four-mallet work for solo vibraphone, approximately seven minutes in length. It requires the musical maturity of a college-level performer. The texture is more linear than it is homophonic, with four-note chordal structures usually relegated to cadence points. The piece, set in a large A—B—A formal scheme, is divided into a number of small sections that display a variety of tempos and moods—an opening marked "*lento e nostalgico*," a "*vivo*" section and a section in waltz rhythm. These are followed by two additional sections

SELECTED REVIEWS

in slower tempi. A return to the opening material completes the tripartite form. The introspective nature of the music, reflected in such playing directions as *molto nostalgico* and the musical language itself, are vaguely reminiscent of music of the impressionists.

Night Vibes represents a genre often neglected in the percussionist's vibraphone repertoire. It is a piece that requires of the performer the ability to produce subtle dynamic shadings, the control of the pedal and/or mallet dampening to maintain clarity (it doesn't help that these are not indicated in the music) and the delicate balancing of lines, using a fully-integrated four-mallet technique. Or, to sum it up in a few words—extreme sensitivity with the requisite technique to realize the subtleties demanded by the music. There is no place here for effects built upon repetitive patterns, rhythms and accent schemes, or clichés derived from the popular idiom—a unique opportunity, indeed, for some bona-fide music making.

—John R. Rausb

MIXED MEDIA

"...wo'n't you join the dance?" VI
William Cahn

\$15.00

William L. Cahn
8740 Wesley Road
Holcomb, NY 14469

"wo'n't you join the dance?" is a 'Pas de Deux' for multi-percussion and double bass. The title is a quote from Lewis Carroll's "Alice's Adventures in Wonderland." Mr. Cahn chose the title for the dance-like quality of the work as well as the fact that we all occasionally encounter such a question in varying contexts.

For the percussionist, the following instruments are necessary: 18" suspended cymbal, large wood

block, 3 roto-toms, large Chinese cymbal, and melodian. It is necessary to rig the melodian according to very clear instructions which are provided by the composer. There are numerous effects in the percussion part, and these, too, have clear instructions.

The bassist is also required to perform using effects. Some of these are quite common (pizzicato, sul ponticello, etc.) while others are explained, along with their notation, in the work's instructions.

The piece is almost non-stop action for both players. During the 10+ minutes it takes to perform, there are only eleven complete measures in which one player or the other rests. Tempo is mostly *allegro vivo*, while there are sections in the middle in slow and moderate tempi. The work is by and large in arch form, with a variation on the initial theme concluding the composition.

The rhythms themselves are by no means difficult; for the percussionist, it is the effects and utilization of the set-up that make it demanding. There are very few works for double-bass and percussion (at least I've only played one other!) and yet it seems like such a natural combination. If you are on good terms with an advanced bassist, I would highly recommend

"wo'n't you join the dance?" for an upcoming performance
—Rich Holly

DRUMSET METHODS

Advanced Stick Aerobics IV

Ken Cox

Book alone—\$8.95; Tape alone—\$8.00; Book and Tape—\$14.95

Ken Cox
Box 954

Agoura Hills, CA 91301

Author Ken Cox lists two main objectives of his book: strengthen

the weaker hand through sticking and accent patterns; and increase the ability to correctly count out rhythms. Part A of Section 1 consists of 30 2-measure sticking and accent patterns. Part B applies these patterns to the drumset. Part C adds sixteenth-triplets and thirty-second notes. And Part D applies these patterns to the drum set. Section 2 combines the patterns/grooves used in Section 1 with breaks that will be used in Section 3. This last Section consists of five solos that utilize the material from Sections 1 and 2. The accompanying tape includes recordings of Section 1, Parts B and D, and all of Sections 2 and 3.

Since the exercises consist almost entirely of constant sixteenths, thirty-seconds, and sixteenth-triplets, the counting aspects are not involved at all. However, the sticking/accent patterns and their application to the drum set do appear to have merit. Any drummer with adequate stick control and a good sense of time should be able to derive benefit from a serious study of this text.

—John Baldwin

Jazz Drumming

II-V

Sperie Karas

Schott

B. Schott's Sohne

Mainz, Germany

This is a 94-page book with a demonstration/play-along audio tape which is approximately 70 minutes in length. Areas covered include independence exercises, technical exercises, technique for brushes, and how to prepare and read drum parts. A two-page written drum solo is also provided.

The first seven pages are devoted to general comments about the book and how jazz is notated and interpreted for drums. The independence exercises that follow are one and two measures in length, are easy to moderate in

difficulty, and occasionally do not contain the standard ride and/or hi-hat patterns. Most of the remainder of the book deals with situations which are common in a school jazz band or combo, i.e. jazz notation and interpretation of drum parts including accents, fills and solos.

As is usually the case, the included cassette will be extremely valuable to the student. There are 47 examples of independence exercises and reading/interpretation exercises which are typically 10-20 seconds in length. The two page solo is also recorded and is approximately 2 minutes long. The remainder of the tape is a series of big band and combo compositions, each of which is recorded in two different versions, once with drums and once without. These well recorded selections by the "WDR-Big-Band" and "WDR-Combo" range from 2.5 to 6 minutes in length.

This book effectively deals with an area of drumming that is commonly played by many high school and college level students but is seldom covered by most drum set methods. It would be an excellent publication for any beginning/intermediate drummer in a school jazz band or other similar reading situation.

—Lynn Glasscock

PERCUSSION VIDEO TAPES

Time Groove

Harold Farberman

Cost Not Given

Video Artists International

P.O. Box 153

Ansonia Station

New York, NY 10023

Time Groove is a 72-minute video tape featuring Alex Acuna, Louie Bellson, Vic Firth, Steve Gadd, Harvey Mason and Dave Samuels (subtitled on the tape as "The Ultimate All-Star Percussion

Ensemble) performing music composed and conducted by Harold Farberman. Singer/actress Thea Mann is also featured on *The Princess, A Fairy Tale For Singer, Narrator and Ensemble with Animation*, which is one of the three compositions presented on the tape. In general, the emphasis is on improvisation and rhythm rather than melodic development.

The first composition is entitled *Ground Zero Paradiddle* and is so named because a paradiddle is part of every measure of the piece. During this work, each performer is allowed to improvise in a solo manner while the others supply notated accompaniments. The shifting meters, tempos and phrase lengths produce an interesting and effective foundation for the soloists to improvise over. Most viewers will likely find *The Princess* (which is the second piece presented) to be the most unusual selection. The percussionists help create the overall mood by adding sound effects to this children's story in a variety of ways, some of which are very atypical to the way we would normally imagine their musical activities. As would be expected, they perform in a professional manner regardless of the instrument or sound-effect needed. The final piece is *The Dancers Suite- In Six Parts*. The six movements were inspired by great dancers (such as Baby Lawrence, Sammy Davis Jr. and Gregory Hines) and again serve as solo vehicles for each of the performers. In the third movement, *Dave's Lookin' Fine*, Dave Samuels plays the only unaccompanied selection on the tape.

The excellent camera work and editing to be found on the tape should also be mentioned. There are views from the front, the side and even from above. There are times when as many as six different instruments may momentarily have the lead during a four measure

phrase, and the editing is such that you are usually shown each instrument as it is being played. (It is ironic and unfortunate, however, that there is never a good view of Harold Farberman. Under these circumstances, it would seem that the composer/conductor should be a part of the "video.")

This tape offers the opportunity to see and hear some of the best known artists play together in a percussion ensemble setting. The music is written and performed in such a way that everyone has a fairly equal amount of "spotlight" time and the performers seem to enjoy having the opportunity to play together in this setting. Some viewers may also find it interesting to see Steve Gadd playing triangles and a lion's roar, or Harvey Mason playing extensively on keyboard instruments. Hopefully, other tapes of percussion ensembles playing a wide variety of musical styles can be available in the not too distant future.

—Lynn Glasscock

Buddy Rich Memorial Scholarship Concert/Tape Three
\$44.95

DCI Music Video
541 Avenue of the Americas
New York, NY 10011

The second Buddy Rich Memorial Scholarship Concert was taped on April 8, 1991, at the Ritz in New York City and featured five well-known drummers with the Buddy Rich Band. After a brief ad for DCI, this tape (the first of a series of two) begins with several pre-concert scenes including some comments by Neil Peart about his approach to playing this particular concert. Peart then plays the first piece (*One O'Clock Jump*) which, uncharacteristically, does not open up to feature the drummer in an extended solo. Peart's earlier statements of trying to "play the songs the way Buddy did" are verified when we

hear him play. (Peart is featured more extensively on tape four of this series.)

Peart is followed by the incredible performance of Marvin "Smitty" Smith. Smith takes several solos in and around his chosen selections which are *Greensleeves*, a very up-tempo *Standing Up In a Hammock* and *Good News*. Even with brushes, Smith catches everything the band plays. Ex-Journey member Steve Smith is the last drummer featured on this tape and continues the high level of ensemble playing and soloing on *Nutville*, *The Juicer Is Wild* and *Straight No Chaser*. The finale is a duet by Steve Smith and "Smitty" Smith. The camera work is excellent throughout.

As with the original two tapes from the previous Buddy Rich concert, there are clips of Buddy and comments about his contributions to drumming. The comments this time are primarily taken from the informal, pre-concert setting and add a personable connection to the performers in a way that was missing from the first two tapes.

This is another excellent addition to the video tape library.

—Lynn Glasscock

Buddy Rich Memorial Scholarship Concert/Tape Four
\$44.95

DCI Music Video
541 Avenue of the Americas
New York, NY 10011

The fourth tape in this series is 60 minutes in length and features Omar Hakim, Wil Calhoun and Neil Peart performing with The Buddy Rich Band. Hakim opens with an extended solo followed by *Slo Funk* and *Milestones*. Calhoun only plays one selection ("No Exit") with the band, but it is a little longer than most of the other pieces and he also takes a lengthy solo. Peart is heard on two compositions on this tape (*Mexicali Rose* and *Cotton Tail*) and has an extended solo on

the second of the two. (As was mentioned on tape #3, Peart takes a different approach than most of the other featured performers in that he is making more of an effort to play in a Buddy Rich style.)

Other short segments of the tape include: Cathy Rich singing *Them There Eyes*; Larry Wright (the '91 winner of The Buddy Rich Memorial Scholarship) in a unique performance on some plastic pails; a brief 1989 clip of a Neil Peart solo; footage of a Buddy Rich; and comments from the participating drummers.

This tape, like the other three that precede, focuses on the drummer in an extreme way. While this emphasis may not appeal to everyone, it should be very interesting and helpful to all drum set players. One possible negative effect that could occur is that a student might be tempted to emulate these great players and "overplay" the drum part in a school jazz band situation. The performers who have been asked to participate in these special concerts have the technique, musicianship and the unique forum to play as much as they do. All of these elements coming together at once are rare. That's why these tapes are so great and are recommended so highly.

—Lynn Glasscock

PERCUSSION
RECORDINGS

Affirmative Reply

Rich Goodhart

No Price Given

BMP

P.O. Box 744

Guilderland, NY 12084

Affirmative Reply is what has become known in the business as a "vanity" pressing. That is to say that Rich Goodhart composed, arranged, produced and engineered all music on the disc. Vanity pressings are quite commonplace

SELECTED REVIEWS

for artists unable to make connections with established record companies. While some such projects are evidently not worthy of record company notice, the same cannot be said of *Affirmative Reply*.

There are 11 cuts on this disc, three of which are improvisations. Throughout the CD, Rich plays bass, berimbau, doumbek, conga, sanza, frame drums, keyboards, pan pipes, roto-toms, talking drum, udu drum and other percussion. On two selections he is joined by Steve Gorn on bansuri flutes, and on one other John Ragusa provides the flute and trumpet tracks while Ray Jung plays bass and Chapman stick. All other selections feature Rich in a variety of multi-tracked musical roles.

To my ears, the music is a cross between minimalism, world music and new age. As a fan of world music, I find that Rich's considerable talents make this disc most enjoyable. While these selections don't leave any room for virtuosic displays, the compositions are nevertheless engaging, and the performances are inspired. In today's world of over-produced-mainly-digital-probably-sequenced recordings, it is most refreshing to hear an acoustic album with a spirit and likeable hollowness to it.

The recording itself is also excellent. *Affirmative Reply* is a well-constructed showcase for Rich Goodhart, as well as an enjoyable listening experience for the consumer.

—Rich Holly

Different Strokes

The Robert Hohner Percussion Ensemble

\$15.00

Digital Music Productions, Inc.
Park Square Station
P.O. Box 15835

Stamford, CT 06901

Different Strokes by Robert Hohner Percussion Ensemble is a

brilliant new CD from Digital Music Productions. Every aspect of this recording is of the highest quality with excellent programming, flawless musicianship and state-of-the-art recording production.

Robert Hohner has long been recognized as a leader in the area of percussion performance. As Professor of Percussion at Central Michigan University, he has had a profound influence on his students and the direction of percussion ensemble music in the United States.

On May 13 and 14, 1991, Hohner and seventeen percussionists assembled in New York to record *Different Strokes* at BMG Studio A. As the title implies, *Different Strokes* features a wide variety of works for percussion ensemble, including Ku-Ka-Ilimoku by Christopher Rouse, The Songlines by Andy Narell, Third Construction by John Cage, Scaramouche by Darius Milhaud arranged by Keiko Abe, Wildlife by Russel Ferrante, Jimmy Haslip and Alex Acuna. Powder Puff by Harry Breuer and Bonham by Christopher Rouse.

At first glance one might wonder how such a broad range of musical selections could be programmed logically on a single compact disc. Hohner and company have succeeded in that challenge and produced a recording which flows smoothly from one musical genre to another. As a result, *Different Strokes* provides the listener with a wonderful journey through a wide range of musical styles. In fact, the recording is truly captivating. I found myself glued to the stereo anxiously awaiting each musical moment to unfold.

The quality of musicianship demonstrated by Hohner and the Ensemble is a real joy. The virtuosic technique of this extraordinary group is entirely directed towards achieving an expressive and artistic performance. The musical sensitiv-

ity, phrasing and emotion of the players is truly the compelling force behind this recording. Each measure is a powerful and dramatic communication between performer and listener.

Hats off to Digital Music Productions for capturing this brilliant ensemble with such wonderful recording clarity. Recording such a wide array of percussion instruments is not an easy task. Listeners will delight in hearing the rich warmth of sound from the rosewood xylophone and the magnificent depth of resonance from each drum. The tone quality and presence of each instrument are so real that you feel you can reach out and touch the players. This might well be the most artistic balance and blend of percussion instruments ever recorded. Judge for yourself and enjoy this truly great musical recording by the Robert Hohner Percussion Ensemble.

—Doug Wolf

Christmas Bells

The University of Oklahoma Percussion Ensemble

No price given

OU Percussion Press

University of Oklahoma

School of Music

560 Parrington Oval

Norman, OK 73019

Compact Disc #ICD 800

The music on this CD was arranged exclusively by Richard C. Gipson for Sound Stroke, the University of Oklahoma Percussion Ensemble. This collection of Christmas melodies consists of *I Saw Three Ships*, *Away In A Manger*, *Christmas Medley*, *O Green and Shimmering Tree*, *Good Day, Fum, Fum, Fum*, *Marimba Carol Medley*, *The Christmas Song*, *The Twelve Days of Christmas*, *O Holy Night*, *Carol of the Bells*, *Pat a Pan Medley*, *We Wish You a Merry Christmas*, *Silent Night* and *Deck The Halls*.

This is an excellent recording from the arrangements to the performance to the recording sound. Mallet instruments are not always easy to record well but the Integra Music Group who recorded the CD found a way to do it. Credit must also be given to Richard C. Gipson for without the good arrangements, this CD would be only good sound.

—John Beck

Difficulty Rating Scale

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

CORRECTION: Regarding the review of *Samba Macabre* by Saint-Saens and arranged by Dan C. Armstrong, Mr. Armstrong wishes to note that the original arrangement of *Samba Macabre* for xylophone and piano was done by Harry Breuer, and that Mr. Breuer is credited in Armstrong's arrangement.

Here's What the Pros Are Saying About PAS:

"It's important that all percussionists and drummers, no matter what style music, support each other. Organizations like PAS play a very important role in continually educating and supporting percussionists and drummers all over the world." —Kenny Aronoff



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.

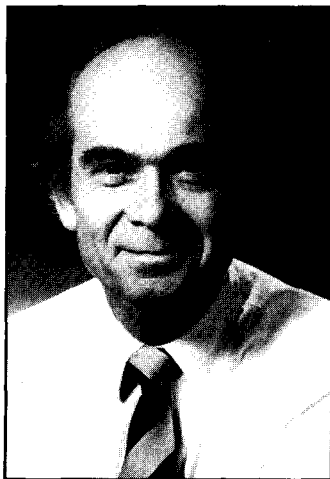
Sir:

May I be permitted, through the medium of your publication, to express my sincere appreciation to all members of the society who were kind enough to nominate me for the, newly created, "OUTSTANDING CHAPTER PRESIDENT AWARD," that was presented at PASIC '91.

So many friends and colleagues submitted nominations that I am unable to thank them individually, I would, therefore, like to take this approach.

To receive the recognition and acknowledgement of one's peers is, I think, the ultimate in praise. I am extremely appreciative of, and humbled by, this "OUTSTANDING" award. Thank you all very much.

Ian Turnbull
Past President,
Ontario PAS. 8 Dec. '91



Ian Turnbull
1991 Outstanding Chapter President

Edited by John Baldwin

INTERVIEW WITH IAN TURNBULL

When I was second Vice President of the Percussive Arts Society, it was my job to be in charge of the PAS chapters. I soon learned that the Ontario chapter was becoming a role model and the reason was their president, Ian Turnbull. The ensuing years brought us closer together and we fast became friends—a friendship that goes deeper than president to president. I was pleased to be asked to conduct an interview with Ian as a result of his receiving the first PAS Outstanding Chapter President award. The following interview took place in January of 1992.

John Beck

JB: When did you join the Percussive Arts Society?

IT: As far as I can ascertain, it was sometime in 1967.

JB: What inspired you to join?

IT: Actually, it was on the recommendation of the Head of the Music Education Department, Prof. Don McKellar at the University of Western Ontario. I was the first percussion instructor there and he'd just heard about the society and felt it might be helpful to me in my work. Plus, I've always been extremely curious about my instrument and percussion publications were few and far between, so it was a natural thing to do.

JB: When did you become the Ontario Chapter President?

IT: In 1980.

JB: What was the state of the Chapter when you became the president?

IT: Well, there was no actual chapter as such; there was however a Canadian Chapter but it

was based in Winnipeg over fourteen hundred miles away. However, there were fifty-four PAS members in Ontario and Tom Siwe, then Second Vice President PAS, asked if I would form an Ontario Chapter and become its first president. Ontario is a large province; it stretches from upstate New York to northern Minnesota, so it became a question of consolidating the members and discovering their needs then trying to meet those needs; it was quite a challenge but a lot of fun.

JB: What were some of the highlights of your term as Chapter President?

IT: I'm not sure just how this can be answered, each annual Day Of Percussion was, for me, a highlight. There was so much to do, so many great people to meet, a new challenge to be faced; it felt like one continuous high. You see, we organized our annual event in a different location each year, so that it wasn't a case of using an established procedure.

We went into a new and untried situation every time, not knowing what to expect at all. But, it was the only way I knew of bringing OPAS to the attention of percussionists out there in the wilds of Ontario. Though we did exhibit as a chapter at the First Canadian Music Show in 1983 and again at the Ontario Music Educators Association's Regional Meeting (OMEA) in 1984 and the CMEA Convention in 1985. I suppose the highlight was the week-long Tenth Anniversary OPAS "Celebration Of Drums" 1990. But that has already been reported in P.N.; most members are aware of that event.

JB: Where do you feel the Ontario Chapter is headed at this time?

IT: I am optimistic that the chapter will continue to grow and expand its influence on percussionists throughout the province, following the goals and aims of the society.

JB: The Ontario Chapter is regarded as a role model for other chapters—what advice do you have for chapter presidents?

IT: Not to be afraid to take chances, have the courage to try different things, be innovative. Use people that are around one, rather than bringing in big, expensive names for a Day of Percussion. As the Ontario Chapter President, I felt that we had a duty to promote our own percussionists within the province and the society, though having one drawing card was helpful. A wise man (woman) will try anything once.

JB: You were the first recipient of the PAS "Outstanding Chapter President Award"—how does it feel to be first?

IT: A little unnerving. To be the first winner of anything puts one in the position of being judged and being used as a standard. My hope is that perhaps other chapter presidents will accept and surpass my humble efforts for the betterment of our organization and percussion as a whole.

JB: You are now a member of the PAS Board of Directors. Do you have any aspirations for holding a National Executive office?

IT: Very much. In actual fact I have, in the past, been nominated for the positions of PAS Secretary and Second Vice President, though my bids for election were unsuccessful. I do feel, however, that our Execu-

CHAPTER NEWS AND MEMBERSHIP NEWS

tive Committee does require more international representation and the Board of Directors too. To be a truly international society we must have more international involvement and it is one of the things I'm continually promoting and encouraging with our society.

JB: How do you view your future relationship with PAS?

IT: Having just been re-elected to another term as a member of the Board of Directors PAS, I anticipate that I'll continue to be as involved as ever, especially as the Canadian representative on the Membership Committee and at the chapter level too. Also I've started working on plans for the OPAS fifteenth anniversary plus expanding my contacts internationally.

JB: How do you think PAS can attract more young percussionists to join the society?

IT: This is a question that has plagued us all for as long as I can remember. There's no simple answer, but raising awareness of our existing members to the situation helps, and elevating the profile of our organization will be beneficial but our executives are heading in this direction and I have every confidence in their ability.

JB: Where do you think PAS is headed in the future?

IT: Hopefully on to bigger and better things, I am very enthusiastic about the future of our society. With the establishment of a permanent international headquarters in Lawton, OK, and the creation of the World Percussion Network with that innovative leader Norm Weinberg directing the way, plus the ever increasing calibre and size of PASIC, I anticipate a very purposeful and meaningful

role for PAS in the world of music and education.

***Ian Turnbull** began his music career in 1946 when he joined the British Army as a boy entrant with the Band of the Worcestershire Regiment. After serving in Europe, the Far East and the Caribbean, and attaining the rank of Sergeant/principal percussionist he resigned and emigrated to Canada to join the Canadian Army. He has served as Principal Percussionist with the Band of H M Canadian Guards and the Band of the Royal Canadian Regiment. While a full-time military musician he found time to become Principal Percussionist with the (then) London Symphony Orchestra, Ontario and be responsible for the inception of the Percussion Department at the Faculty of Music, The University of Western Ontario. Ian was honoured by the City of London in 1989 when he was named to the Mayor's New Year's Honour List for promoting music and the percussive arts throughout the city and area. He continues to work as a free-lance percussionist in London, Ontario and as manager of the Belle Air Music Company and is immediate past president of the Ontario Chapter PAS.*

REMARKS FROM THE ACTUAL PRESENTATION OF THE OUTSTANDING CHAPTER PRESIDENT AWARD PASIC BANQUET, ANAHEIM, CALIFORNIA, 1991

One of the suggestions that came out of last year's chapter presidents meeting was to present an award for outstanding chapter president. I thought that this was an excellent idea and I presented it to the execu-

tive board for consideration. We decided unanimously that both the chapter president and the chapter should receive some sort of recognition. It was decided to present an engraved plaque to the chapter president and an automatic grant to his or her chapter in the amount of \$1,000. It was further decided that the significance of this award deserved a spotlight presentation during this banquet.

As the officer in charge of chapters, I believe that this award not only recognizes outstanding achievement by an individual member of PAS, but, it underscores the importance—the very backbone—of our society. Without outstanding, volunteer leadership, our society could not exist, let alone thrive as the finest instrumental organization of its kind. This award then, recognizes what the Percussive Arts Society is all about: commitment, leadership, education, belief in a common goal, and giving of one's self. Tonight's recipient is a man who certainly matches this profile. For ten years he has developed a chapter that has set a standard for all others throughout the world. This outstanding chapter president received 22 letters of nomination from students, colleagues, members of the Percussive Arts Society Board of Directors, members of the Executive Board, and a number of chapter presidents.

In a letter of nomination, one of this chapter president's colleagues provided a succinct summary of this person's contributions from which I now quote:

"As founding President, (he) has worked tirelessly to promote the organization throughout the province and nationally. He has, almost single-handedly, orga-

nized annual Day of Percussion events across the Province from east to west, for the last ten years. In addition he has represented the chapter and the society at the Canadian Music Show in 1983, the Canadian Music Educator's Conference in 1985 and displayed at the 1989 Percussive Arts Society International Convention for his chapter's 10th Anniversary. For the 10th Anniversary Celebration, he organized a week-long international percussion festival and obtained funding from local sources that permitted a profit at the conclusion. In his closing address to the 10th Annual Celebration of Drums, then PAS president John Beck said, "this Chapter has been a bench mark for other chapters; your president has contributed significant leadership and guidance not only to your chapter but has helped other chapters with advice, suggestions, and encouragement. All this while being active as a member of the PAS Board of Directors and as Canadian representative on the Membership Committee and working as a percussionist, teacher and music store manager."

Colleagues in the Percussive Arts Society, please join me in a sign of our sincere congratulations to the recipient of the first Outstanding Chapter President Award. For it is with great pride as well as personal and professional pleasure that I present this award to the founding president of the Ontario Chapter of the Percussive Arts Society, Ian Turnbull.

Garwood Whaley

.....
Marching Percussion
is the feature for
the June '92 PN
.....

ARIZONA Chapter News

The Arizona Fall 1991 PAS Festival was a huge success! The weekend began with Zildjian and Yamaha joining forces in sponsoring a Day of Percussion at ASU. The activities included free clinics by **Steve Houghton**, **Alex Acuna**, **Tom Float**, **Tom Brechtlein** and **Tony Verderosa**. The evening concert featured these guest artists performing with ASU's Symphony Orchestra, Concert Jazz Band, Percussion Ensemble, Pandevil's Steel Drum Band, and the Sun Devil Marching Drumline. Saturday featured the Annual Fall Marching Drumline Festival. Twenty-four high schools and two junior highs competed for ratings and caption awards. Each line was judged by a panel headed by **Tom Float**, and then an individual critique was given by one judge on a rotating basis. This event proved to be very educational, exciting, and competitive for all.

MARYLAND Chapter News

The First Annual Maryland State Drumline Competition was held at Towson State University on November 16. The winners of the solo and ensemble areas were: **Mike Payne** (snare); **Scott Hurry** (tenors); **Michelle Bowie** (mallets); **Jason Wooley** (timpani); Chopticon High School (ensemble Group 1); and Liberty High School (ensemble Group II). The performances were judged by **Greg Sparks** (West Virginia University, mu-

sic major); **Dale Rauchsenburg** (Towson State University, Maryland chapter president); **Ed Teleky** (USAF Band); and **Sheila M. Klotz** (USAF Band, St. Mary's College of Maryland). Chairman for the event was **Sheila M. Klotz**. Sponsors included Pearl, Gambal Mallets, Yamaha, Ludwig, Steve Weiss Music, and Stingray Percussion.

MASSACHUSETTS Chapter News

More than 200 people attended a recent series of six clinics offered by DiCenso's Drum Shop and the Zildjian cymbal company on "The Drummer's Role in the Hard Rock/Metal Idiom." The clinics were taught by **Dave DiCenso**, an internationally recognized rock drummer who is the son of drum shop owner **Dick DiCenso**. Topics touched on included technique, fills, and how to play each part of the drum set in order to appropriately groove in a high volume situation. Some of Zildjian's new "A" custom cymbals were featured in the drum set up. Students attending the clinics were able to meet with Dave and representatives from Zildjian following the presentations.

MINNESOTA Chapter News

On April 13, the Minnesota/North Dakota Chapters of PAS presented the Third Annual Day of Percussion at Concordia College in Moorhead. The event was hosted by **Dr. David P. Eyler**, director of percussion studies at Concordia College, Moorhead State University, and North Dakota State University.

The Day began with a performance by the Tri-College Marimba Choir, followed by a concert percussion clinic by **Eric Remsen**. Xylophone virtuoso **Bob Becker** presented a clinic on keyboard percussion including several selections in which he was assisted by the Marimba Choir. New York drummer **Pat Petrillo** presented a drumset clinic concluding with a performance by the Tri-College Percussion Ensemble featuring Petrillo as drumset soloist. In addition to the clinics, a variety of instruments were available for participants to play and hear. Companies sponsoring the event included Kori Percussion, Remo Inc., Sabian Cymbals, Yamaha, Eckroth Music, Marguerite's Music and Schmitt Music. Door prizes were donated by 27 different companies. Over 100 people from four states and Canada were in attendance during the Day's activities. The Fourth Annual Day of Percussion has already been scheduled for Saturday, April 11, 1992 at North Dakota State University. Interested persons may contact **Dr. David Eyler** for details concerning this event.

MISSISSIPPI Chapter News

The First Annual Mid-South Marching Percussion Festival was held on the campus of the University of Mississippi on November 9. The event was hosted by **Michael Bump**, assistant professor of percussion studies. Thirteen high school marching percussion ensembles from throughout the Mid-South participated in indoor performances, each of which was followed by an open critique session with the

ensemble and those in attendance. Guest panelists/clinicians were **Lalo Davila**, director of percussion studies at Middle Tennessee State University and former instructor with the Phantom Regiment drum and bugle corps, and **Scott Johnson**, percussion coordinator for the Santa Clara Vanguard drum and bugle corps. At the end of the day, a clinic/performance was given by the University of Mississippi Marching Percussion Ensemble with **Scott Johnson**. Approximately 250 people attended the festival. Many thanks go out to Pearl International for their support of the event.

NORTH CAROLINA Chapter News

John Rack has been appointed percussion instructor and music education specialist at the University of North Carolina at Wilmington. He previously served on the faculties of Susquehanna University and Penn State University. Mr. Rack has taught percussion at the New England Music Camp in Oakland, Maine, for seven years. He is presently a candidate for the Doctor of Education degree at Penn State University.

The East Carolina University Percussion Ensemble under the direction of **Mark Ford** presented a concert with guest artist **Lewis Pragasam** at the North Carolina Music Educators Association convention on November 11. Pragasam is a percussion specialist and Fulbright scholar in residence at ECU for 1991-1992. His presentation featured Asian percussion instruments performed by the ECU ensemble.

CHAPTER NEWS AND MEMBERSHIP NEWS

TENNESSEE Chapter News

The Lindenwood Studio of Percussion, under the direction

of **Stan Head**, presented a general percussion clinic on Saturday, November 16, at the Lindenwood Christian Church. The featured clinician was **John Raush**, percussion instructor at

Louisiana State University. In his presentation, John focused on performance techniques and how they relate one to another in performing on different percussion instruments. A video of

the LSU Percussion Ensemble enhanced this presentation. A performance of *Plagal Alternations* by **Marshall Griffith**, performed by Raush (percussion) and Head (timpani) concluded the clinic.

PAS COMMITTEE NEWS

The following reports are from three committees of the Percussive Arts Society. Forthcoming issues of *Percussive Notes* will include reports from other PAS committees. As a PAS member, you are invited to give your input into the activities of any PAS committee. For further information on PAS committees, please contact: *Randy Eyles, PAS 2nd Vice-President, 8614 Clydesdale Rd., Springfield, VA. 22151.*

PAS COLLEGE PEDAGOGY COMMITTEE

The PAS College Pedagogy Committee had two meetings at PASIC '91 Anaheim. Both were well attended with a great deal of interest and dialogue on the topics for discussion.

The first session was directed to "College Entrance Requirement for Percussion Majors". The panel of presenters from various areas of the country representing different sizes and types of schools included: Gary Cook, University of Arizona; David Eyler, Concordia College, Minnesota; Dave Satterfield, West Virginia University; Tom Siwe, University of Illinois; Fred Wickstrom, University of Miami.

The second session was an open discussion on the requirements for the Masters and DMA levels. Gary Cook, Tom Siwe, and Fred Wickstrom spoke on

their respective schools. This led to a lively discussion from all the members in attendance only to be cut short due to time limitations.

Two sessions are being planned for PASIC '92 New Orleans. The first will be divided into small and large schools and will address the curriculum and graduation requirements for the Bachelor Degree in performance and music education. The second session will bring both groups together for a comparison and discussion of this topic as to formulate future plans and goals for the committee.

We invite your input to this committee and welcome any suggestions you may have. Please feel free to write or call me at the following address:

Phil Faini
College of Creative Arts
West Virginia University
Morgantown, WV 26506-6111
(304) 293-5511 x186

PAS CONTEST & AUDITION PROCEDURES COMMITTEE

Minutes
11/21/91
Anaheim, CA.

The CAPC meeting was attended by Lynn Glasscock, Dale Rauschenberg, Doug Walter, and George Frock who served as Chair. Members: Dan Armstrong, Robert McCormick, and John Raush were unable to attend due to professional and/

or family commitments.

A discussion of the Drumset Solo Contest included the successes and problems that occurred at various stages of the contest. As a result of problems of record keeping regarding state winners and problems with communication with some chapter president, changes in procedures are recommended for the '92 Marimba Solo Contest.

It was noted that there needs to be some clarification of the Marimba Solo Contest guidelines. The original announcement included the statement: "...15-20 minute program consisting of two or more compositions of contrasting styles and periods." The intent was to permit the performance of transcriptions of early work, if desired. It is recommended that the statement now reads: "...15-20 minute program consisting of two or more works of contrasting style."

It was also recommended that all tape entries be sent to PAS in Lawton. Frock, as chair, will work with Steve Beck to equally distribute the tapes to the committee members for review. Each committee reviewer(s) are to select a maximum of two tapes to be forwarded to the next and final selection review. The final reviews of the tapes (12 max) will

be reviewed by Frock and a committee he designates to select five finalists to be invited to PASIC '92 for the finals.

I am pleased to announce that to date we have received a commitment from several manufacturers to award prizes to the various winners. These include: Mike Balter Mallets, Vic Firth Mallets, Neil Grover Percussion, Selmer/Musser, and Yamaha.

There was a recommendation that the contest for PASIC '93 will be a timpani solo. The committee will work over the next few months to establish the guidelines for this event. Frock, as chair, will work with the various manufacturers to see if we can be assured of supplying drums that students are familiar with.

Respectfully submitted,
George Frock

PAS JAZZ COMMITTEE

Minutes
11/21/91
Anaheim, CA
Recorded by Peter Donald
Present:
Bob Breithaupt
Peter Donald
Ed Soph
Keith Brown
Ed Thigpen
Rick Mattingly
Old Business

A. Minutes of '90 meeting approved.

B. Drumset master class presenters—chosen or “volunteered” from the committee—are assigned.

C. All agree that the drumset master classes have been properly set up for the this (the '91) convention with regard to room size, location, and general treatment by the host committee, etc. Logistics are also discussed which, in retrospect, helped, to make the master classes go smoothly. (At future conventions, we might possibly think of trying to schedule the jazz committee meeting before the master classes begin as was done this year in order to get our act together.)

D. Breithaupt, in his capacity as Drumset editor of *Percussive Notes*, continues to plead for articles relating to jazz or related drumset styles. One suggestion is that we look to some of our more advanced students for transcriptions, etc. Rick Mattingly says that he has an unpublished article and transcription on Zigaboo Modeleste that he might be able to offer - especially appropriate with the upcoming New Orleans convention.

New Business

E. The subject of PASIC '92 is discussed regarding the Jazz Committee input into drumset events at the convention.

F. Breithaupt mentions that he has not, to date, had much substantive communication with the New Orleans people regarding master classes or other drumset related issues. It was mentioned that committee members who knew some of the New Orleans principles would make an effort to meet with them during this convention and make them more aware of the master class situation, etc.

G. Several names of past and present New Orleans residents were mentioned as possible clinicians/performers who, in any case, should receive some sort of acknowledgement from PASIC '92.

H. Rick Mattingly told us that the Board of Directors suggested that the Jazz Committee be in charge of running the drumset competition. After some discussion, there was general agreement that we would decline the honor. Bob Breithaupt will so inform the Board.

I. Several observations/objections were made regarding the drumset competition:

Ed Soph failed to see the educational point in the competition's “athletic department” nature.

Also the observation was made that the audience seemed to lose interest as the afternoon wore on (and on).

Some felt that the standards of the competition should be changed so that more people could be included.

Ed Thigpen suggested that the emphasis on skills required for “making it” be downplayed and that drumming for personal pleasure, self-fulfillment and possibly group interaction be emphasized.

J. At any rate, it was generally agreed that the members of the Jazz committee who were present at this meeting did not support the drum set competition in its present “pressure cooker” format and that we should try to come up with some new concepts.

K. Last but not least, Bob Breithaupt informed us that he will be stepping down as chair of the Jazz Committee. Sometime in 1992, the sceptre will be handed over to Ed Soph in a suitably dignified ceremony.

PAS MEMBERSHIP COMMITTEE

The purpose of this committee is to address the retention of PAS members and the recruiting of new PAS members.

Johnny Lee Lane, Chairman

Membership Committee
Department of Music
Eastern Illinois University
Charleston, Illinois 61920

Van Tony Free III (Alabama)

School of Music
Alabama State University
Montgomery, Alabama 36101

Thomas Rance (California)

P.O. Box 90477
San Jose, California 95109

Marvin Sparks, Jr. (Texas)

School of Music
The University of Houston
Houston, Texas 77204

Pedro D. Orey (Florida)

Department of Music
Bethune-Cookman College
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32014

Peggy Benkeser (Georgia, South Carolina & North Carolina)

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Indianapolis, Indiana 46330

Robert Snider (Maryland, Washington, D.C., Virginia & West Virginia)

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Owings, Maryland 20736

Ricky Burkhead (Mississippi & Louisiana)

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University
Itta Bena, Mississippi 38941

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Upper N.W. States)

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Atlanta, Georgia 30303

Chris Shultis (New Mexico & Arizona)

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Albuquerque, New Mexico
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Nora Morrison

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Nashville, Tennessee 37215

Craig Edwards

(Illinois & Other States)

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87131

Don N. Parker

(Arkansas, Kansas, Oklahoma)

Department of Music
The University of Arkansas
Pine Bluff, Arkansas 71601

Ian Turnbull (Canada)

97 Barton Street
London, Ontario
N6A 1~1 Canada

Heinz von Moisy (Germany)

D-7407 Marheldstr, 15
Rottenburg 5
Federal Republic of Germany

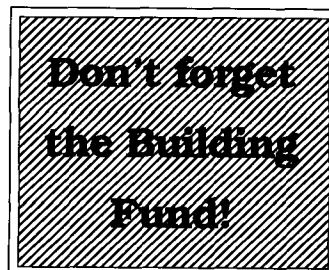
Larry Snider (Ohio & Pennsylvania)

School of Music
The University of Akron
Akron, Ohio 44325

Richard Simmons

(New York & New Jersey)

87 Green Avenue
Hempstead, New York 11550.



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, P.O. Box 25, Lawton, OK 73502.**

ALFRED PUBLISHING COMPANY, INC.

Alfred Publishing Company, Inc., 16380 Roscoe Blvd., P.O. Box 10003, Van Nuys, CA 91410-0003, announced new publications from Studio 4 Productions

1) Cadenza (for solo timpani) (Nebojsa Zivkovic) (Gr. V) \$4.00; written for 5 timpani.

2) Oceanus (for drumset with mallets and prepared tape) (Steve Houghton and Wendell Yuponce) (Gr. VI) \$14.00

Side 1 of the tape includes a complete version so the player can hear how it sounds when Steve plays it; side 2 contains click track and the solo accompaniment for the soloist to play along with in performance.

3) Let's Give Them a Hand (Francis McBeth) (for 4 Handclappers) (Gr. IV) \$9.00

This selection is for 4 handclappers who also stomp their feet. For more information, contact Alfred.

CALATO MANUFACTURING

Calato Manufacturing, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, makers of Regal Tip Drumsticks, has announced the implementation of several new "ecologically sound" programs

which will result in the elimination of the stick maker's use of non-renewable, non-recyclable packaging and shipping materials. In addition to replacing all styrofoam packing materials with used newspapers that are

collected from participating Calato employees, the drumstick maker is no longer using plastic bags as packaging for their sticks. Instead, plastic bags will be replaced with strips of recyclable paper which can be wrapped around each pair of sticks.

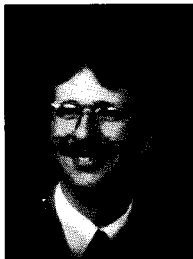
For further information contact Calato.

DRUM WORKSHOP, INC.

Drum Workshop, Inc., 2697 Lavery Ct., Unit #16, Newbury Park, CA 91320, has announced that the "Pro-Cushion" Bass Drum Muffling System is now available both as standard equipment on all DW Bass Drums and as a separate accessory item.

The "I" shape of the pad is

Edited by Steve Beck



designed to muffle only a portion of the head while still allowing it and the shell to vibrate. And, because the pad is secured in place through the use of elastic bands and loops, it's adjustable and removable.

It carries a suggested list price of \$39.50 and is available through any authorized Drum Workshop dealer. For further information please contact DW.

EVANS DRUMHEADS

Evans Drumheads, P O Box 58, Dodge City, KS 67801 has announced the immediate, limited availability of a full-size, full-color poster featuring a specially commissioned illustration of Heavy Metal drummer Tommy Lee. The illustration was created by Los Angeles area artist David Arkle whose recent work has included caricatures of other celebrities such as Arnold Schwarzenegger and Sylvester Stallone.

The poster is available for

\$5.00 to cover postage and handling and can be obtained directly from Evans. Due to the limited number of posters that have been printed, all orders will be handled on a first-come, first-served basis.

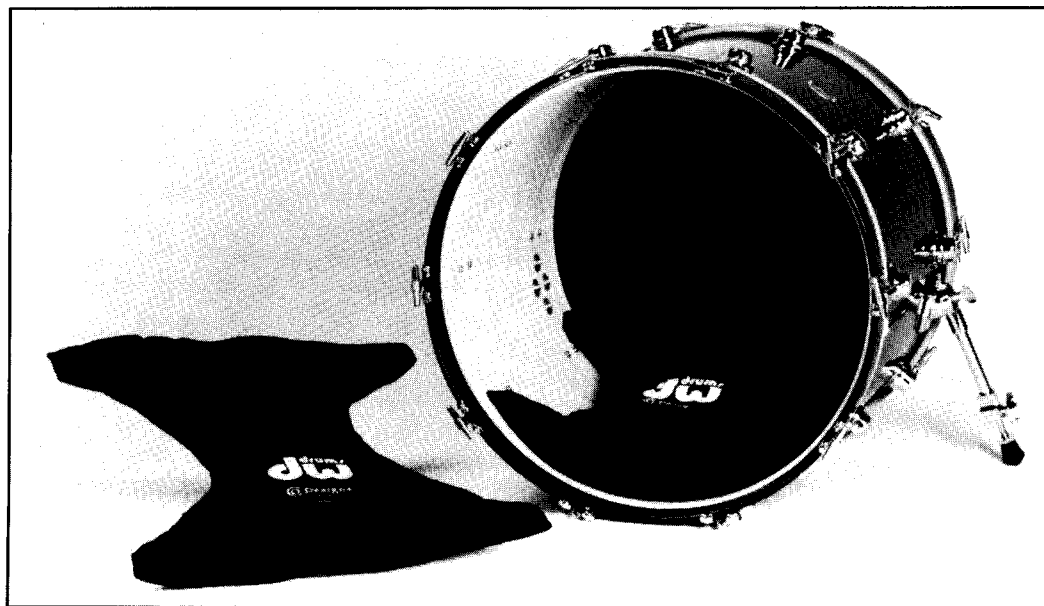


Evans' "Tommy Lee" Poster

GROVER PRO PERCUSSION PRODUCTS

Grover Pro Percussion Products, 29 Bigelow Street, Cambridge, Massachusetts 02139, recently introduced its new line of "Multi-tonal" marimba and vibe mallets.

The 20 series consists of five



Drum Workshop's Pro-Cushion Bass Drum Muffling System

models for vibes / marimba. Each 20 series model features a rattan handle which was reportedly selected for straightness and correct flex. The heads feature wrapping and crowning around a "Dual Density" core, each model has been individually weighted to provide projection, clarity and tone production.

The 40 series is designed for the contemporary solo marimbist. Each model features birch handles, finished in a rosewood color. These models also feature Grover's "Dual-Density" weighted core. The solo marimba models have been hand wrapped using a soft textured yarn designed to eliminate unwanted contact sound. The solo marimba series is designed to change sonority with a change in volume.

■ Grover has also expanded its Wolf™ snare system line to include three models for snare drums with extended assemblies. Model W-E14X is a cable snare, W-E14BM is a bronze wound snare and W-E14SM is a silver wound snare. These models will retrofit onto existing snare drums.

For a free catalog contact Grover or log onto the "World Percussion Network" and download the Grover "Electronic Edition" catalog onto your computer. It may be found as a file on the Grover subboard. You may also correspond directly with the manufacturer using the system's E-Mail feature. The "World Percussion Network" is available to all PAS members and can be accessed via modem.

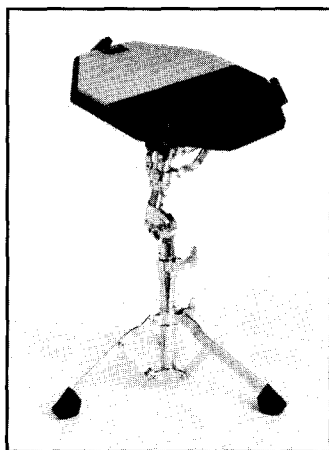
HQ PERCUSSION PRODUCTS

HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143 announced the introduction of the new Real Feel

Combo Pad. The RF-12C is a 12" single-sided practice pad with HW's gum and neoprene playing surfaces on the same side. The pure gum rubber is soft and allows the sticks to bounce easily, while the neoprene is harder and a little louder.

The design of this pad makes it possible to practice different sound surface patterns on one pad, such as hi-hat and snare rhythms, cowbell and snare rhythms, etc. Also, each surface can be played separately.

The pad retails for \$35.95. For more information, contact HQ Percussion Products.

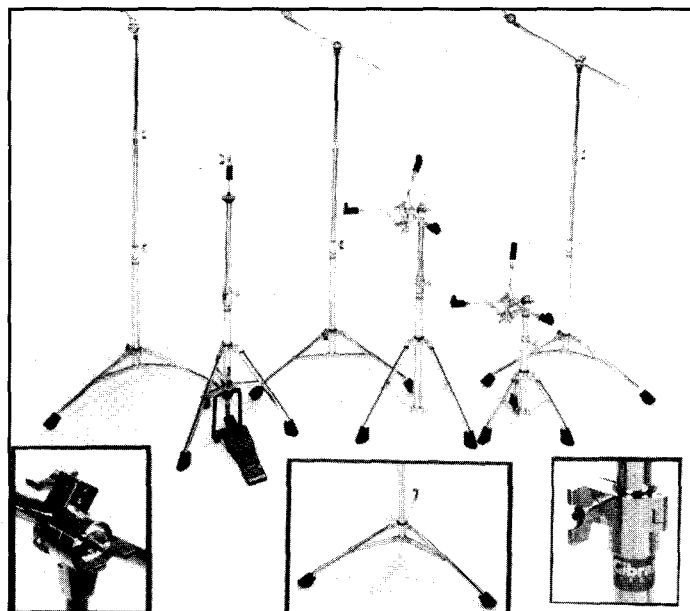


HQ Percussion's RF-12C Practice Pad

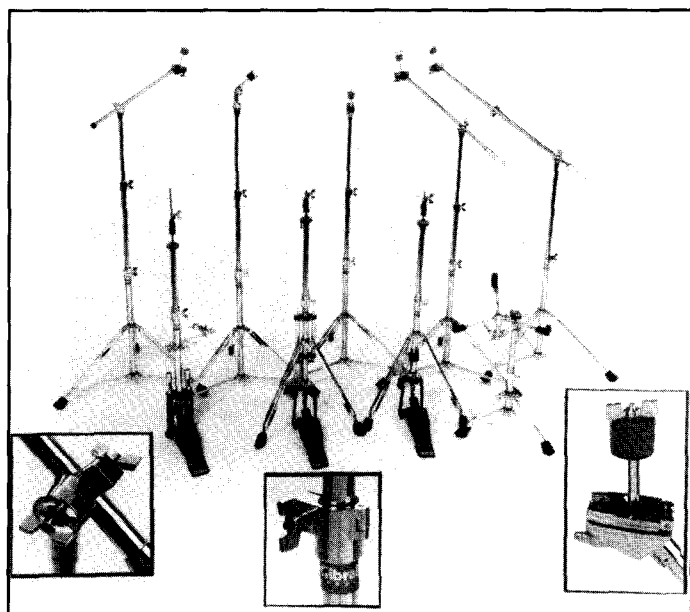
KAMAN MUSIC CORPORATION

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002 distributor of Gibraltar Hardware, announced the introduction of all new 7500 and 9500 Series stands.

The 7500 series stands were designed for entry and professional level players and feature lightweight steel construction. Other features are the new super lock height adjustment mechanism, elliptical leg base, and a hi-hat stand with a moveable leg base assembly. The 7500 series will replace Gibraltar's current



Kaman's Gibraltar 7500 (above) and 9500 (below) Free-standing Cymbal Stands



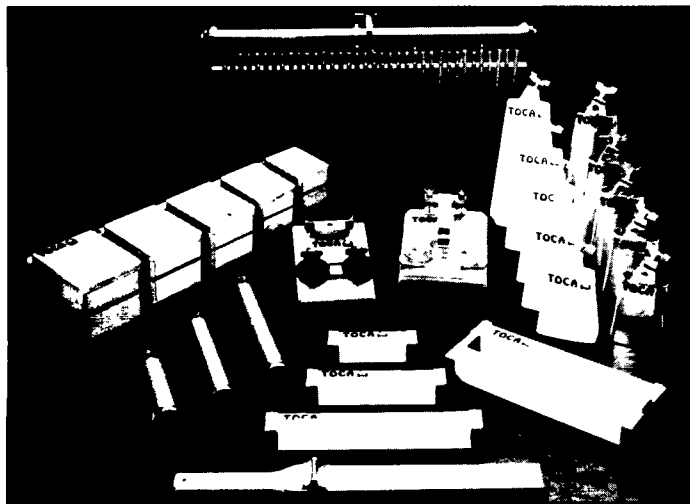
6000 and 7000 hardware lines.

The 9500 series stands were designed for the professional player who requires a more heavy-duty hardware. Features include: The new super lock height adjustment mechanism; new low center-of-gravity, two-position collapsible leg base assembly; new dual grip boom assembly; new 360 degree cymbal tilter mechanism; longer tube lengths (for all cymbal stands); and moveable leg bases on all hi-hats. The 9500 series will replace Gibraltar's 9000 series stands.

There will be no changes to Gibraltar's Bass Pedals or Thrones at this time. For more information write to: Gibraltar c/o Kaman Music Corporation.

■ Kaman Music Corporation, distributor of TOCA Ethnic Percussion Instruments, also announced the new lineup of hand-held instruments for 1992. The new instruments include: Square and Round Single and Double "Tube" Shakers, Finger Cymbal and Castanet Machines, Slap Sticks, Tuned Rock Maple Wood Blocks, Brass Wind

NEWS FROM THE INDUSTRY



TOCA Professional Hand-held Percussion Instruments

Chime with Damper, Two Series of Cowbells (13 Models)—with a series designed specifically for drumset players (Contemporary Series).

For more information and a free catalog contact Kaman.

LUDWIG INDUSTRIES, INC.

Ludwig Industries, Inc., P.O. Box 310, Elkhart, Indiana 46515, (A Selmer Company) has expanded their line of drums with the new Hammered Black Beauty Series. Each drum is made from a one piece bronze shell that is drawn and spun in the traditional seamless configuration.

The quintessence of hammered black beauty snare drums are available in the following models. LB-553-BK, 3 x 13" Piccolo, \$595.00 list; LB-416K, 5 x 14" Supra-Phonic,

\$595.00 list; LB-417K, 6 1/2 x 14" Supra-Phonic, \$625.00 list; LB-418K, 5 x 14" Super Sensitive, \$790.00 list; and LB-419K, 6 1/2 x 14" Super Sensitive, \$820.00 list. For more information contact Ludwig.

MEREDITH MUSIC PUBLICATIONS

Meredith Music Publications, 170 N.E. 33rd St., Ft. Lauderdale, FL 33334, has announced the release of Percussion Section Techniques: A collection of 8 ensembles with performance tape and conductor's guide, by Steven Grimo and Robert C. Snider (with a foreword by Garwood Whaley). The publication features 8 graded ensembles (grades 2-6), information about percussion performance practices written for the non-percussionist music director. This collection of original, stylistically varied works is recommended for junior and senior high school as well as college methods classes. The cost of the entire collection including tape is \$49.95 plus \$3.00 shipping and is available from

Meredith Music Publications.

WATSON-GUPTILL

Watson-Guptill, 1515 Broadway, New York, N.Y. 10036, has announced *The Brazilian Sound*, by Chris McGowan and Ricardo Pessanha, with a forward by Paul Winter. This is reportedly the first book to give a detailed comprehensive look at Brazilian folk and popular music of the twentieth century. Individual chapters explore the roots of Brazilian music and its many genres including samba, bossa, choro, frevo, forro and lambada, while giving profiles of leading Brazilian artists such as Antonio Carlos Jobim, Milton Nascimento, Gilberto Gil, Hermeto Pascoal, Flora Purim and Luiz Gonzaga.

The book is illustrated and full of quotes from American artists who were part of the interchange between Brazilian and American musicians in the late part of this century, including such performers as Charlie Byrd, George Duke, Herbie Mann and Don Grusin. Paperback retail: \$18.95.

THE SLINGERLAND DRUM COMPANY

The Slingerland Drum Company c/o H.S.S. Inc., Lakeridge Park, 101 Sycamore Drive, Ashland, VA 23005, has announced their new marching snare drum designed for high-tension applications with plastic or Kevlar drum heads. Features include 100% rock maple 8-ply shell construction with a 10-ply 3" top reinforcement ring, new aluminum extruded lug design with stainless steel threaded inserts, dual adjustable quick release snare unit, "Quik-Slap" strainer, high torque batter hoop and triple fanged snare hoop, keepers and plastic washers on tension rods. Each drum has twelve indi-

vidually tunable gut snares and is backed by a limited 5-year warranty. For more information, contact: H.S.S.

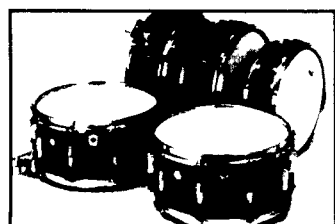


Slingerland's Marching Snare Drum

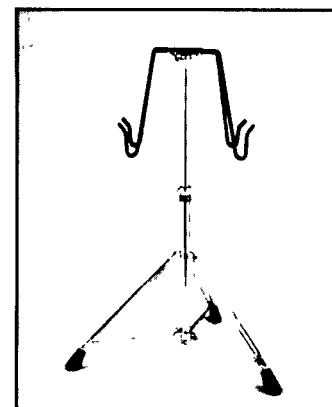
YAMAHA CORPORATION OF AMERICA

Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Avenue, SE, P.O. Box 899, Grand Rapids, MI 49512-0899, has introduced a new drum trigger, the DT-10. This trigger was designed to generate highly sensitive, trigger signals and to minimize false signals.

The piezoceramic sensor on the trigger is protected by a plastic resin housing that is lightweight and designed to not affect the natural sound of the drum. The sensor may be



Ludwig's Hammered Black Beauty Snare

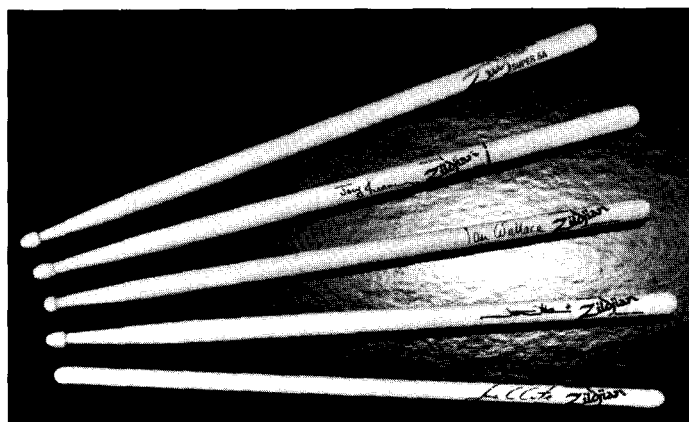


Yamaha's Concert Cymbal Stand

NEWS FROM THE INDUSTRY



Zildjian's A. Custom Swish Cymbals, sizes 18", 20" and 22"



Zildjian's Super 5A, Joey Kramer, Jonathan Mover, Ian Wallace, and Luis Conte Models

mounted on the drum shell, drumhead or other instruments.

A cable clamp secures the trigger unit in place and a thick clamp cushion absorbs vibrations and keeps the trigger cable away from the drum rim. The standard 1/4" jack is used. For more information, contact Yamaha.

Yamaha Corporation of America, Band & Orchestral Division has also developed a concert cymbal holder, the CCH1.

Constructed of steel, the cymbal holder features four arms which are covered in a black gum rubber. This rubber covering on the arms protects the cymbals and eliminates contact noise. The cymbal holder can be broken down into several components for ease of transport. For further information, contact Yamaha.

THE AVEDIS ZILDJIAN COMPANY

The Avedis Zildjian Company, 1623 22 Longwater Drive, Norwell, MA 02061, has introduced additional models to its custom range of cymbals.

Designated a 'Swish' cymbal, this new model is available in 18", 20" and 22" sizes. Swish cymbals feature a unique taper with a turned-up edge, and they produce a low 'Chinese' type sound. For further information, please contact: Zildjian.

The Avedis Zildjian Company has also announced the addition of five new models to its line of drumstick

1) The Super 5A model incorporates a shaft diameter slightly greater than that of a standard Zildjian 5A, features a beefed up neck, a smaller acorn shaped bead, and an overall length of 16 1/2".

2) The Joey Kramer model incorporates a medium-heavy shaft, similar to that of a 2B, with a tapered neck, and large acorn shaped bead. It has an overall length of 16 5/8".

3) The Jonathan Mover stick incorporates a 5A profile with a bead design based on the Z4A model. The neck has been reinforced to withstand Jonathan's heavy playing style, and the stick has an overall length of 16 1/4".

4) The Ian Wallace stick features the same overall profile as the 6A model, except slightly larger proportionately in the shaft, neck and round bead. The stick is made of laminated maple and has an overall length of 16".

5) The Luis Conte model is Zildjian's first Timbale stick. It incorporates a .460 shaft diameter and has an overall length of 15 1/2".

For further information, contact: Zildjian.

The Avedis Zildjian Company also announced plans for a consumer drumstick promotion to start off 1992, featuring cymbal

and drumstick endorser Joey Kramer of the group Aerosmith.

The promotion is scheduled to run from February 1-June 15, 1992 and combines the elements of a three-tier purchase and redemption with the sweepstakes prize: a day on tour with Aerosmith.

The sweepstakes provides for three Grand Prizes, 15 First Prizes, and 25 Second Prizes. For more information contact Zildjian.

Armand Zildjian, President of the Avedis Zildjian Company recently announced the completion of a special memorial to Big Band drummer Buddy Rich.

Located at the entrance to the company's "Drummer's Lounge" and "Cymbal Selection Studio," the memorial features various photos and posters. The centerpiece of the display is one of Rich's old drumkits preserved, museum style. This particular kit was used by Rich to swing his big band of the early sixties, and he presented it to Zildjian during one of his visits to the Zildjian factory late in that decade.



Armand Zildjian with the Buddy Rich Memorial at Zildjian Corporate Headquarters in Norwell, Massachusetts

Sustaining Members

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

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

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Friend\$100-\$249

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Benefactor\$1000 or more

If you would like to increase your annual support of PAS, please complete the information below and submit with a check to

Percussive Arts Society, 701 NW Ferris, Lawton, OK 73507.

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PASIC '93 News

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PASIC '93 UPDATE

The PASIC '93 Planning Committee has been formed, with the membership nearly in place. The convention is being hosted by Bob Breithaupt, with committee chairmen including Jeff Hartsough, administrative assistant; John Ledingham, media; Michael Burritt, keyboard percussion; Jim Moore, percussion education; Eric Paton,

By Bob Breithaupt

world/ethnic percussion, Jim Rupp, drum set; Larry Snider, research/new music session. Other members will be announced at a later date. The committee has met to discuss a variety of topics and possible presentations for the 1993 PASIC, toured the facilities

and reviewed logistical plans of the new Columbus Convention Center, due to open in early 1993.

Robert Breithaupt is Host of PASIC '93—Columbus, Ohio. Mr. Breithaupt's mailing address is: 6304 Seneca Way, Grove City, Ohio USA 43123.

Guidelines for Contributors

1. **Percussive Notes**, the international journal of the Percussive Arts Society, welcomes for consideration contributions of interest to percussionists addressing any aspect of pedagogy, performance, new or existing repertory, history, and instrument construction or manufacture. All contributions are referred by member/editors of the Percussive Arts Society for their appropriateness in **Percussive Notes**. Please send manuscripts and other communication to:

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Executive Editor
Percussive Notes
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2. Manuscripts must be typewritten or computer-produced (*preferably Microsoft Word 4.0*), with double-spacing throughout (*including quotations*), on high-quality 8.5 inches by 11 inch non-erasable paper, with margins of at least one inch. Footnotes, tables, and captions for illustrations must also be typewritten with double-spacing, and submitted on separate 8.5 by 11 inch sheets. **Two** copies of the whole manuscript should be submitted.

3. Musical examples should be short and limited in number. Each musical example must be on an 8.5 by 11

inch sheet and numbered (*"example 1," etc.*), with its approximate preferred location indicated in the margin of the typescript. Generally speaking, examples cannot be reproduced as part of a sentence. It is the author's responsibility to secure permission to quote from music or text under copyright, prior to the submission of the typescript. Written permission should accompany the typescript. Authors should supply all musical examples in camera-ready status.

4. All diagrams, drawings, charts

and special figures must also be on separate 8.5 by 11 inch sheets and numbered (*"figure 1," etc.*). Authors should be prepared to supply this material also in *camera-ready* status.

5. Photographs submitted for illustrations should be glossy, positive prints, in focus, from 4 inches by 5 inches to 8 inches by 10 inches in size.

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



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