

AN OFFICIAL PUBLICATION OF THE PERCUSSIVE ARTS SOCIETY

# Percussive Notes

VOLUME 31, NUMBER 1, OCTOBER, 1992

F E A T U R E : D R U M S E T





# IT SEEMS EVERY TIME SOMEONE REINVENT

*Chick Webb. Cozy Cole. Jo Jones.*

*Dave Tough. Max Roach.*

*Kenny Clarke. Art Blakey. Philly*

*Joe Jones. Roy Haynes. Gene*

*Krupa. Buddy Rich. Louie Bellson.*



*The A Zildjian*

*Ginger Baker. Steve Gadd. Peter*

*Erskine. Neil Peart.*

*Steve Smith. Vinnie Colaiuta.*

*Gregg Bissonette. Dave*

*Weckl. Dennis Chambers. These*

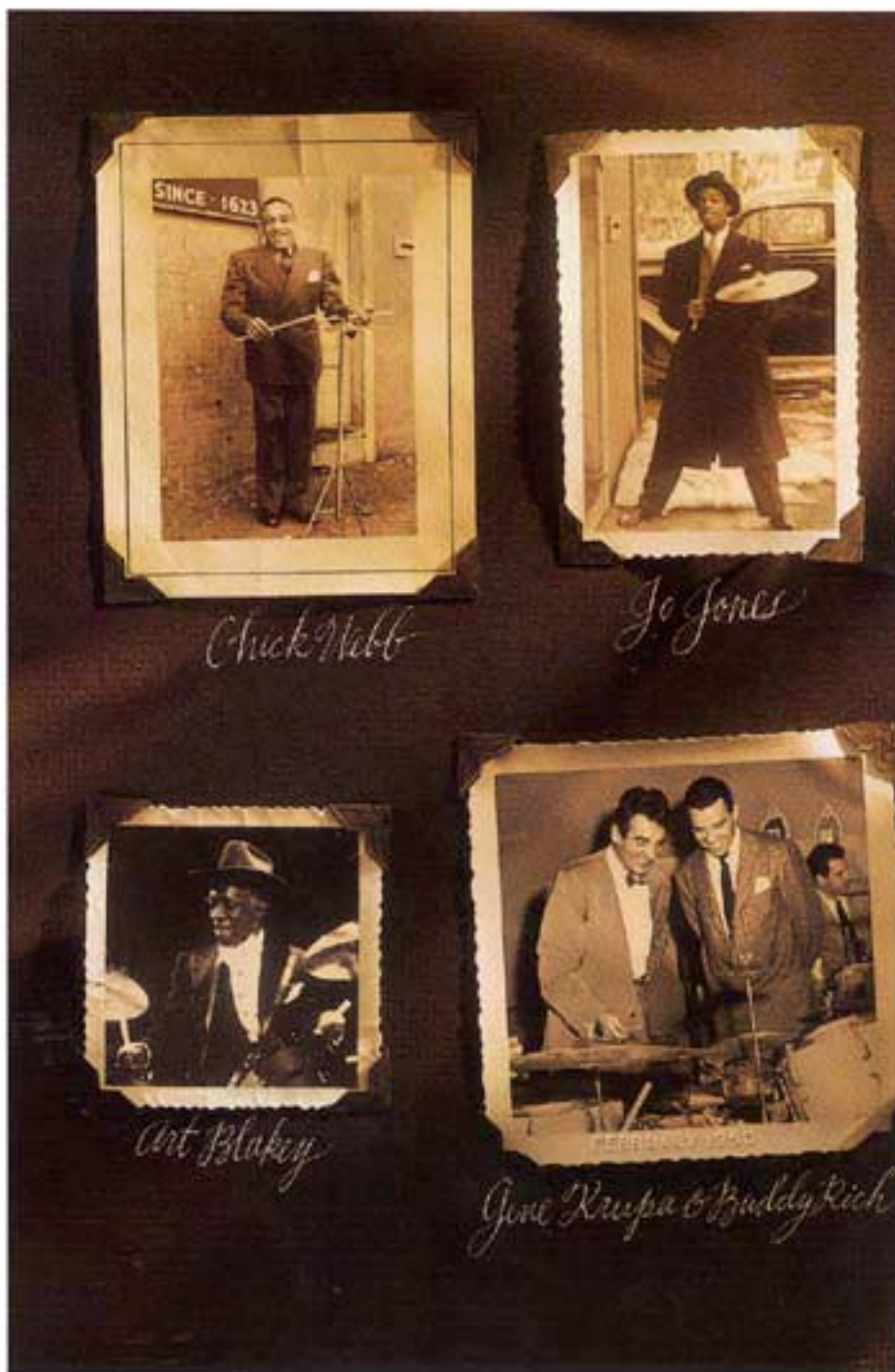
*are drummers whose creativity,*

*innovation and talent formulated the very essence of*

*what drumming is. And what we at*



TODAY'S LEGENDS GATHER AT THE BUDDY RICH MEMORIAL SHOW.



*Chick Webb*

*Jo Jones*

*Art Blakey*

*Gene Krupa & Buddy Rich*

*Zildjian find particularly gratifying is, that as varied as*

*all their styles are, all these drummers*

*play or played A Zildjians. Why A's? To begin with, the*

*A (named for the original Zildjian genius,*

# DRUMMING, THEY DO IT WITH THIS CYMBAL.



*brought to cymbal making during  
the early part of the century.*

*In fact, for the past 80 years or so,  
there just hasn't been a  
more sonically versatile and cutting  
edge cymbal than the A. Our*

*new A Custom is the latest example  
of this. Of course we don't*

*take all the credit. You can't make  
cymbals this good without*

*working closely with the drummers  
who play them. So rest*

*assured, no matter which of our 300  
A models you choose, you'll*

*be choosing the finest cymbal in the  
world. And certainly the*

*most popular. The A Zildjian line.*

*Avedis, who created our secret alloy in 1623) has the  
original cymbal sound. A classic, universal,  
yet deeply personal sound. For another thing, the A  
retains the sheer inventiveness that Avedis III*

*It's the best in the world and, with every new drumming  
innovation, it keeps getting better.*

**Zildjian**

CYMBAL MAKERS SINCE 1623

For a copy of our new cymbals and drumsticks catalog, send \$2.00 to Avedis Zildjian Company, Langdon Drive, Hallowell, ME 04941. © 1987 Avedis Zildjian Company



**EXECUTIVE EDITOR**

James Lambert/Cameron University

**ADVERTISING MANAGER**

Steve Beck/Lawton, OK

**ASSOCIATE EDITOR FOR FEATURES**

Rich Holly/Northern Illinois University

**FOCUS ON EDUCATION**

Mark Ford/East Carolina University

Marching Percussion

Jay Wanamaker/Grand Rapids, MI

Education Committee

Robert Spicker/U.S. Navy Band

**FOCUS ON PERFORMANCE**

Michael Rosen/Cornell Conservatory of Music

Percussion Repair

Brian Stotz/Rochester, NY

World Percussion

Norbert Goldberg/Brooklyn, NY

Instrument Innovations

Charles Wood/New York, NY

Mzimba Clinic

Michael Burnit/Kent State University

Symphonic Percussion

Richard Weiner/Cleveland Orchestra

Terms Used in Percussion

Michael Rosen/Cornell Conservatory of Music

Timpani Clinic

Rebecca Kite/Minneapolis, MN

**FOCUS ON DRUMSET/STUDIO PERCUSSION**

Norman Wenberg/Corpus Christi, TX

Vibe Workshop

Ted Pflucker/New York, NY

Electronic Percussion

Norman Wenberg/Corpus Christi, TX

**FOCUS ON RESEARCH**

Kathleen Kasiner/Wheaton College

Lisa Rogers/University of Oklahoma

**SELECTED REVIEWS**

James Lambert/Lawton, OK

**PAS NEWS**

News from Universities and Individuals

Chapter News

John Baldwin/Boise State University, advo

Committee News

Randy Eyles/U.S. Air Force Band

Programs

Wilber England/Indiana University

PASIC '83-NOV. 11-14, 1982

Jim Atwood, Host/New Orleans, LA

PASIC '83-NOV. 10-13, 1983

Robert Greenaupt, Host/Columbus, OH

**PAGE DESIGN**

Shawn Brown

**COVER DESIGN**

Robert Austin Beckwith



**FEATURE DRUMSET**

13 A Practical Guide to Electronic Drumming  
By Mark Smith

17 Latin-Funk  
By Rodney Ledbetter

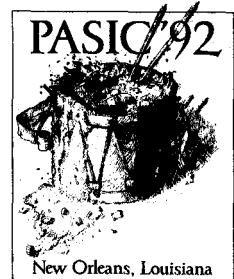
20 Interview with Mark Walker  
By Rich Holly



26 Scenes from the Grand Opening of the Percussive Arts Society International Headquarters and Hall of Fame Museum

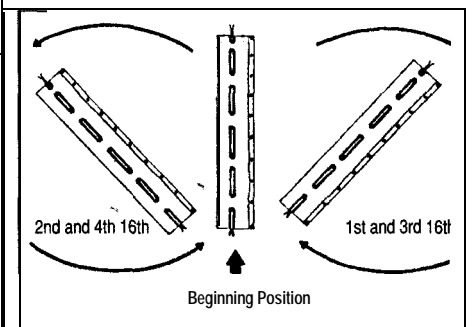
**PASIC '92**

28 PASIC '92—New Orleans, November 11-14: Final Report  
By Jim Atwood, Host



**P N EDUCATION**

29 Improving Your Tambourine Skills  
By Christopher Deane



32 First Aid for the Concert Snare Drum: Problems and Solutions  
By Craig Collison

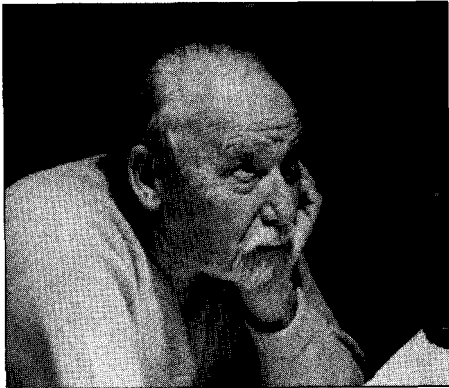
36 An Organized and Effective Plan for Snare Drum Warm-up  
By David A. Parker

39 400 Plus Performances A Year  
By Riley Rose



# Percussive Notes

An official publication of the Percussive Arts Society • Vol. 31, No. 1/October 1992



## P N D R U M S E T & STUDIO PERCUSSION

- 62 Interview with Jeff Krashin  
*By Norm Weinberg*
- 66 Development Beyond Technique  
*By Greg Spayd*
- 73 Developing Triplets Around The  
Drumset  
*By Pefer Magadini*

Dha Ti Re Ke Ti Te Ke  
R RR RR

Right hand  
(Tabla)

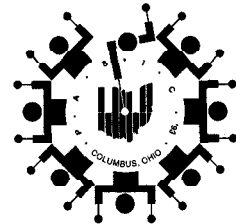
Left hand  
(Baya)

## P N PERFORMANCE

- 42 An Interview With Red Norvo  
*By Bent Lyloff/Edited by Mike Rosen*
- 53 Changing Timpani Heads: How  
the Professionals Do It, Part 2-  
Focus on Repair  
*By Pefer Kogan*
- 57 The Dagari Music of Ghana  
*By Valerie Naranjo*
- 60 Practicing and Making  
Music...Without Your  
Instrument  
*By Mark Nauseef*

## P N RESEARCH

- 7 Anti-Badabum  
*By Vinko Globokar*  
*English translation by Nancy Francois*



## P A S I C ' 9 3

Update/PASIC '93-Columbus, Ohio

## C O L U M N S

- |  |   |  |
|--|---|--|
| <ul style="list-style-type: none"> <li>6 Message from the President<br/><i>By Robert Schietroma</i></li> <li>7 Message from the Executive<br/>Editor<br/><i>By James Lambert</i></li> <li>10 In Memoriam: John Cage</li> <li>11 In Memoriam: Jeff Porcaro</li> </ul> | <ul style="list-style-type: none"> <li>11 In Memoriam: Larrie Londin</li> <li>41 Forum<br/><i>By Mark Ford</i></li> <li>83 Selected Reviews of New<br/>Percussion Literature and<br/>Recordings<br/><i>Edited by James Lambert</i></li> </ul> | <ul style="list-style-type: none"> <li>87 Chapter and Membership<br/>News<br/><i>Edited by John Baldwin</i></li> <li>92 News from the Industry<br/><i>Edited by Steve Beck</i></li> <li>96 International Drum Month</li> </ul> |
|--|---|--|

# POWER-SLEEVE™ DRUMSTICKS

Sick of trashed sticks?  
Try the drumsticks  
designed for  
Rock 'n Roll!

Look Familiar?

Conventional Wood Sticks

Molded tips are guaranteed to never come off.

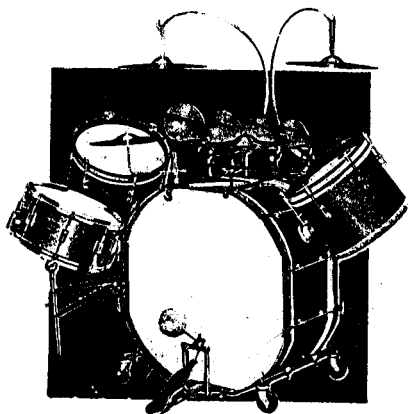
POWER-SLEEVE™ Drumsticks

Molded POWER-SLEEVE protects the rimshot area for the entire life of the stick.

**Awesome rimshots, night after night!**

**AQUARIAN ACCESSORIES**  
Patent Pending  
1140 N. Tustin Ave.  
Anaheim, CA 92807  
MADE IN USA 1-800-473-0231

## DATE THE DRUM SET !!



"OCTAGONAL" OUTFIT

The first three readers to correctly identify the brand and date of this production drum set win a Ludwig 'vintage badge' T-shirt. Send entries to:

REBEATS VINTAGE DRUM PRODUCTS  
c/o Cook's Music  
219 Prospect, Alma, MI 48801

Send for free catalog of videos, books, recordings, and other items related to vintage drums!!

# Percussive Notes

## OFFICERS

Robert Schietroma, President  
Garwood Whaley, First Vice-President  
Randall Eyles, Second Vice-President  
Genaro Gonzalez, Secretary  
Mike Balter, Treasurer

## BOARD OF DIRECTORS

Alan Abel, Philadelphia Symphony Orchestra; Temple University, Philadelphia, PA  
Mike Balter, Mike Balter Mallets, Prospect Heights, IL  
Dave Black, Alfred Publishing Co., Van Nuys, CA  
Robert Breithaupt, Capital University, Columbus, OH  
Jim Coffin, Yamaha Corporation of America, Buena Park, CA  
J.C. Combs, Wichita State University, Wichita, KS  
Philip Faint, University of West Virginia, Morgantown, WV  
Genaro Gonzalez, Southwest Texas State University, San Marcos, TX  
Steve Houghton, Musicians Institute, Hollywood, CA  
Douglas Howard, Dallas Symphony Orchestra, Dallas, TX  
James Lambert, Cameron University, Lawton, OK  
Johnny Lane, Eastern Illinois University, Charleston, IL  
Rick Mattingly, Louisville, KY  
Lloyd McCausland, Remo, Inc., North Hollywood, CA  
Michael Rosen, Oberlin Conservatory of Music, Oberlin, OH  
David Samuels, New York, NY  
Larry Snider, University of Akron, Akron, OH  
Ed Soph, University of North Texas, Denton, TX  
Gordon Stout, Ithaca College, Ithaca, NY  
Ed Thigpen, Action-Reaction, Chicago, IL  
Ian Turnbull, London, Ontario, Canada  
Michael Udow, The University of Michigan, Ann Arbor, MI  
Heinz von Moisy, Tübinger Musikschule, Tübingen, West Germany  
Garwood Whaley, Meredith Music Publications, Alexandria, VA  
Dean Witten, Glassboro State College, Glassboro, NJ  
Doug Wolf, University of Utah, Salt Lake City, UT  
Robert Zildjian, Sabian Ltd., Scarborough, Ont., Canada

**EXECUTIVE EDITOR OF PERCUSSIVE NOTES**  
James Lambert

**PAS ADMINISTRATIVE MANAGER**  
Steve Beck

**HISTORIAN**  
Kathleen Kastner

**SUSTAINING MEMBERS ADVISORY COUNCIL**  
Mike Balter, Mike Balter Mallets  
Jim Coffin, Yamaha Corporation  
Saul Feldstein, CPP/Belwin  
Vic Firth, Vic Firth, Inc.  
Neil Grover, Grover Pro Percussion  
Lloyd McCausland, Remo, Inc.  
Steve Weiss, Steve Weiss Music  
Garwood Whaley, Meredith Music Publications

## ADVISORY BOARD OF PAST PRESIDENTS

John Beck, Rochester, NY/1987-90  
Donald Canedy, La Habra, CA/1960-63  
Saul Feldstein, Miami, FL/1968-72  
Gary Olmstead, Indiana, PA/1973-77  
James Petercsak, Potsdam, NY/1978-81  
Gordon Peters, Chicago, IL/1964-67  
Thomas Siwe, Urbana-Champaign, IL/1984-86  
Larry Vanlandingham, Waco, TX/1982-84

## HALL OF FAME

(year specifies date of induction)

Henry Adler, 1988  
Frank Arseneault, 1975  
Remo Belli, 1986  
Louis Bellson, 1978  
James Blades, 1975  
Carroll Bratman, 1984  
Harry Breuer, 1980  
Gary Burton, 1989  
John Cage, 1982  
Bobby Christian, 1989  
Michael Colgrass, 1987  
Cloyd Duff, 1977  
Alfred Friese, 1978  
Billy Gladstone, 1978  
Morris Goldenberg, 1974  
Saul Goodman, 1972  
George Hamilton Green, 1983  
Lionel Hampton, 1984  
Haskell Harr, 1972  
Lou Harrison, 1985  
Fred D. Hinger, 1986  
Richard Hochrainer, 1979  
Elvin Jones, 1991  
Jo Jones, 1990  
Roy Knapp, 1973  
William Kraft, 1990  
Gene Krupa, 1975  
Maurice Lishon, 1989  
William F. Ludwig, Sr., 1982  
Clair Musser, 1975  
John Noonan, 1972  
Charles Owen, 1981  
Harry Partch, 1974  
Paul Price, 1975  
Buddy Rich, 1986  
Max Roach, 1982  
James Salmon, 1974  
Murray Spivack, 1991  
William Street, 1976  
Edgard Varese, 1980  
William "Chick" Webb, 1985  
Charley Wilcoxon, 1981  
Avedis Zildjian, 1979

## GUIDELINES FOR CONTRIBUTORS

*Percussive Notes* welcomes articles of interest to percussionists in the areas of pedagogy, performance, new or existing repertory, history, and instrument construction or manufacture. Please send manuscripts to: James Lambert, Executive Editor, *Percussive Notes*, P.O. Box 16395, Cameron University, Lawton, OK 73505

Written materials must be in typewritten or word-processed format, double-spaced, with one-inch margins, printed on white 8.5" x 11" paper. Footnotes, tables and captions for photos must also be in typewritten or word-processed format, double-spaced, with one-inch margins, printed on white 8.5" x 11" paper. Footnotes must not be placed as footers on manuscript pages. All photos must be captioned, and where possible, photographer credit given. Submit two copies of all written materials.

The number of musical examples, diagrams, drawings or charts should not exceed the length of the manuscript, except in instances of transcription publication. Each musical example, diagram, drawing or chart must be submitted on individual white 8.5" x 11" sheets of paper, and must be no less than 2 5/16" and no greater than 7 1/4" wide. Each example must be marked and numbered to correspond consistently with its reference in the manuscript. Authors may mark examples for preferred location, but it is generally not possible to include examples within the body of the article as it is to appear in *Percussive Notes*. Examples must be submitted as camera-ready art, i.e., as crisp, black-and-white originals, not photocopies. The author is responsible for obtaining written permission to

quote from music or text under copyright. Such permission should accompany the manuscript at the time of submission.

Authors are encouraged to include photographs and biographical material with articles. Photographs should be in focus, black-and-white glossy prints with borders. Transparencies cannot be accepted; submit prints only. Biographical material should consist of a single, brief paragraph added to the end of the article (see any issue of *Percussive Notes* for examples).

On matters of form and style, consult *The Chicago Manual of Style*, 13th Edition (Chicago: The University of Chicago Press, 1982).

### A SPECIAL NOTE FOR THOSE WHO USE WORD-PROCESSING APPLICATIONS

After an article has been accepted and has undergone final editing, it may be accepted on either 3.5" or 5.25" disk, in any Apple, DOS-compatible or Macintosh word processing format. Examples may also be submitted as individual files on disk, but should not occur within text. All fonts used in examples must also be provided for one-time use. Authors must still observe all other guidelines outlined here and provide a hard copy of all articles and examples.

If you have questions about exporting text from your word-processing application or about exporting musical examples to disk, please call the Percussive Arts Society at (405) 353-1455.



# THE STUFF OF LEGENDS

The all new Mapex Saturn Series

BILLY COBHAM  
IN CONCERT



Model  
SL8D

Eight piece Saturn set with Maple interior and exterior ply, transparent laquer finish, two point Gladstone type full length lugs, double braced hardware, chain drive pedal, ball socket, shock free tom mounts and brass piccolo snare.

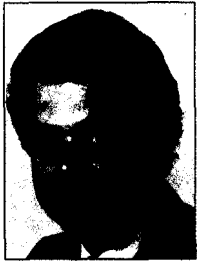
## MAPEX

### MAPEX

Mapex is available through better drum shops worldwide.  
For more information write: Gibson U.S.A. 1818 Elm Hill Pike, Nashville, TN 37210 or  
Gibson Music Canada Ltd. 25 Coronet Rd. Unit 10A, Etobicoke, Ontario, Canada M8Z 3L1

## Message from the President

By Robert Schietroma



**T**HIS ISSUE OF *Percussive Notes* highlights drumset, reflecting the depth of the PAS commitment to the total education of future percussionists. For PAS to remain a vital organization, all members must successfully nurture interest and growth in drumset education. The feature articles in this issue emphasize the importance of successful curriculum activities. The percussion curriculum of the present and future must include drumset studies for all.

Did you know that PASIC 92 will have a Drum Summit on New Orleans

drummers? Every convention has its own unique personality but what could be better than New Orleans jazz. You will have an opportunity to hear it all plus receive enormous inspiration from the various clinics, concerts, master classes, and meetings. But perhaps one of the greatest benefits of attending the convention is to renew and rekindle friendships with percussionists from all over the world. This exchange makes the value of these conventions immeasurable.

As you know, PASIC has been scheduled for almost two decades in the month of November. This has become the "ultimate" month for drummers and will be further highlighted this year by the FIRST EVER International Drum Month. The event is sponsored by the Percussive Arts Society and a grant from

the National Association of Music Merchants (NAMM). IDM is another example of our commitment to the percussive arts, the percussion industry, and drum set as an integral component of PAS.

The IDM steering committee is chaired by Lloyd McCausland of Remo. Other committee members are Mike Balter of Mike Balter Mallets, Pat Brown of Pro-Mark, James Catalano of Ludwig Industries, Robert Morrison of Pearl Corporation, Jay Wanamaker of Yamaha Corporation of America and PAS Administrative Manager, Steve Beck.

The month-long event will be patterned after the successful International Guitar Month (also promoted by Robert Rosenblatt and Associates of New York) and is being managed by Jerome Hershman. Leading up to November, musicians around the world will begin to see special mailings, advertising and press releases promoting drumming from NAMM, IDM, PAS and various trade magazines including Modern Drummer, Drum!, etc. During the month of November local dealers and national radio stations will be offering product giveaways, T-shirts, buttons, etc. Look for exciting news releases about International Drum Month!

For more information on IDM contact:

Jerry Hershman  
136 W. 21st St., 3rd Floor  
New York, NY 10011-3212.

PN

### A new snare drum costs \$500...

Why pay \$500 for high-tech hardware, suspended shells, and other costly items which do not really effect a drums fundamental sound?

In fact, most drums come with a cheap set of snares...

### ...a new snare sound costs less than \$40.

For under \$40, you can retrofit one of our Wolf™ Snare Systems onto your existing snare drum and create a totally new dynamic snare sound.

Choose from our exclusive cable, silver-wound or bronze-wound snare systems, Not only will your drum sound great, but you'll still have \$460 left in your pocket!

Available at selected dealers. For a catalog, contact:

**GROVER**  
PRO PERCUSSION

29 Bigelow St.  
Cambridge, MA 02139

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

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



## Message from the Executive Editor

By James Lambert

**T**WO MONTHS AGO I HAD THE opportunity to participate in the Grand Opening Dedication Ceremony of the Percussive Arts Society's new building. My primary task was to represent the Board of Directors of the Percussive Arts Society in expressing gratitude and appreciation to The McMahon Foundation of Lawton, which provided major funding for this project.

I am providing those of you who were not able to be present with an excerpt from my remarks:

"Two and a half years ago I represented PAS in a conversation of inquiry with The McMahon Foundation and its chairman Dr. Charles Graybill. From that casual conversation to today's grand opening dedication is an absolute dream come true both for me and for The Percussive Arts Society. Without the vision of The McMahon Foundation, many, many people in Southwest Oklahoma would be without significant opportunities for cultural, emotional, physical, mental, and aesthetic growth.

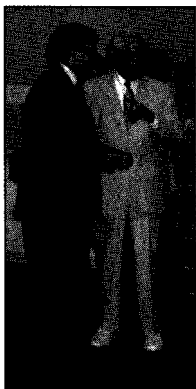
As a citizen of Comanche County, and The City of Lawton I want to take this opportunity to publicly thank The McMahon Foundation and its Board of Directors for its uplifting contribution to our quality of life. Could I recognize each of the members of The McMahon Foundation: Dr. Charles Graybill, Chairman, Mr. Kenneth Bridges, Mr. Manville Redman, Dr. Ron Cagle, Mr. Orville Smith, Mr. Gale Sadler, Mr. Kenneth Easton and in memoriam—particularly on this project—Mr. Frank Sneed. Additionally, I want to recognize Mr. Jim Wood, the Executive Director of The McMahon Foundation.

As a Board Member of The Percussive Arts Society, it gives me great honor to express to The McMahon Foundation our heart-felt gratitude and appreciation for your individual and collective vision to benefit not only Southwest Oklahoma, but also the international membership worldwide of the most presti-

gious organization for percussionists, The Percussive Arts Society.

The collective foresight and vision of the Percussive Arts Society, The McMahon Foundation, and The City of Council will benefit present and future residents and visitors to the Lawton-Fort Sill area. Dr. Graybill, it is with great pleasure that I am assisted by PAS President Bob Schietroma and PAS Administrative Manager Steve Beck in presenting to The McMahon Foundation a token of our sincere appreciation to The McMahon Foundation for providing the major financial grant to make this Percussive Arts Society International Headquarters and Museum possible."

In closing, as we enter into the thirty-first magazine year for *Percussive Notes*, it is my goal as your Executive Editor to serve your needs through our timely, quality publication. I express my sincere appreciation to each of our *Percussive Notes* editors, staff, and to our authors for your hard work on behalf of Percussive Arts Society. I also want to thank PAS President Robert Schietroma for his guidance, and I look forward to working with PAS President-elect Garwood Whaley in this magazine year. As a PAS member-reader, please feel free to communicate to me your concerns regarding *Percussive Notes*—or better yet, please come see your new International Headquarters and Museum in Lawton, Oklahoma, and visit with me in person! **PN**



RICHARD FREEMAN

PN Executive Editor Dr. James Lambert (left) and Chairman of the McMahon Foundation, Dr. Charles Graybill, exchange comments about the museum following the Grand Opening ceremony.



## PAS EURO MEETING '92

The first-ever PAS EURO Meeting '92 will take place November 20-22, 1992 in Tübingen, Germany.

This landmark event will be hosted by Heinz von Moisy, and will feature clinics, masterclasses and concerts.

This event is a chapter-organized activity and comes at a great time in world, as well as Percussive Arts Society, history.

Performers at this event include Amy Lynn Barber, Werner Thärichen, Bill Bruford, François Dupin, Jan Pustjens, Marinus Komst (Holland), Nebojsa Zivkovic, Karel Szymanowski (Poland), and the Swiss Percussion Ensemble. Attendees are expected from Spain, Belgium, Italy, England, France, Poland, the United States, Holland, Switzerland and Denmark.

Sponsors for this event are Paiste, Sonor, Yamaha, Kolberg, Tama, the French Cultural Institute and the City of Tübingen.

For more information about PAS EURO Meeting '92, contact Heinz von Moisy, c/o Tübinger Musikschule, Frischlinstraße 4, 7400 Tübingen, GERMANY.

## The Great Performers Give You Both.

That's why world-class drummers insist on Shure drum kit microphones to deliver every bold stroke and subtle nuance of their musical expression.

No one understands the drummer's diverse needs like Shure, which is why only Shure offers a complete line of drum microphones, with models specifically tailored for all applications.

To power your kit with anything less would be insensitive.



Kick: SM91A



Snare: Beta 57



Overall: SM57



Overhead: VP88



Toms: SM58A

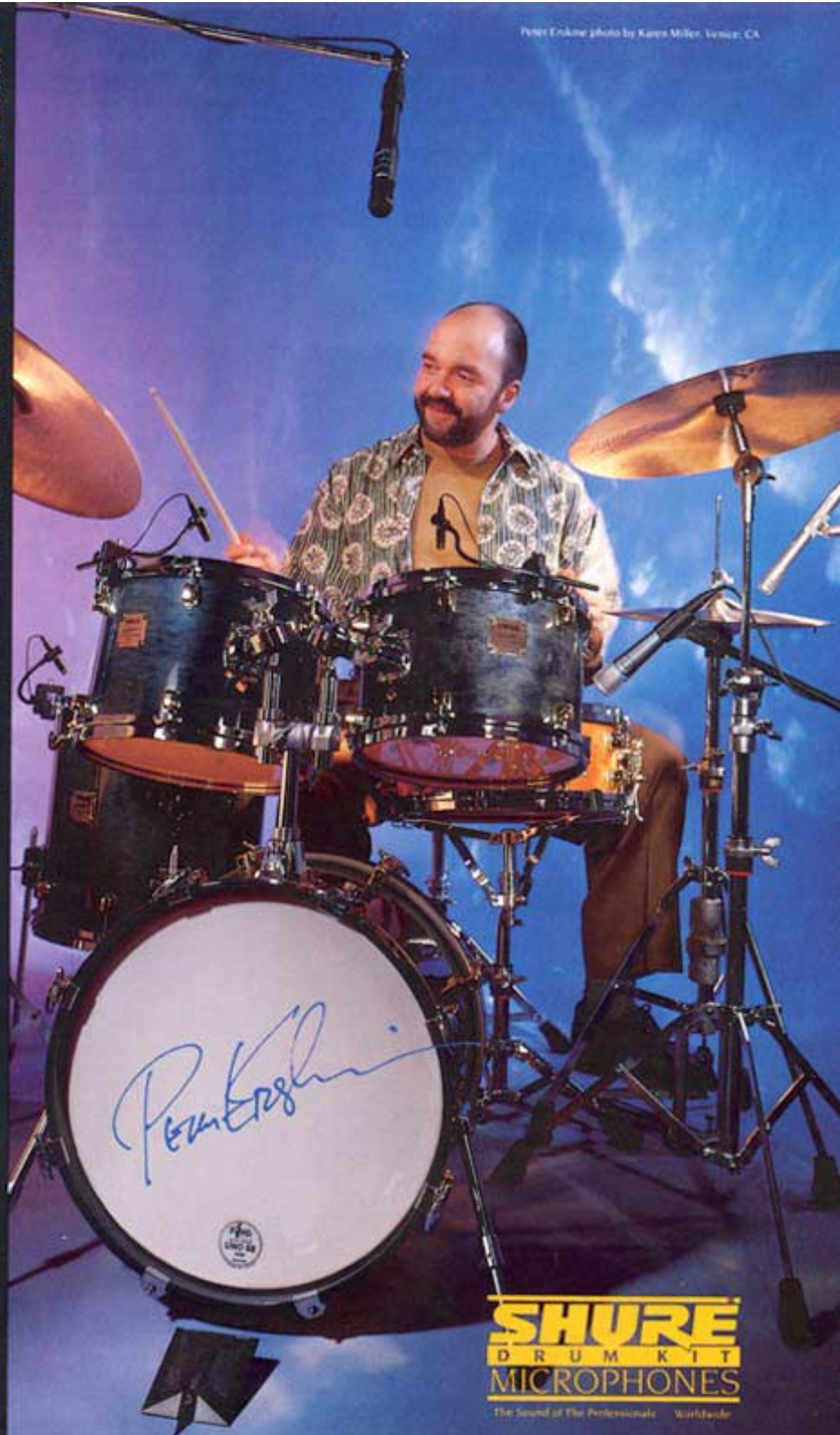


Hi-Hat: SM57



Cymbals: SM58

# POWER & SENSITIVITY



**SHURE**  
DRUM KIT  
MICROPHONES

The Sound of The Professionals Worldwide



*Comprehensive training in Orchestral,  
Contemporary, and Jazz Percussion*

**FACULTY**

Glenn Steele - Professor and Director  
of Percussion Ensembles  
Alan Abel (The Philadelphia Orchestra)  
Ron DiStefano, jazz  
Curtis Harmon, vibes  
Carl Mottola, jazz

**DEGREE  
PROGRAMS**

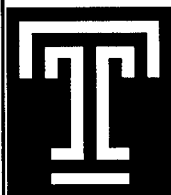
Bachelor of Music  
Undergraduate Diploma in Performance  
Master of Music  
Post-Master's Professional Studies in  
Performance  
Doctor of Musical Arts

**ENSEMBLES**

Percussion Ensemble, Symphony  
Orchestra, Contemporary Players &  
Singers, jazz and chamber ensembles

**CONTACT**

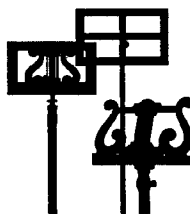
Dr. Steven Estrella • 215/ 787-8437  
Esther Boyer College of Music  
Temple University, Box PN  
Philadelphia, PA 19122



TEMPLE  
UNIVERSITY

*Esther Boyer College of Music*

PHILADELPHIA, PENNSYLVANIA Helen Laird, Dean



**POWER Wrist Builders™**  
*"The Ultimate Practice Sticks"*

**Guaranteed to Increase**

- ✓ Speed
- ✓ Agility
- ✓ Endurance
- ✓ Wrist strength

- Practice 10 minutes a day and I guarantee you'll feel the difference in just 30 days or your money back
- FAST, proven way to loosen up those tight muscles and wrists
- Computer designed stick style
- Manufactured from the highest quality SOLID aluminum and brass
- Protected by a hard anodized finish

Try **POWER Wrist Builders™** at:  
**PASIC '92**  
**Mid-West Band Clinic**  
**Winter NAMM**

**EIGHT Models to choose from**

- Each stick is 15 1/2" long and balanced
- 3/8" Dia. (2.4 OZ) Aluminum-Blue Finish
- 1/2" " (4.0 OZ) Aluminum-Black Finish
- 1/2" " (4.0 OZ) Aluminum-Nickel Finish
- 5/8" " (6.3 OZ) Aluminum-Red Finish
- 5/8" " (6.3 OZ) Aluminum-Nickel Finish
- 5/8" " (6.3 OZ) Alum. Black/Red/Gold
- 1/2" " (11.9 OZ) Solid Brass
- 5/8" " (19.0 OZ) Solid Brass

**SPECIAL Introductory Offer\***

**\$49.95 Per Pair**  
Includes **FREE POWER Pad™**

\* Shipping, handling, taxes included (\$6.74 Value)

To order **POWER Wrist Builders™** see your local music store or call or FAX:

**1 800 645-6673**

Send Check, Money Order, Visa/MC:

the **TALOOSE group™**

1434 Corte De Ross, San Jose, CA. 95120

Dealer and Manufactures Rep's Inquiries Invited

**100% UNCONDITIONAL  
LIFETIME GUARANTEE**

If not completely satisfied, return for a complete refund.

**HERE'S WHAT THE PROS ARE SAYING  
ABOUT PAS...**

"The PAS is happening! I've found many of the wild percussion instruments in my collection through PAS sources, plus it keeps you up on all the percussion happenings. If you are a percussionist, the PAS is a 'must' in your life."—**Emil Richards**



## IN MEMORIAM: JOHN CAGE

**INFLUENTIAL COMPOSER AND PERCUSSIVE ARTS** Society Hall of Fame member, John Cage died of a stroke on August 12. He was 79.

A writer and philosopher as well as a composer, Cage's influence spread far beyond the musical world. He was a central influence on the work of choreographer Merce Cunningham, whom he had known since they were students at the Cornish School of the Arts in Seattle more than 50 years ago. It was Cage who persuaded Cunningham to start his own dance company, with which Cage toured as composer, accompanist and music director.

He was also influential on artists Jasper Johns and Robert Rauschenberg, as well as numerous performance artists of the sixties and seventies.

In the music world, Cage's influence was felt everywhere. He began a revolution by proposing that composers could discard the musical language that had evolved over hundreds of years and incorporate previously excluded concepts, such as noise and silence as valid sounds. In addition, Cage's use of percussion instruments and the prepared piano opened listener's ears to new timbral possibilities.

Composers as different in style from one another—and from Cage—as Philip Glass, Morton Feldman, Earle Brown and Frederic Rzewski have cited Cage as an influence that helped guide their own paths.

"Perhaps no one living artist has such a great influence over such a diverse lot of important people," Richard Kostelanetz, a writer who edited several books about Cage, wrote in a New York Times Magazine article in 1967.

In a career that began in the 1930's, Cage composed hundreds of works, ranging from early pieces that were organized according to conventional processes to later pieces that defied traditional rules and were composed using chance procedures. In addition to writing for standard orchestral instruments, vast arrays of percussion sounds, and prepared piano, he wrote electronic and tape works, as well as works that involved only spoken texts. Some of his more exotic scorings included radios, various toys, and sounds of water being sipped or vegetables being chopped.

One of his most famous and provocative pieces, 4'33" is 4 minutes and 33 seconds of silence, divided into three movements. There is little doubt that Cage considered virtually every kind of sound potentially musical.

Cage was the son of an inventor, and if

there is a single thread running through his compositions and books, it is a sense of constant innovation, improvisation and exploration.

Arnold Schoenberg, with whom he studied and whose rigorous 12-tone style represents the contemporary music continuum opposite Cage, once described him as "not a composer but an inventor of genius," a quotation that Cage always said pleased him.

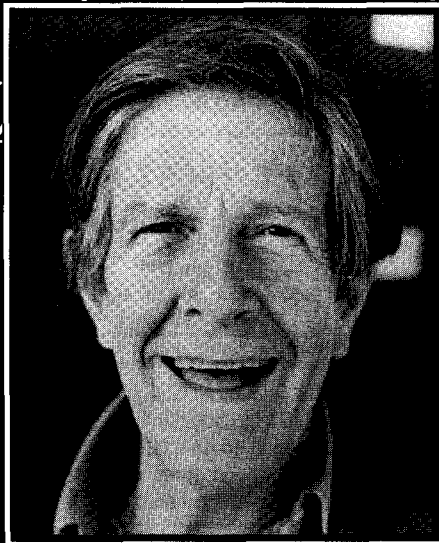
John Milton Cage Jr. was born on Sept. 5, 1912, in Los Angeles, and spent part of his childhood in Detroit and Ann Arbor, Mich., before moving to Canada.

An entrepreneur from the start, he had his own weekly radio show on KNX in Los Angeles when he was 12 years old. He had started to study the piano by then, and his programs featured his own performances and those by other musicians in his Boy Scout troop. He graduated from Los Angeles High School as class valedictorian.

In his early years, he was nonchalant about his musical studies. He did not regard himself as a virtuoso pianist, and throughout his life he spoke candidly of his lack of traditional musical skills. In his book, "A Year From Monday," he wrote, "I can't keep a tune. In fact I have no talent for music."

In spite of this early self-assessment, John Cage was a man whose contributions greatly influenced and advanced the cause of percussion. His works for percussion include: *Quartet* (1935), *Trio* (1936), *First Construction in Metal* for six percussionists (1939), *Imaginary Landscape No. 1* for two variable speed turntables, frequency recordings, muted piano and cymba (1939), *Living Room Music* for percussion and speech quartet (1940), *Second Construction* for four percussionists (1940), *Double Music* (in collaboration with Lou Harrison) for four percussionists (1941), *Third Construction* for four percussionists (1941), *Credo in Us* for four percussionists (1942), *Zmaginary Landscape No. 2* for five percussionists (1942), *Zmaginary Landscape No. 3* for six percussionists (1942), *Forever* and *Sunsmell* for voice and two percussionists (1942), *Amores* for prepared piano and two percussion trios (1943), *She is Asleep*, quartet for 12 tomtoms, duet for voice, prepared piano (1943), *Child of Tree* for solo percussionist using amplified plant materials (1975) and *Branches* for percussion solo or ensemble with amplified plant materials (1976).

Cage was inducted into the Percussive Arts Society Hall of Fame in 1982. He will be missed by all of us.



REGINA VATER



## IN MEMORIAM: LARRIE LONDIN

DRUMMER LARRIE LONDIN DIED August 24 in Nashville. He was 48. Londin was in the midst of a drum clinic in Denton, Texas, last April when he suffered an irregular heart beat. He went into a coma and stayed in Dallas until early June, when he returned to Nashville to recuperate at Baptist Hospital. He stayed at the hospital until his death.

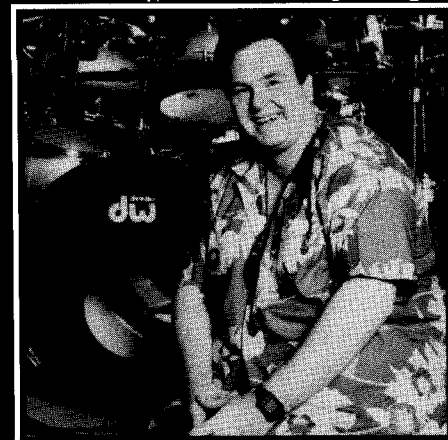
Londin was a popular session drummer for pop, country, and jazz artists. In 1985 and 1986, he was designated "Country Drummer of the Year" by Modern Drummer Magazine.

A member of the Detroit-based Headliners in the mid-'60's, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes and the Temptations. In addition, Londin

toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley, including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many other artists.

Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences and was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music. Londin's most recent involvement with the Percussive Arts Society was his appearance at PASIC '89 in Nashville.

Londin is survived by his wife and two sons.



## IN MEMORIAM: JEFF PORCARO

JEFF PORCARO, DRUMMER WITH THE Grammy-winning rock band Toto, died August 5 after he collapsed at his home in Hidden Hills, a suburb of Los Angeles. He was 38.

Porcaro, his brother, Steve, Bobby Kimball, Steve Lukather, David Paich and David Hungate were Los Angeles session musicians when they formed Toto. Another brother, Mike eventually replaced Hungate on bass.

"Toto," the band's first album, was released in 1977. The group's hits included "Hold the Line" in 1977 and "Rosanna" in 1982. Toto dominated the

music industry's 1982 Grammy Awards show by winning in six categories, primarily for their album "Toto IV"

Before Porcaro's death, the band was scheduled to begin rehearsals for a concert tour supporting their recent album, "Kingdom of Desire." Porcaro's drumming is heard on Bruce Springsteen's new album, "Human Touch," and he had recently completed an album for John Fogerty.

Porcaro is survived by his wife, three sons, his father, jazz percussionist Joe Porcaro, his mother, two brothers and a sister.



## Introduction

By Rich Holly



SUSPECT MANY readers will notice a Chicago slant to this issue's Feature. While I didn't exactly have that in mind during the planning stages, it

is kind of neat that it worked out that way. The three personalities in our Feature are among the most up and coming, not only on the Chicago scene, but nationally as well.

The first article in our Feature, "A Practical Guide to Electronic Drumming," was authored by Mark Smith. I saw Mark's clinic on this very topic at the 1992 Illinois Day of Percussion. I was greatly impressed by his knowl-

edge and musicality. But just as much I was impressed by how much of this approach makes sense. I'm sure many of you will appreciate Mark's mostly cost-conscious and cost-cutting methods without any musical sacrifices.

Rodney Ledbetter is fast becoming one of Chicago's leading drummers and drum set teachers. A very eclectic player, Rodney's specialties have been Caribbean, Latin and Funk drumming. In his article in this issue, Rodney focuses on Latin-Funk, and the grooves accompanying the article are at the same time challenging and fun.

I don't know how many readers are familiar yet with either Mark Walker's name or playing, but if you don't know either, you soon will. Mark is on an ex-

press train to drumming notoriety, having already performed and recorded with many of today's leading jazz and Latin stars. The depth and breadth of his upcoming recordings and tours will make your head spin. If you have yet to discover his drumming, the discography will help you to check him out, or better yet, catch him on tour. Mark is a pleasure to be around, be it listening to him play or talk. I hope you enjoy the interview with him as much as I did. **PN**

*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, Ill., USA 60115.*

**Encore<sup>™</sup>  
mallets**  
by Dan Lidster

- Special Latex Wrapping
- Darker Timbre
- More Fundamental Response
- Marimba, Xylophone, Vibraphone, Bells

ENCORE MALLETS  
ATTN: Dan Lidster  
702 Runge Dr.  
Lewisville, TX 75057  
ph: 214-436-6963

THE UPWARD STREAM RUSSELL PECK

*Piano Overture*  
London Symphony Orchestra  
*Songs of Life*  
*The Glory and the Grandeur*  
Alabama Symphony Orchestra

World Premier Recording

**"Brilliant, vivacious ... percussion dynamite"**  
Fanfare Magazine

Hear Russell Peck's new Percussion Concerto "The Glory and the Grandeur" on CD. Standing ovations have greeted this work across the country. Albany Records # TROY 040

To order by mail send check payable to SCM, 45-05 Newtown Rd., Astoria, NY 11103. \$15.50 for each disc, shipping included.



# A Practical Guide to Electronic Drumming

By Mark Smith

**T**he biggest problem getting started with electronic percussion can be the cost. After finally purchasing that acoustic drumkit you've always wanted, who wants to spend more on electronics? I know that I didn't, but as a working drummer I needed to add the variety of contemporary sounds that electronics can offer. My approach has been economy: of money to keep the cost low, and of space—combining acoustic with electronic in a very minimal yet versatile set-up. This set-up is based on the idea that you already have a good snare, set of cymbals, hi-hats, stands and pedals that you can use from your acoustic drumkit. To this we will add three basic equipment items:

1. **MIDI CONTROLLER:** This is a combination of trigger pads and MIDI interface. An "All in One" unit that can serve as the home base of your setup.
2. **SOUND SOURCE:** Any drum machine, drum tone module or electronic keyboard that receives MIDI information. Your library of drum sounds.
3. **AMPLIFIER/SPEAKER:** To amplify your electronic sounds.

**The MIDI controller:** This is the nucleus of your drumkit. It will be your main group of drumpads, and the place you organize the electronic sounds into your drumkit setup.

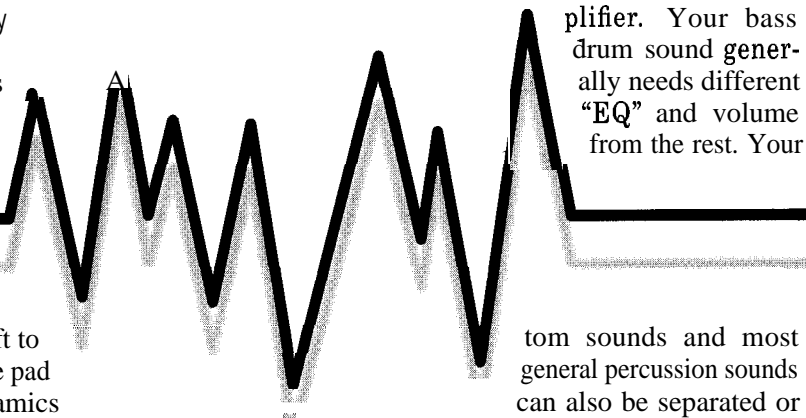
Important features include:

different program setup assigned to the drumpads and triggers. For each pad this program includes a MIDI channel number, a note number (both to communicate with your sound source), a velocity curve, sensitivity curve and a layering function/velocity switching. Changes for each pad within a patch are saved and recalled for later use. Each song in your repertoire can have a different drumset setup or patch.

**MIDI channel:** The MIDI channel number (1-16) corresponds to the receiving MIDI channel on your sound source. If you use more than one sound source you can assign individual numbers for each pad to send trigger information to your different tone modules.

**Note Number:** Each sound in your drum machine or tone module has a note number (0-127). You assign the corresponding number to the pad used to trigger that sound.

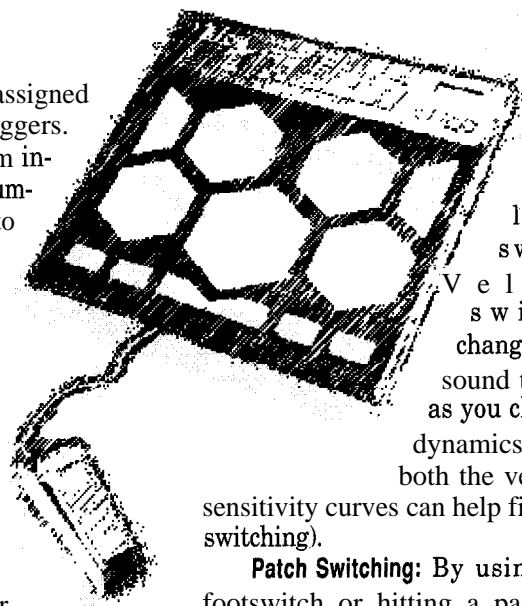
**Velocity curve:** This adjusts the dynamic re-



sponse (soft to loud) of the pad to the dynamics of your playing and how the sound responds.

**Sensitivity curve:** This adjusts the sensitivity of the pad to your touch. A soft player may need more; a hard player many need less.

**Layering/Velocity Switching:** In layering mode you can have up to three sounds trigger from one pad. They can be



played simultaneously or with velocity switching.

**Velocity switching** changes from one sound to the next as you change your dynamics (adjusting both the velocity and sensitivity curves can help fine tune the switching).

**Patch Switching:** By using either a footswitch or hitting a pad you can change patches during performance.

**The Sound Source:** This unit will be your library of drum sounds. There is a number of possible choices from the most basic drum machine to more elaborate tone modules. Most of these units are more studio oriented while our drumkit is mainly for live performance.

Important features include:

**Separate Outputs:** This is the most important feature. During performance you will need to change "EQ" and volume levels on the amplifier. Your bass drum sound generally needs different "EQ" and volume from the rest. Your

**Drumpads/Trigger Inputs:** The controller will have surface drumpads, and also external trigger inputs. The pads will trigger sounds, and the external trigger inputs provide options for additional pads and for triggering from your acoustic snare or other drum sources.

**A MIDI Interface:** This translates the pad or trigger information into digital information that is sent to your sound source via MIDI.

**Programmable setups:** Each patch is a

tom sounds and most general percussion sounds can also be separated or combined. In a club or large concert setting when the drumkit is miked, the sound man will always want individual signals for the bass drum, toms and percussion. This also works great for studio recording. On a unit with only stereo outs, pan the bass drum to the right and everything else to the left. With more outputs, assign the bass

## A Practical Guide to Electronic Drumming

drum to a multi-channel and assign everything else to the stereo outs panned center. This creates two identical outs (L t R) with all tom and percussion sounds. You can send one to your amplifier and one to the P.A. board. Using a "Y" adapter you can split the bass drum signal into two sends, again one to your amp and one to the P.A. board.

**Programmable sounds:** Our drum sound is very important to us. With acoustic drums and cymbals we spend lots of time creating our sound. We should do this with electronic sounds as well. Most simple drum machines will let you change the tuning (pitch) up or down. With advanced drum machines and tone modules you can also change the attack, decay and volume parameters of the sound. Once changed these must be stored in the memory for future recall during performance. On some units you can also change some of the same options we have on the MIDI controller such as the MIDI receive channel, the note number for a sound and the velocity or sensitivity curve.

**Sequencing:** With a drum machine you can also program drum rhythms. You could perform percussion live along with the drum machine providing the groove. Your drum machine will need to receive MIDI information while in play mode. Not all machines accept live signals during play mode and tone modules generally have no sequencing available at all. Check them out.

**The Amplifier/Speaker:** To use electronic sounds you need an amp. A good choice here is a keyboard amp.

Important features include:

**Speakers:** Keyboards have a very wide frequency range like our drum sounds. A good keyboard amp will cover the full frequency range and have a bass, tweeter and possibly a midrange speaker. Find an amp with a 15 inch bass speaker. You will need a speaker this big to effectively produce the bass

drum sound. You should also consider upgrading the speaker. I use a Peavey KB300 keyboard amp. With Peavey products you can substitute the 15 inch speaker with a Black Widow speaker. This is a stronger (and heavier) speaker and will make a difference in your low frequency response.

**inputs:** Find an amp with three or four inputs, each with separate "EQ". You can then route your bass drum separately from your other sounds and adjust volumes independently.

**Equalization-"EQ":** Each input should have three band "EQ": High, Mids and Low. This is for fine tuning your sounds. You have adjusted them in your sound source, but will need to do final tweaking live. Even from song to song I change the "EQ", particularly on the bass drum and toms. For a pop sound, add lows to beef up the bottom and highs to give it that little click for definition. For a jazz sound, reduce the lows and highs to give the sound a warmer mid-range tone.

**The Setup:** My drumkit is based on using the Roland Pad-80/Octapad as my controller. The kat "drumKAT" would also work well here. The Octapad is positioned where you would normally put your mounted toms above a bass drum. I mounted the Octapad with the multi-clamp (provided with

the unit) on a pipe clamped between two cymbal stands. This puts all the pads front and center in my setup and the control buttons within easy reach. I use a regular snare, hi-hats and cymbals that are positioned in the usual places around the Octapad. By using multi clamps for additional cymbals, I keep the amount of hardware to a minimum. I use this combination be-

cause electronic cymbal sounds triggered from pads do not offer the variety of tone colors that I like from acoustic cymbals and so that I can use brushes on the snare. Brushes will trigger the pads for your tom sounds; you just need to spend some time matching the sensitivity and "EQ" for the sound and touch you like.

In addition to this I use the external trigger inputs to trigger the bass drum sound and to trigger from my acoustic snare. A normal approach here would be to use one of the bass drum trigger pads or pedals that are on the market. They generally attach to your existing bass drum pedal and plug into one of the external trigger inputs with a quarter-inch instrument cable. You then assign the bass drum sound to that input. I took the not so normal approach. I like to tinker around with this stuff, so for the bass drum I constructed my own trigger pad using a 6 inch Remo practice pad and a Trigger Perfect trigger. This is mounted to the bass drum pedal on a metal bracket that I made with some angle iron and flat steel stock. The pad works great as a trigger, and would work as add-on pads elsewhere in your setup mounted on a cymbal stand or multi clamp. To trigger from the snare, I

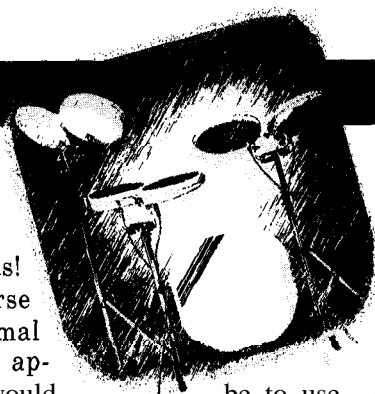
mount a piezo transducer (Radio Shack part #273-073) to the inside of the shell.

This is attached close to the top of the shell using silicon adhesive.

The transducer is wired to a 1/4 inch instrument cable jack that I mount in the air hole. The triggers are very sensitive so you will need to experiment with the amount of silicon you apply. At \$2.00 per transducer you can afford to experiment a lot. I once mounted one on a china cymbal combining it with a gunshot sound. Very



obnoxious!  
Of course  
the normal  
(easier) ap-  
proach would



be to use one of the many triggers available on the market. These generally attach onto the head outside the drum or on the outer shell area. When plugged into an external input these add-on triggers have all the same assignable parameters as a regular pad.

The hardest adjustment to your new setup will be the speaker location. We are used to the drum sound responding from where we play the stick. Now the sounds will travel from the speaker. I set the keyboard amp to my left within arms' reach of the knobs, at an angle that cuts across my setup towards the audience. Your choice of left or right side might depend on your usual location in the stage setup, but I found that using a consistent position

with the amp helped train my ears to the response of the sounds. The distance from the speaker to your ears will be longer than from your acoustic instruments, and lower pitched sounds like your bass drum and low toms will not be fully developed within 8 to 12 feet of your speaker.

**ARRANGING YOUR SOUNDS:** Everyone has their own taste when discussing appropriate sounds, so I will offer just a few suggestions. First remember that you are rarely performing in a perfect studio-like setting. Adjust the decay of your bass drum and tom sounds so that they are not too boomy. **Bass Drum:** There are a lot of great sounds in these little boxes, but I find that in a live situation many of them just don't cut it. Pick a good solid kick sound and stay with it. For a special song where I really want that gated or room type bass drum sound, I layer it with the solid kick so that it still has the punch. For those triplet style Hip Hop

bass drum patterns, I double the bass drum sound on the Octapad, for a hand and foot combination. **Congas/Timbales:** I layer these to save pad space. Using velocity switching, put the low timbale as the first sound and the high timbale as the second sound. You will switch between sounds going to the high timbale as you hit harder. Adjust the low timbale volume louder so it responds strongly while using a softer hit, and the high timbale volume slightly softer because you will use a stronger hit to trigger it. I do the same thing with the high conga open tone and high conga slap sound. When the pad is hit harder, I get the slap sound. I tend to think of the high timbale and conga slap as sounds that I would naturally accent with a stronger hit when played acoustically. Layering them imitates that approach. **Snare Drum:** You can add some nice color to your snare sound by triggering other sounds with it. During a pop style ballad I use a clave

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

**Bobby Wantuch**  
Drum Products Mgr.  
Percussionist / Teacher



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

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

**TOLL FREE**  
**1-800-348-5003**

**the WOODWIND & the BRASSWIND**

19880 State Line Rd.  
South Bend, IN 46637

## THE COLLEGE MUSIC SOCIETY

### ► CBS Records' Black Composers Series

The Black Composers Series, recorded by Columbia Records between 1974 and 1979, has been reissued as a boxed set of nine records with an informative booklet describing the music, the lives of the composers, and the history and significance of the series.

The Black Composers Series, an important component of the documentation of Black achievement in western culture, contains music written by Black composers during the eighteenth, nineteenth and twentieth centuries, and, in part, demonstrates the working out of the Black aesthetic in the western concert music tradition over a two-hundred-year period. Composers whose work is presented are T.J. Anderson, David Baker, Samuel Coleridge-Taylor, Roque Cordero, Jose Mauricio Nunes Garcia, Adolphus Hailstork, Talib Rasul Hakim, Ulysses Ray, the Chevalier de Saint-Georges, Hale Smith, Fela Sowande, William Grant Still, George Walker, Jose White, and Olly Wilson. The works in the Series are performed under the direction of Paul Freeman by major symphony orchestras of the United States and Europe, and by some of the world's leading concert artists.

9 records + 16-page booklet / \$35

### ► Order Information

The Series is mailed to you via first-class mail.

To order, please send a check or money order for \$35 to:

The College Music Society  
202 West Spruce Street  
Missoula, MT 59802

## A Practical Guide to Electronic Drumming

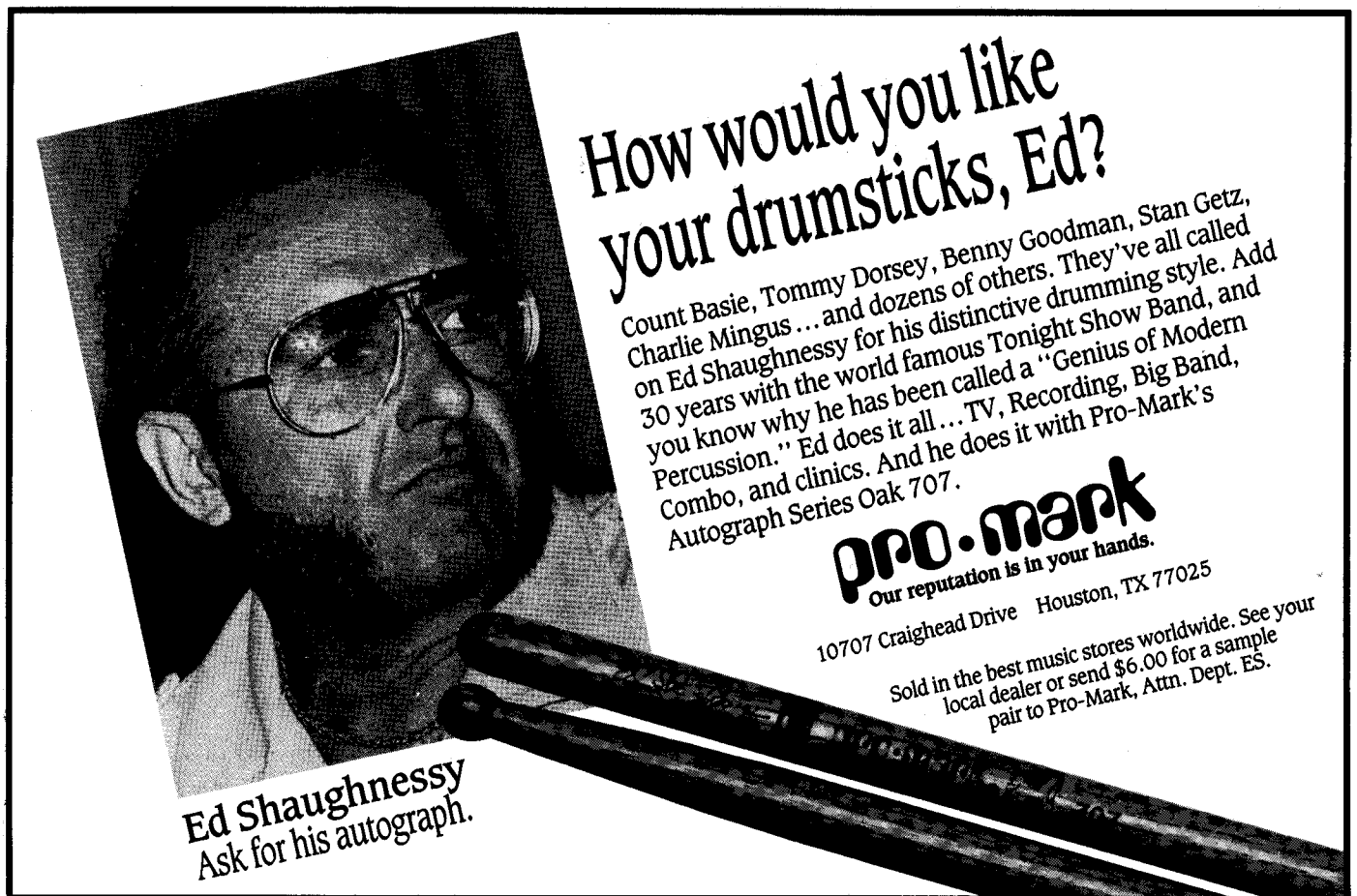
sound with a long decay while playing rim shots. This adds a nice reverb type of effect. With the open snare sound I add a gated reverb snare again with the decay opened up a little. With an appropriate volume adjustment this adds the big snare sound without overpowering your acoustic sound. You may want to setup patches in pairs in order to alternate between them using footswitches. In my setup, the footswitches are placed on either side of the hihat pedal where I can hit them with my heel during the performance. One switches up through the sequence of patches, the other down. Patch 71 would have the clave to double the rim shot, patch 72 would have the gated snare. Starting the song with patch 71 and changing to 72 for the chorus or bridge as the dynamics build adds drama as needed. All other pads retain the same sounds. All that will change is the snare

sound. Remember that the trigger will constantly send a signal to the controller. To avoid triggering a sound, assign a note number like 0 or 1, that has no corresponding sound in your tone module to that input.

**THE BOTTOM LINE:** Your initial investment for a MIDI controller, drum machine and amplifier should be approximately \$1,200.00. If you have to cut corners, go with a less expensive drum machine. In the three years since my start in electronics, the keyboard amp and MIDI controller I use have not changed. Drum machines however, have changed and improved at the rate of one or two new models per year. Buy a less expensive unit to get started and upgrade to a good tone module once you have a handle on the drumkit. If possible, try and experiment with different bass drum pads also. There is quite a difference in feel, price, portabil-

ity and compatibility between the different models. Hopefully this will get you started, and remember to experiment with every dial, button and knob. They are the drumkey to tuning your new electronic sound. **PN**

*Mark Smith is an active member of the Chicago music scene. On drumset, he records and performs with the Frank Gregory Band and the Dave Uhrich Band, both with debut record releases in 1992. On keyboards, percussion and vocals he performs with the reggae band Waterhouse, and on steel pan he leads his own band Steel Express and performs with the Pan Go Steel band. Mr. Smith is currently an instructor of music at Chicago State University where he teaches percussion, jazz studies and music business. Mark is currently president of the Illinois chapter of the Percussive Arts Society.*



**How would you like your drumsticks, Ed?**

Count Basie, Tommy Dorsey, Benny Goodman, Stan Getz, Charlie Mingus ... and dozens of others. They've all called on Ed Shaughnessy for his distinctive drumming style. Add 30 years with the world famous Tonight Show Band, and you know why he has been called a "Genius of Modern Percussion." Ed does it all ... TV, Recording, Big Band, Combo, and clinics. And he does it with Pro-Mark's Autograph Series Oak 707.

**pro-mark**  
Our reputation is in your hands.

10707 Craighead Drive Houston, TX 77025

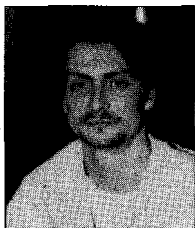
Sold in the best music stores worldwide. See your local dealer or send \$6.00 for a sample pair to Pro-Mark, Attn. Dept. ES.

**Ed Shaughnessy**  
Ask for his autograph.



## Latin-Funk

By Rodney Ledbetter



**I**n this *Percussive Notes* annual drumset issue, we will be discussing the subject of Latin-influenced funk.

Latin-Funk isn't necessarily a particular "style" of music *per se*, but more of a Latin influenced approach to funk oriented music.

The Latin feel has influenced many styles of music ranging anywhere from pop and rock-oriented music to jazz-fusion and even more alternative forms of music as well. It possesses an extremely infectious feel overall and has provided a lasting impression on past and present forms of music. For the most part, the influence of Latin music definitely provides a certain spark to these various forms of music and also provides an interesting flavor to much of the music we are hearing in the 90's.

One of the things I've found recently, as well as in the past, is that many musicians at times may not realize that what they are playing might somehow be associated with Latin. It seems as though they might have heard something Latin based and it sort of got stuck in their subconscious until they sat down at the drumset and played something they felt was new or perhaps unusual. Only after careful analysis of recordings or performances can they associate what they've played as having a Latin tinged feel. I've noticed this in many of the students I've taught over the years. Students come into their lesson and end up laying down a samba pattern and they don't recognize it as being a basic Latin pattern. (At this point I usually say to myself, 'Well, I guess it's time to get this kid started on some Latin stuff!') Much of the Latin influenced music that we might hear today probably does start with a Latin feel in mind, but many tend to deviate from a more authentic Latin feel such as the clave or perhaps an Afro-Cuban groove. In other words they may not necessarily

use a certain Latin groove, but more of a general Latin feel. There may be a variation on a clave feel or a tendency to use more of a back-beat than most forms of authentic Latin grooves have. For the most part, all the grooves that will be presented in this article do have more of a funky feel with a definite back-beat present, hence the title "Latin-Funk."

To elaborate on the back-beat subject further, I'd like to use an example of a Latin based funk groove from one of my favorite funk albums from 1991. *Midnight Roses*, the latest album from Royal Crescent Mob has many interest-

---

...many musicians  
at times  
may not realize that  
what they are playing  
might  
somehow  
be associated  
with Latin.

---

ing grooves, but one song in particular comes to mind that sets it apart from the rest of the songs on the album. The groove that Carlton Smith plays on the tune "Woodsnake" is very reminiscent of an authentic *songo* pattern. The groove itself consists of many different Latin elements including an off-beat hi-hat, a calypso pattern on the bass drum and a *songo* pattern on the snare drum. The part that is so interesting about the groove itself is the way in which it's executed. It comes off as a very cool funk groove complete with a back-beat and ghost notes; but, because the song itself is a funk tune, you may not really associate the actual groove as being Latin influenced. Only after learning how to

play the groove did I discover the Latin feel I described. Carlton even provides an open and closed hi-hat pattern during the chorus to give it more of a dance feel that is so prevalent in today's music.

As mentioned before, the grooves that will be featured in this article are more or less funk-oriented but present a definite Latin flavor. All the grooves are patterns I've come up with in the past few months or so and use in a variety of live playing situations as well as teaching situations. Many of them are somewhat linear in origin and contain many variations on the ride cymbal and hi-hat patterns. They also contain a variety of basic Latin bass drum patterns and ghosted notes on the snare drum. Some even include separate hi-hat patterns to be played with the foot. All snare parts are to be played with the left hand unless otherwise indicated and also include accented and unaccented notes as well. Be sure to pay close attention to any stickings which I've provided, as they will help you with any of the trickier patterns that are written. You may also find it interesting to change certain parts to give them more of a personal touch or even a more authentic Latin feel by adding cowbells, toms or other instruments.

All in all, depending on what situation you may be involved with at the time, these patterns will work well in a variety of funk situations and also work in more fusion-oriented jazz.

I hope you enjoy them.

**PN**

---

**Rodney Ledbetter** holds a Bachelor of Music degree in Percussion performance from Northern Illinois University, where he studied with Rich Holly and Robert Chappell. Formerly drummer for the popular Caribbean music group Mr. Myers, Rodney is currently a member of the band Funkhouse, and has performed as house drummer at The China Club in Chicago, Illinois. As an author, Rodney has had articles published in *Modern Drummer Magazine* and *Percussive Notes*.





Latin-Funk examples 7-12

Ex. 7

Ex. 8

Ex. 9

Ex. 10

H.H.	x	(P.C. (SPL.))	(M.K.)
S.D.	.	.	.
K.O.	.	.	.
H.H.-L.F. (CLOSED)	x	(x)	R.T.

Ex. 11

Ex. 12

## Interview with Mark Walker

By Rich Holly

The following interview was conducted at Mark's Chicago apartment on May 20, 1992. An upbeat and well-spoken man, Mark Walker discusses music and life in an honest and open fashion. Noted Chicago Jazz critic and radio personality Neil Tesser says this of Mark: "Mark Walker's versatility and imagination have helped make him the favorite drummer of what seems to be half the city's musicians." As you will read, Mark is becoming the favorite drummer for numerous jazz artists outside of Chicago as well,

**HOLLY** Mark, are you originally from Chicago?

**WALKER:** Yes, I am. I survived birth at Cook County Hospital, so I was born and raised here in the city I attended La Salle Grade School and Lane Tech High School. Lane Tech was quite an eye-opener, in that it had over 5000 students. While there I was able to take many music classes such as harmony, counterpoint, theory, as well as playing in the concert band, orchestra, marching band, and the newly formed jazz band. Plus, rock-n-roll on the side, of course!

**HOLLY:** How did you first become interested in playing music?

**WALKER:** We had a lot of music around my house. My parents weren't musicians, *per se*, but they were very musical. I was brought up listening to The Beatles, Bob Dylan, Otis Redding, The Rolling Stones, some jazz, and quite a bit of folk, too. So there was quite a variety of styles often being played in my house. Recently my mother told me that I took piano lessons when I was four years old, but I don't remember a single lesson! I do remember starting to play guitar, and the first song I learned was "When the Saints Go Marching In." But I had to pause between the chords [demonstrates an awful rendition], so it was quite an experience waiting for the next line of the song!

**HOLLY:** Can you point to any one par-

**ticular event in your life that was the determining factor in your becoming a musician?**

**WALKER:** As a matter of fact, I can. We had a summer house in South Haven, Michigan, where I would often hang out on the beach. I was about ten years old, and I brought a set of hub caps onto the beach with me, set them up, and played them with car door handles. That was the first time I had played any percussion, and something really magical happened. It was just kind of a revelation; just being out there, making this beautiful noise! Then, my Dad bought me my first drum set.

**HOLLY:** Who were your percussion teachers when you were younger?

**WALKER:** The first teacher I studied with was, amazingly enough, Roy C. Knapp. I had a neighbor, June Howard, who was very active in music. She actually did a lot for me. She bought my first set of cymbals for me, and through her I acquired a summer job with Deagan.

Anyway, she hooked me up with Roy Knapp, who was 86 at the time. I was a typical burned-out 16 year old. Roy would write out pages and pages of not only rudiments, but scales and chords, too. He'd show me different kinds of voicings, and had me at the piano before I knew it doing transcriptions.

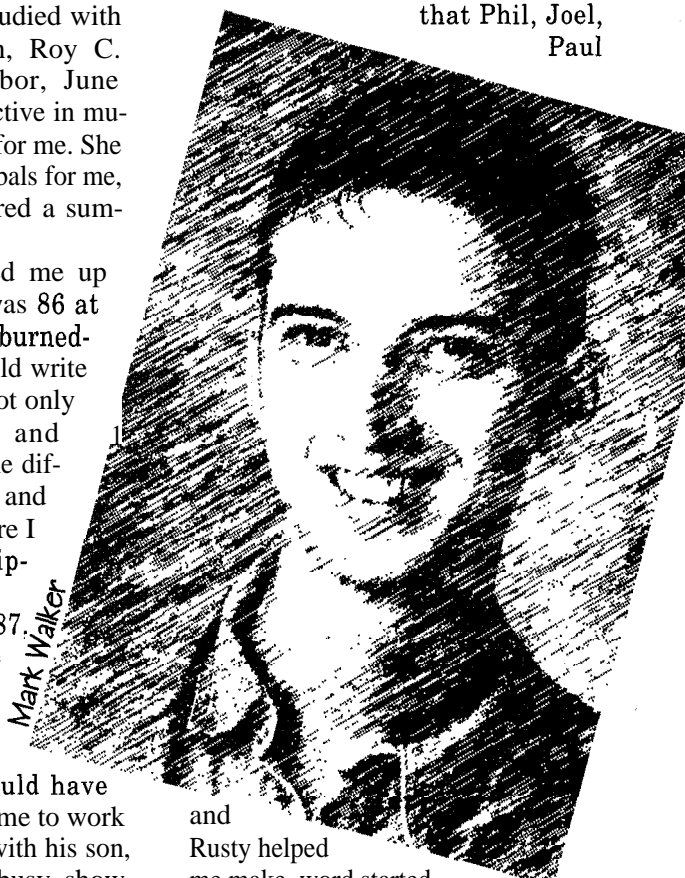
When he turned 87, and I was 17, I became busy with a rock band and stopped studying. Unfortunately, he died shortly after that. I would have liked to have had more time to work with him. I then studied with his son, Don, who was a very busy show drummer. I was only able to take a few lessons from Don.

After graduating from high school, I had decided to pursue playing in the club scene rather than go-

ing to college at that time. I was hearing the top players in town, like Phil Gratteau, Joel Spencer, Rusty Jones, and later Paul Wertico. I used to go out and hear those guys all the time. I was sitting-in wherever and whenever possible. I was particularly impressed by Joel Spencer. His technique and energy are so amazing! I called him, and started studying with him. He was, and is, a very good teacher. We would work out of Stick Control, Syncopation, the Chapin Independence book, N.A.R.D. Solos, etc. While studying with Joel I got pretty busy playing and had to stop studying.

**HOLLY:** What types of work did you initially find yourself doing?

**WALKER:** With the contacts that Phil, Joel, Paul



Mark Walker

and Rusty helped me make, word started spreading that I was the kind of drummer who was sensitive to the other band members' playing. Years later I could finally get a little more aggressive! Then wedding and job-



bing leaders started calling me for that kind of work. While I was trying to balance the club scene and jobbing work, I started to get hired for demo sessions at a studio in Evanston. It was mostly Rhythm and Blues types of things. Billy Dickens, bassist/producer who has worked with Ramsey Lewis, was also a part of those sessions. This was in 1979, and shortly after this drum machines became popular and I lost the demo work. But that was fine, because I had jobbing and jazz gigs to keep me busy.

I worked often at a club called Leslee's in Evanston, where I met guitarists Fareed Haque and David Onderdonk, both of whom I continue to work with. Also at this time I hooked up with Fred Simon. I learned a lot from Fred, because he's

so particular about what he wants from a drummer. Fred in turn introduced me to Steve Rodby who, like Fred, has done so much for me. In addition to his work with Pat Metheny, Steve is an active record producer and a busy player of jingle sessions when he's in town. Steve has given my name to many other producers as well, and now I've been able to get out of the weddings and into the sessions. I'll still play an occasional wedding just for fun.

Just to mention a couple more things that Steve did for me, he hired me to play on a record by Michael Manning called "Drastic Measures." It was an interesting experience, because we recorded the drums and percussion in Chicago and everyone else did their tracks in California. I

had to play to sequences and clicks as if I was responding to a soloist! Then Steve got me on the new Paul McCandless album as well.

**HOLLY:** *I understand you've branched out into electronics and percussion playing in addition to your drum set work. How did this come about?*

**WALKER:** Well, I had been interested in percussion all along, even though I never considered myself a real percussionist. In recordings, different things came up where the producer wanted to add some percussion, so I got to do that as well as the drum set. Now, about half of my session calls are for me to play percussion.

With the electronic gear, I found that I just wanted to experiment and to do it as a live thing. I was working

## THE LOGICAL APPROACH SERIES

*A step-by-step approach to drum fundamentals*  
by Phil Perkins



### Special INTRODUCTORY OFFER

Become familiar with the Logical Approach Series by ordering our introductory packet which includes a copy of each of the following books:

- PP 330 The Logical Approach to Snare Drum Vol. 1
- PP 331 The Logical Approach to Snare Drum Vol. 2
- PP 332 The Logical Approach to Rudimental Snare Drum
- PP 333 The Logical Approach to Rock Drum Fills
- PP 334 The Logical Approach to Rock Coordination
- PP 363 The Logical Approach to Jazz Coordination



A \$59.70 retail value for **only \$30.00**

That's almost a 50% savings! *Every offer will be shipped post-paid.*

**Call 1-800-444-1144 today** to order your special Logical Series packet (please ask for PP 372). Credit card purchases only-VISA or MasterCard. One offer per customer. Offer expires 2-1-93. Please order additional books from your favorite music supplier.

*Heritage* MUSIC PRESS  
BOX 802, DAYTON, OHIO 45401-0802

## Interview with Mark Walker

with guitarist Ernie Denov, cymbal great Sam Denov's son, in a band called Bad Dog. I experimented with different miking, triggering, etc., just to see what sounds I could get. It was a hassle carting all of that stuff around, but I was glad that I had it when the session calls started coming in.

Many of the sessions want acoustic cymbals and hi hat with electronic drums, or possibly with a real snare drum. I've had to adapt to all sorts of situations.

**HOLLY:** *Please tell us about your work with Paquito D'Rivera.*

**WALKER:** In 1989, Paquito was coming to Chicago with trumpeter Claudio Roditi, and they needed a rhythm section. Fareed Haque called me to do the gig, since he knew I could play Latin styles. At this point I should backtrack to say that I first learned to play samba in a group called Made in Brasil, now called Son Brasil. Phil Gratteau was the regular drummer, and he let me sub for him, Breno Sauer taught me samba and helped me greatly. Also, a fellow from the Brazilian embassy would come to our gigs and hand me tapes he had gotten from Brazil.

So when Paquito came to town, the rhythm section became me, Fareed, Rob Amster and Howard Levy. We played one week at a club named George's, Paquito has a very special aura; he may be in control, but it's always in a positive way. He comes from several different traditions including bebop and Afro-Cuban music, and I was constantly on my toes playing that gig. He's a very special person. It's almost like an improv class that keeps going.

After we finished at George's each night we would go hang out at the Latin clubs until 4:00 or 5:00 in the morning. One night-morning-I was driving him back to his hotel after hanging out, and he said to me, "You're the only American drummer who cares-you got the gig!" Even though I didn't hear from him for awhile, he did call me for a tour of

Italy and Greece and eventually for the "Tico Tico" recording. After a while he got a New York drummer who now does most of the work, but I still get called occasionally. The next recording I did with Paquito also featured Arturo Sandoval and conga great Giovanni Hidalgo. With Paquito, I've been to Japan, Germany, Italy, Holland, Greece, Switzerland, Israel, Barbados, Venezuela, Curacao, Martinique, Guadeloupe, Puerto Rico, Costa Rica, and many places in the United States. He's told me he wants me on his next record as well.

One of the great things about the gig with Paquito is that other greats will sit-in with us. At the Monterey Jazz Festival, Dizzy Gillespie played with us. What a great experience! In Amsterdam, Ray Barretto and Dave Valentin sat in, which was great fun. Daniel Ponce sat in with us in New York at the Blue Note. That night was filmed for a Canadian TV special.

**HOLLY:** *How did you become so well-versed in adapting Afro-Cuban rhythms to the drum set?*

**WALKER:** When I became involved with Paquito, Danilo Perez, his pianist, became a profound influence on me in both Latin styles and bebop. He's an extremely talented player who now is Paquito's musical director. Well, we would hang out in Brooklyn visiting his cousins and play salsa records, eat rice and beans, and just get into the spirit of it all. He showed me the cascara, the clave, the bell rhythms, and I just tried to make sense of it all. Quite often I would fall on my face! Song0 is a little easier for me, in that I can just dig in with the quarter notes on the cowbell. Doing many rhythms at one time for the other styles, I found I just had to do them over and over again until my body learned it.

**HOLLY:** *Do you have any steady gigs when you're here in Chicago?*

**WALKER:** I play with several bands as well as doing guest appearances with

other bands. The bands that I normally play with are The Fred Simon Group, with whom we recently did two recordings and a third is on the way. I play with Jim Trompeter, formerly of Miami Sound Machine, which is more Latin and fusion based, and features Jose Rendon on congas and two members of Fred Simon's band as well. I also play in a duo situation with guitarist David Onderdonk, and I have to tell you about my set up for this gig. Dave plays a number of guitars, acoustic, electric, and a rare 8-string electric, with two low strings. My set up, while it continues to evolve, basically consists of two dumbbeks on Rims mounts, a smaller one off to my left and a larger

Doing many rhythms  
at one time  
for  
the other styles,  
I found  
I just had to do them  
over and over again  
until my body  
learned it.

one  
between my  
legs. I have small mike  
on these run through a mixer and  
into a PA. system. I have a Katmidi  
controller, and a foot controller which  
I plug into my sampler to trigger  
bass notes. I use an R-8 drum ma-  
chine to play an acoustic bass patch  
on the pads. I'll use cymbals and also

a midi keyboard for me to play accompanimental chords. Then I have a rack of smaller percussion instruments hanging off the keyboard—different bells, goat hooves, gongs, whatever I feel like. I use Sabian mini-hats, a flat ride, a couple of crashes and a swish cymbal with

rivets. I get drum sounds out of a D-4, which are pretty cool, and I'll combine them with the acoustic instruments I'm using.

Occasionally I'll get called by other people from out of town. For the last couple of years I've been associated with a singer named Linda

Eder. She was a Star Search winner who at first was very pop oriented, then she was leaning in a Broadway type of direction, and now she's going in more of a Harry Connick, Jr. direction. She's called me for a couple of records. The latest one has a single coming out from it, which also features Peabo Bryson. It's mostly machines on that cut, but I did the cymbal work on it.

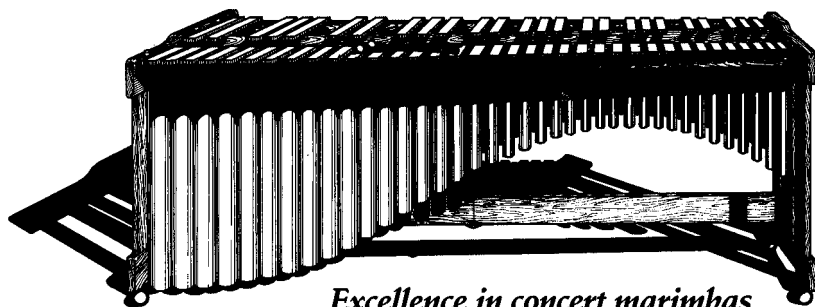
**HOLLY:** *Do you have any projects coming up that you would like to tell us about?*

**WALKER:** *Yes I do. As I mentioned, I just did a record with Paul McCandless, the reed player in Oregon, who is a brilliant player and composer. I was originally hired to do both the drums and percussion tracks, but as luck would have it, a week before the session I fractured my left hand doing martial arts—the only injury I've had in nine years of doing martial arts! Steve Rodby was both sympathetic and furious at the same time, so we called Will Kennedy in to do the drum tracks, and as my hand healed I put down the percussion tracks. Well, Paul has now called me to do some live dates in July, August and September. I'll play drums, and the band will also have Lyle Mays on piano, Steve Rodby on bass and Fred Simon on additional keyboards.*

*If that isn't enough, Lyle Mays called for me to be a member of a new quartet which will perform this fall. He also has Marc Johnson on bass and Bob Sheppard on sax. I couldn't believe it when he called me. I've been listening to his playing for many years now, and he's such a heavy player that this will be a great high for me. This will be in October.*

*Another band that I play with is with Steve Rodby and Ross Traut, a guitarist now living in New York. It's called the Traut-Rodby Quartet, and also has Cliff Carter on keyboards. Cliff is a keyboardist for James Taylor. This music is sort of a combination of 1970's soul, ECM-style jazz, and blues! It's a very special band to*

# marimba one™



*Excellence in concert marimbas  
tailored to the needs of the individual*

"My five-octave **marimba one** is the first marimba I've ever loved. Picture this: real depth of tone; remarkably even resonance; a stunning, naturally finished wood frame which is also as sleek and lightweight as can be; the simplest assembly imaginable (and yet all the parts are so carefully fitted there is never a rattle!)—and this is topped off by the professional, attentive service Ron offers. You can even order soft cases through him. What more could you want?"

Nancy Zeltsman, *Marimolin*

"I have been playing marimba for 35 years and this is the finest instrument I've ever seen or performed upon."

Jack Van Geem  
San Francisco Symphony

"Ron Samuels' **marimba one** product is pleasing to all the senses involved with marimba playing. The **marimba one** instruments sound uncompromisingly full and rich; they feel exceptionally warm; and they look totally professional in every detail with their beautiful resonators and solid wood frame. For these reasons the Percussion Area at the University of Nevada, Las Vegas owns two 5-octave **marimba one** instruments. Oh yes, one other detail... just try to beat the price!"

Or. bean Gronemeier  
Director of Percussion Studies  
University of Nevada, Las Vegas

**RON SAMUELS**

P.O. BOX 786 ARCATA, CA 95521  
(707) 839-5725 FAX (707) 839-4869



## Interview with Mark Walker

me because we really play *together*, and any one of us can take the music where we want to and the other three will be right there. It's one of my favorite bands to play with.

Then, Paul McCandless asked me to substitute for Trilok Gurtu in Oregon sometime in the future when Trilok is on tour with John McLaughlin. Paul saw me play with my set-up with David Onderdonk. Trilok's shoes are some very big shoes to fill, but it will be a great experience for me.

And lastly, Akio Sasajima has asked me to tour Japan with him in late December and early January,

**HOLLY** *Wow! That's some busy schedule! How do you balance all of your in town work with all of this touring?*

**WALKER:** Most of it, of course, depends on the scheduling. Paquito now has this other drummer who does most of his dates, so it gives me the time to hang out with people like Lyle Mays and Paul McCandless while they promote their particular projects. I would hate to have to decide which gig is more important, when they are really equally important. Basically, it's just first come, first served. And it also has to do with how many gigs each band has if there's a scheduling conflict. All of these people are very nice and very understanding, so that helps a great deal, too.

**HOLLY:** *Do you have any solo projects that you're hoping to do?*

**WALKER:** Not yet—I'm having too much fun playing with all of these other people right now! I think I still have a bit of growing to do before I put out something with my own name on it. Although, I have always wanted to put a soul band together, and I now have the players in mind. There's a sax player here in town, Rich Fudoli, who's a very soulful player, a lot of love coming out of his horn. He's the kind of player you can call when you're feeling down and his spirit will just lift you right up. It's that kind of player, and playing,

that means the most to me.

**HOLLY** *With all of the electronics that you've gotten into, are you doing any composing?*

**WALKER:** I have a midi studio here in the apartment, and I fool around with that when I can. Mostly I'm too busy performing now that I can't devote

any serious time to composing. What I mainly use my studio for is if I'm trying to get a particular thing down. I'll program a vamp so that I can work with it. I have perfect pitch, so that helps a lot! I have a Macintosh computer, a Kawai MIDI keyboard, a couple of drum machines, a couple of

## NEW

### percussion music

#### DUO

Legal Highs (Violin & Marimba) - - - - - Davkl P. Jones  
Two Moods for Clarinet & Marimba - - - - - Bruce Roberts

#### JAZZ - POP ENSEMBLE

New Africa - - - - - D. Cbisham  
For Elise - - - - - D. J. Long  
Atticus - - - - - D. Overmier

#### MARIMBA ENSEMBLE

Spanish Dance - - - - - Moszkowski/Musser/Armstrong  
Witches Dance - - - - - MacDowell/Owen/Armstrong  
Largo - - - - - Dvorak/Musser/Armstrong

#### PERCUSSION ENSEMBLE

Dance Musk - - - - - D. McCarthy  
Synopsis: Sinfonia for Percussion - - - - - D. J. Long  
Not Just Another Finale (video included) - - - - - J.C. Combs  
Concerto for Marimba, Perc. & Tape - - - - - D. McCarthy

#### VIBE MARIMBA

Reflections (V) - - - - - J.C. Combs  
Paint Me A Sky (V) - - - - - J. Hunter  
Honky Tonk Revisited (M) - - - - - J.C. Combs  
Three Impressions for Vibe - - - - - Liszt/Overmier  
Change My Medication (M) - - - - - J.C. Combs  
Nibalrcs (V) - - - - - J. Hunter

#### VIDEO

#### • Reflections •

J.C. Combs performs his original compositions  
*Max, First Kiss, Whitewashed, HonkyTonk Revisited,*  
*Change My Medication, Reflections*

#### • Not Just Another Finale •

*The Wichita State University Percussion Ensemble*  
*J.C. Combs, Conductor*

see us at **PASIC '92**

## C. Alan Publications

P.O. Box 29323 Greensboro, NC 27429

free catalog upon request

samplers, etc. It's a lot of fun, and I find that it helps me appreciate what other songwriters are going through. To refer back to Steve Rodby, I feel that listening to a producer is so important, to try and get inside their head, and see what kind of picture they envision for the whole song to have. Really, we're dealing with tunes, not just strokes. Drummers need to know the form of the tune, and what the whole *vibe* of the tune is.

**HOLLY:** *I heard you recently mention that you might want to go to college some day, but not to study music.*

**WALKER:** Well, actually, I would like to study composition. Since I never went to college I missed out on many other subjects. I would like to catch up on those because now I think I have a better attitude towards school. I really want to learn instead of just going through the motions, trying to pick up girls, or whatever! I think I would be a better student now than if I had gone to college right after high school.

**HOLLY:** *Do you envision yourself taking time off from your performing to go to school full time?*

**WALKER:** At first it will have to be a little at a time, just one or two classes for awhile. To get into a full curriculum, well, I'd have to think about it, because who knows what will be happening in the music world at that time. Someone might call and I'd have to put school aside for a little bit. Sometime in the next seven years I'd like to do something about this.

**HOLLY:** *Is seven years some sort of deadline you've set for yourself?*

**WALKER:** No, it's something I just thought of!! In some respects I'm glad I didn't go, and in others I wish that I had. But there's always time. My mother is 53, and she just finished her master's degree. Tony Williams took time off to study composition, so I know there will always be time for me to go to school. Right now I'm just having fun, growing in lots of other ways.

**HOLLY:** *Is it true you're getting married soon?*

**WALKER:** Yes, either spring or summer of 1993.

**HOLLY:** *That's great!*

**WALKER:** It is great-I couldn't ask for anything better. It puts things into perspective. I felt that my choices (with this business we're in) would be that I could go to New York, live in a run-down loft worrying about someone trying to break in, eating cartons of Chinese food, and staring at hundreds of unemotional faces each day. Or, I can stay here, come home to a warm, loving wife and a nice house, and be active here in town and go out on the road once in awhile. I believe that here I can stay healthier, which is important to me. That may be an unfair, stereotypical picture of New York, but I've spent enough time there performing to know that it's a very different place than Chicago. The musicians there, and the people I've worked with there are all great people, and have been wonderful influences on my life. But right now I prefer to stay here and pursue this lifestyle. But I will say it's fun to go to New York or Los Angeles to work.

**HOLLY:** *Do you have any personal philosophy that you try to live by that you would like to pass along to others?*

**WALKER:** One thing that I can attribute to my martial arts training is discipline, and with that comes trying to think positively. My values have been changing in the past couple of years. I try to stay away from anything that could be addictive, be it drugs, alcohol, or even many different women! I believe it's best if we try to keep our head clear, keep your eyes and ears open and seek advice from those who are more experienced than you. Such people can make you "hip" to many things you may not have even been aware of. I believe strongly that we all have a great deal of love within ourselves, and that we should try to bring that out into our music. Because to me, that's what it's about.

That's what gives those players we all love something extra-there's that love in there. Try to treat other people with respect. Try to spot in yourself if you're becoming too self-centered or egotistical. There's a big difference between that and confidence I believe. There is a philosophy that appeals to me, the gist of which is **if** you think you know, than you don't, **if you think you** do not know, then you do.

It's also important to me to take care of myself, stay healthy, and take care of my body. All of this brings me back to family, and how important that is, having a home base. It's important to develop a sense of self-worth and self-esteem. Those aren't going to come from drugs or any other kind of escape.

**HOLLY:** *Mark, that's great advice!*

**WALKER:** Well, I hope people can get something from it.

**HOLLY:** *Mark, it was great to talk to you. I wish you continued success.*

**WALKER:** Thanks, Rich. I'm honored to have had this opportunity. **PN**

#### MARK WALKER DISCOGRAPHY

*With Paquito D'Rivera*

"Tico Tico," Chesky Records

"Reunion," Messidor Records

*With Michael Manning*

"Drastic Measures," Windham Hill

*With Fred Simon*

"Usually Always," Windham Hill

"Open Book," Columbia

*With Andre Caporasso*

"Andre Caporasso," Blue Room Records

*With Linda Eder*

"The Scarlet Pimpernel," Angel/Broadway

*With Dick Boyell*

"Moon Goddess," NPI Records

*With Paul McCandless*

"Premonition," Windham Hill

*With Akio Sasajima*

"Akio with Joe Henderson," Muse Records

*With Eden Atwood*

"Today," Southport Records

*With Patricia Barber*

"Split," Floyd Records

# Scenes from our Grand Opening

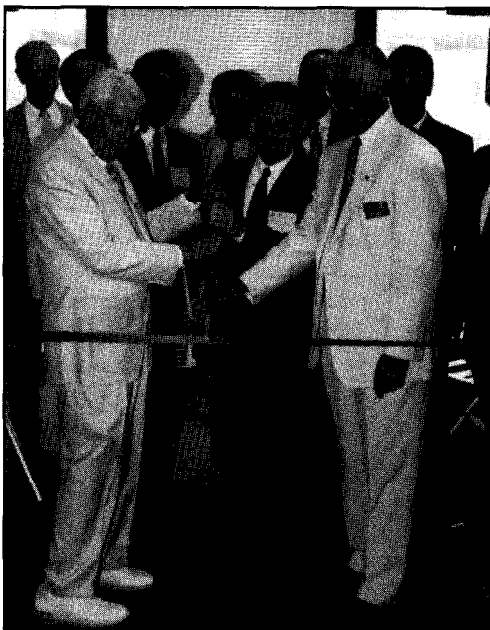
## THE PERCUSSIVE ARTS SOCIETY INTERNATIONAL HEADQUARTERS AND MUSEUM

History has been made! The Grand Opening of the Percussive Arts Society International Headquarters and Museum located in Lawton, Oklahoma, has occurred (Saturday, August 8, 1992). It was a thrilling experience! Special thanks should be given to Steve Beck and Jim Lambert for organizing this very successful event. A cross-section of local PAS enthusiasts attended and appreciation was expressed to both The McMahon Foundation, its Chairman Dr. Charles Graybill, and The City of Lawton, Ted Marley, Mayor. All of the PAS Executive Officers were there: also present were immediate Past-President John Beck, PAS Hall of Famer Remo Belli, PAS Board Members Ed Soph and Bob Breithaupt, Chapter Presidents Lauren Vogel and Lance Drege, Percussive Notes editor Lisa Rogers, and many student members attended. A cross-section of the Lawton-Fort Sill, Oklahoma, community was well-represented. This was quite a proud day for PAS!

The PAS Executive Officers' annual summer meeting was scheduled to coincide with this momentous occasion. The meeting was (extreme) rewarding in the stimulating environment of the new headquarters. When we needed a break, we could browse the museum for inspiration.

Speaking of the museum, the first exhibit was stunning! It included many historical instruments donated by Emil Richards, Carroll Bratman, and others. Some of these instruments include Roy Knapp's drumset, a Billy Gladstone snare drum, several international drums from Africa and China, a Gamelan from Thailand, a Deagan "King George" marimba, a Leedy "Octa" marimba, a Leedy xylophone, a Guatemalan marimba, a Mexican marimba, and many small hand-held instruments and bells. Of special interest to Grand Opening visitors was the hands-on portion of the exhibit. Museum exhibits are being prepared by a professional curator, Nancy Lowe-Clark, with supervision by PAS Administrative Manager Steve Beck. The future of the museum is bright with plans for new exhibits of items in storage as well as additional loans and donations. Come visit your Percussive Arts Society International Headquarters and Museum in Lawton, Oklahoma!

-Robert Schietroma



ANTICIPATION: Charles Graybill (left), chairman of the McMahon Foundation, Robert Schietroma (center), president of the Percussive Arts Society, and Ted Marley, mayor of The City of Lawton (right), pose with oversized scissors to be used in cutting the ceremonial ribbon which heralds...

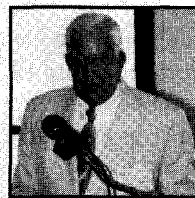


REALIZATION: ...the Grand Opening of the Percussive Arts Society International Headquarters and Museum!



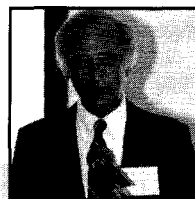
Distinguished speakers included (in order of appearance) Steve Beck, PAS Administrative Manager,

James Lambert, member of the PAS Board of Directors,



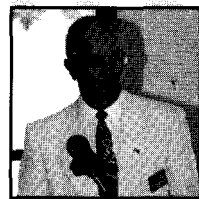
Charles Graybill, chairman of the McMahon Foundation,

Bill Howard, architect, Howard and Porch Architects,



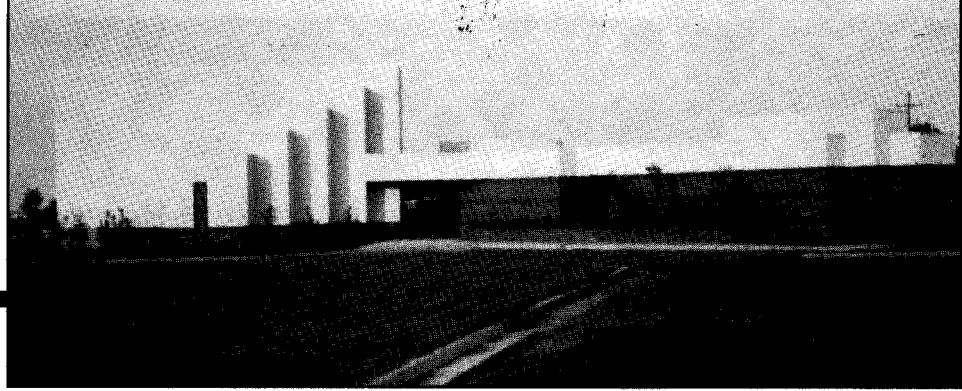
John Beck, immediate past president of PAS,

Ted Marley, mayor of The City of Lawton,

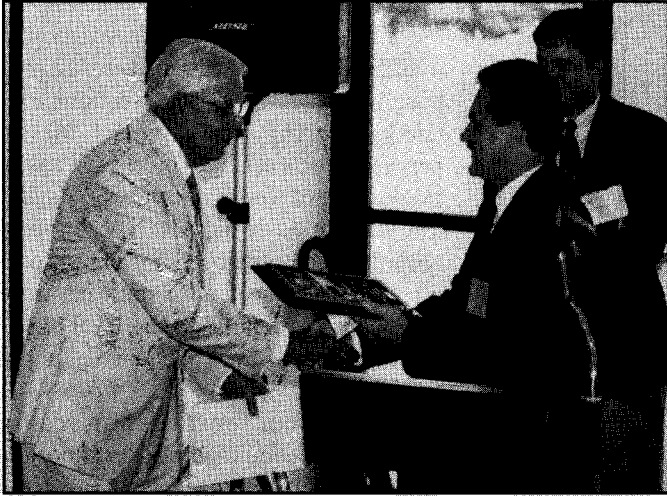


and Garwood Whaley, First Vice-President of PAS.



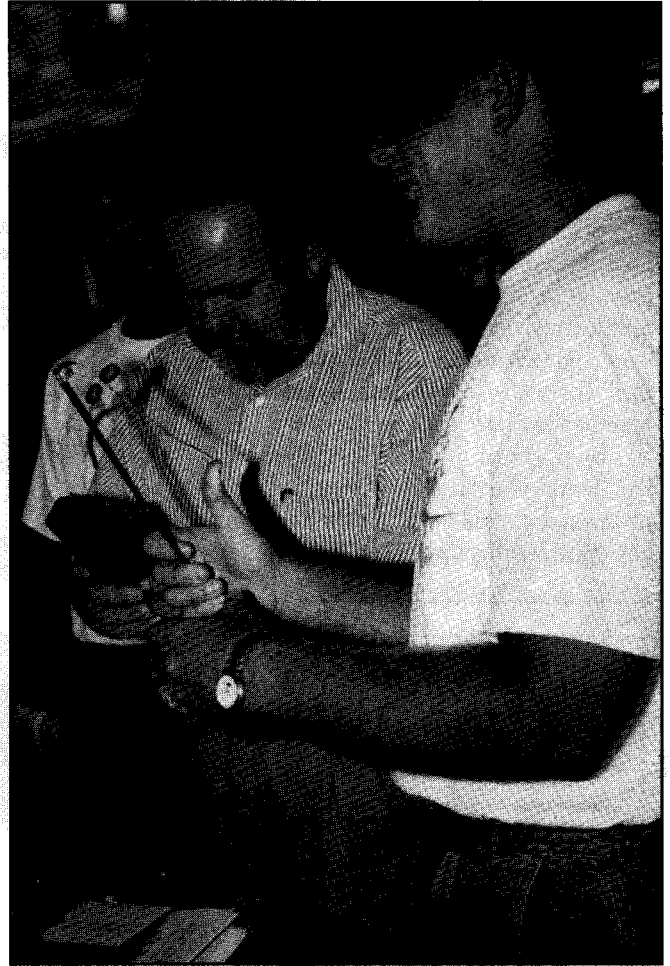


▲  
The Percussive Arts Society  
International Headquarters and Museum



▲  
On behalf of the McMahon Foundation, Charles Graybill (left) receives a plaque of appreciation from Robert Schietroma (right) as James Lambert (background) looks on.

(Far right) Tim Bradberry, a music student at Cameron University, and other guests at the Grand Opening enjoy the variety of accent instruments at the "hands-on" exhibit table. ▶

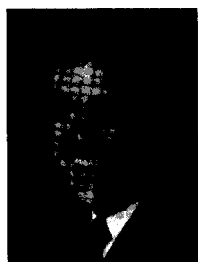


◀  
Ron Snider takes a closer look at one of the exhibits during the Grand Opening celebration.

PHOTOS BY  
MICHAEL BROWN  
AND  
STEVE BECK

# PASIC '92—New Orleans, November II-14 Final Report

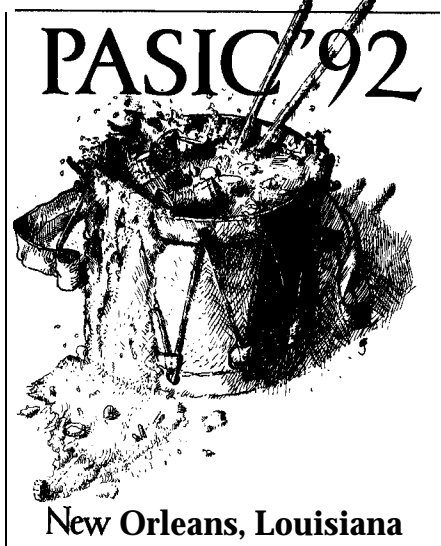
By Jim Atwood, Host



Hosting PASIC is a once-in-a-lifetime opportunity. A chance for the host to put together the convention he's always wanted to see...a truly memorable convention. An opportunity to assemble, at long last, the *ideal* PASIC! But then reality begins to intrude...one discovers that there are many, and varied, opinions about what would constitute an ideal convention. In fact, there are approximately as many opinions as there are members of PAS.

So maintaining "balance" becomes the watchword in the programming process...balance between the many areas of interest represented by our mem-

bership, balance among the artists and their industry sponsors, balance be-



tween what has been presented in the past and what we wish to see in the future...the list goes on. Compromises are made, suggestions heeded and somehow another year's convention materializes that has something to offer for everyone!

The selection process this year was a difficult one. I received over 100 proposals, suggestions, and recommendations covering every aspect of the percussionist's art. We could have easily produced two weeks of concerts! As disappointing as it has been to have to eliminate so many outstanding proposals, it has also been an inspiration to be able to survey firsthand the level of talent represented by my colleagues in the profession.

Making our conventions a reality requires the combined efforts of dozens of individuals volunteering their time and talents as well as the generous participation of the industry sponsors. The membership of the Percussive Arts Society owes them a debt of gratitude for their commitment. Personally, my job as host would have been impossible without the help of the officers and staff of PAS, and my many friends on the local planning committee. To all of these folks, I offer my sincerest thanks for your hard work, support and enthusiasm.


#### PASIC '92 PLANNING COMMITTEE:

- Larry Anderson
- Leland Beach
- Charles Blancq
- Jeff Boudreaux
- Chris Deviney
- Ray Dillard
- Joey Farris
- Ray Fransen
- Marty Hurley
- John Joyce
- Larry Kaptain
- David Lee
- Michael Link
- Terry Mahady
- Jeff Macko
- Adam Mason
- John Raush
- Robert Upton

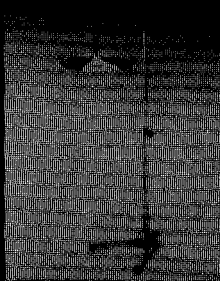
# American Drum

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

Write for a free catalog.



6024 Williamson Rd., Roanoke, VA 24012 Ph. (703) 563-1884



INTRODUCES  
THE NEW

## GOOSE NECK SUSPENDED CYMBAL STAND

THE STAND PERCUSSIONISTS HAVE BEEN WAITING FOR

USED AND ENDORSED BY...

**BOBBY CHRISTIAN**  
P.A.S. HALL OF FAME

**DR. GARWOOD WHALEY**  
PRESIDENT  
MEREDITH MUSIC PUBLICATIONS

MODEL: GL-700

HAND MADE IN THE U.S.A.

FOR INFORMATION ON THIS STAND AND OTHER GOLDLINE PRODUCTS CONTACT:

## GOLDLINE PERCUSSION PRODUCTS

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

# Improving Your Tambourine Skills

By Christopher Deane



It took the mildly painful comments from an audition committee member for me to re-examine my approach to the tambourine and develop a system to improve my overall performance on the instrument. My right hand is dominant and I rely on this hand to articulate most rhythmic passages. My left hand is assigned to the job of holding the instrument and performing the shake rolls and any moving tambourine techniques. This article and the exercises that accompany it come from the process I have applied to improving the weaker aspect of my tambourine performance, namely my left hand technique. The following exercises have proven to be effective in strengthening the weaker hand.

For the remainder of this article, I will refer to the hand that holds the tambourine as the "secondary" hand. A practice that I have been guilty of in the past (I would suppose others are also) is moving the tambourine from the secondary hand to the primary hand (stronger hand) to perform long rolls, soft rolls! etc. The repertoire presents far too many passages that combine shake rolls with difficult articulate passages to justify this practice. The exercises in this article assume the premise that the tambourine remains in the secondary hand. All eight exercises are written for the secondary hand alone.

The goal of any musical exercise is to develop comfort and ease when performing any given passage. Comfort with an instrument or a technique creates a sense of confidence in performance. In the absence of genius, regular practice is the only way to achieve comfort with most techniques. I mention this to counter the tendency many percussionists have to "cram" on tambourine repertoire a couple of weeks prior to an audition. This rarely instills lasting confidence and dependability on the tambourine. It is essential to use a met-

ronome and a clock with a second hand for accurate performance of these exercises. Use the heaviest instrument that you own to help develop your strength, and, if this is also the loudest tambourine you have, wear ear plugs.

This daily routine takes less than ten minutes to complete and will produce results in your playing quickly. Try to add these exercises to your schedule at least four days a week for a two month period. The goal in this routine is secondary hand control, not speed, so pay attention to the metronome markings (or slower) until you have complete control over the exercises and feel comfortable in their execution.

The graphics have been drawn from the perspective of an observer standing opposite the tambourine performer in most cases. It is assumed that the tambourine is being held at chest height (arm position at a 45 degree angle to the floor). A helpful hint to the player is to experiment with the thumb position to find what works best for each exercise.

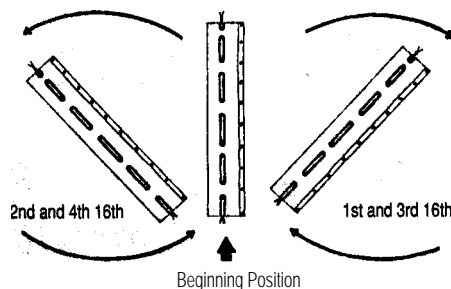
## Exercise #1 Rotating Motion

M.M. ♩ = 66-80  
Play 100x's



This exercise develops strength needed for shake rolls and certain two-handed articulation techniques. Begin the exercise with the tambourine in a vertical position. The first and third 16th notes are sounded by rotating the tambourine in one direction and the second and fourth 16th notes are sounded by rotating the instrument in the opposite direction (see diagram. #1). Use as

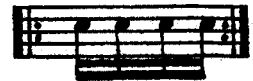
Diagram #1



wide a rotating motion as possible. Play this repeated grouping 100 times without stopping per practice session. This exercise takes approximately 1 minute, 30 seconds to complete.

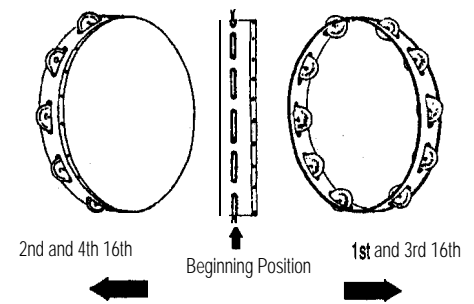
## Exercise #2 Fanning Motion

M.M. ♩ = 66-80  
Play 50x's



This exercise is directed toward development of the wrist action. Begin this exercise with the tambourine in a vertical position. Use only the wrist the first time through, then use the arm the second time through this exercise. Play this exercise 50 times for each focus point (arm and wrist) with a short break in between. This exercise takes approximately 2 and 1/2 minutes (see diagram. #2).

Diagram #2



## Exercise #3 Long Roll Development

Play 3-15 sec. repetitions



Play this exercise at a forte dynamic for three separate 15 second periods, resting for 15 seconds in between. The tambourine is in the normal playing position as in the previous exercises. This exercise takes approximately 1 minute and 15 seconds to complete. As strength develops, you may increase the length of the roll by 5 second increments.



# Improving Your Tambourine Skills

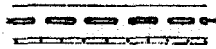
## Exercise #4 Long Roll Variation

Play 3-10 sec.,  
repetitions



Play this roll figure starting with the tambourine in a position with the head facing and parallel to the floor. This exercise helps develop a roll that is sometimes needed when using the "fist and knee" technique of articulating. Repeat the roll figure 3 separate times in 10 second lengths with 10 second rest periods in between. This exercise takes approximately 1 minute to complete (see diagram. #3).

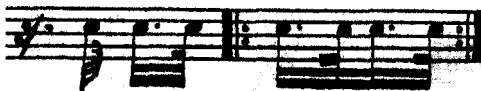
Diagram #3



Tambourine head parallel to floor

## Exercise #5 Secondary Hand Rhythm

M.M. ♩ = 66-72  
Play 10x's

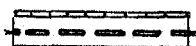


This exercise works on improving the technique of producing rhythms in the secondary hand by tossing the jingles up then allowing them to return to a resting position. Begin by positioning the tambourine almost flat in relation to the floor. Use the wrist to accomplish this exercise. Head of tambourine is facing up. Toss the jingles up to sound the 32nd notes and return the instrument to starting position to sound the dotted 16th notes. Play repetitions 50 times. This exercise takes approximately 45 seconds (see diagram. #4).

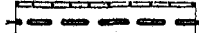
Diagram #4



32nd note direction



Beginning Position



Dotted 16th note direction

## Exercise #6 Rhythm Study with Rotating Motion

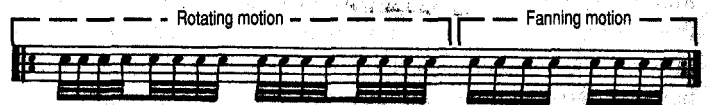
M.M. ♩ = 60  
Play 10x's



Use the rotating motion from exercise #1 to perform this exercise. Play 10 repetitions of the study at a forte dynamic. This exercise takes approximately 40 seconds to complete.

## Exercise #7 Combination Rotating and Fanning Motion

M.M. ♩ = 60  
Play 10x's



Use the techniques from exercise #1 and #2 to play the exercise. Repeat 10 times. This takes approximately 30 seconds to complete.

## Exercise #8 Roll Completion

M.M. ♩ = 92  
Play 10x's

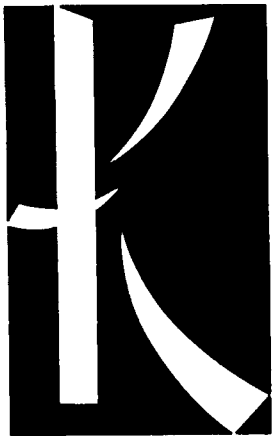


This exercise helps develop the ability to stop the jingles from sounding at the completion of a roll. Repeat this measure 10 times. It helps to decide on a measured roll base for a clean final note. This exercise takes approximately 30 seconds. **PN**

*Christopher Deane is currently principal Timpanist with the Greensboro Symphony, Salisbury Symphony, and St. Stevens Chamber Orchestra, and is a frequent percussionist and substitute timpanist with the North Carolina Symphony. He is faculty percussionist for Campbell University and Meredith College. He holds a high school diploma and B.M. from the North Carolina School of the Arts, having studied with J. Massie Johnson, and an M.M. from the University of Cincinnati having studied with Allen Otte. His compositions for percussion are frequently performed in the U.S. and abroad.*

Share PAS with a friend!

Percussive Notes has exciting news for everyone!



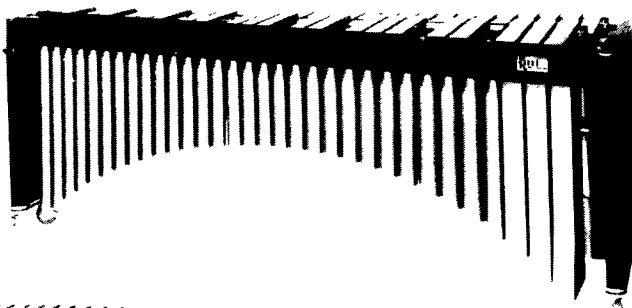
**KORI**  
PERCUSSION

**MARIMBA ALTA**

The KORI 1200 Symphonic Grand Marimba 4 1/2 octaves of the most premium Honduras Rosewood for the serious Marimba artist

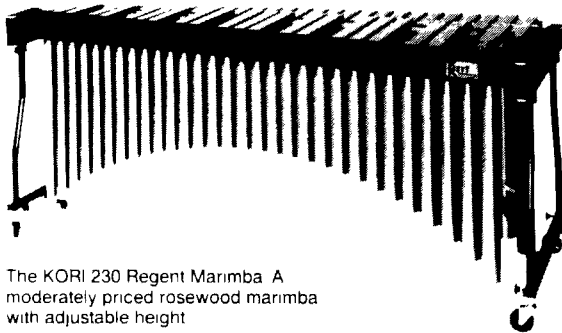
# The Name To Know For Quality Rosewood Marimbas And Xylophones

KORI Percussion Instruments Have Become The New Standard in Keyboard Percussion From Coast To Coast

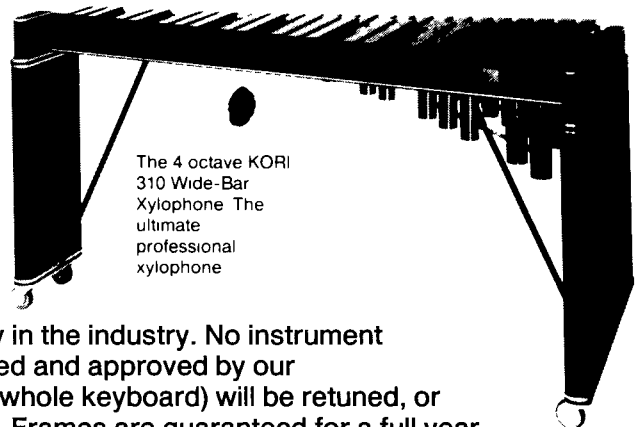


## KORI QUALITY

Kori marimbas and xylophones are crafted to be consistent in both tonal and sustaining qualities throughout the entire range of the instruments. Each bar is selected from the finest rosewood available in the world, and then finely tuned and coupled with a resonator to create the superior, full-bodied "American Sound Concept"



The KORI 230 Regent Marimba A moderately priced rosewood marimba with adjustable height



The 4 octave KORI 310 Wide-Bar Xylophone The ultimate professional xylophone

KORI Percussion offers the most outstanding warranty in the industry. No instrument leaves our warehouse until it has been thoroughly tested and approved by our percussion keyboard artist/consultant. Any bar (or the whole keyboard) will be returned, or replaced within 90 days if the customer is not satisfied. Frames are guaranteed for a full year.

### You May Hear KORI Percussion Instruments At The Following Institutions:

- |   |                                      |  |
|---|--------------------------------------|--|
| Eastman School of Music<br>Rochester NY | Arizona State U<br>Tempe AZ          | Univ of Oklahoma<br>Norman, OK           |
| Curtis Inst of Music<br>Philadelphia PA | Crane School of Music<br>Potsdam NY  | Univ of Texas<br>Austin TX               |
| Indiana University<br>Bloomington IN    | Indiana Univ of Penn<br>Indiana PA   | Univ of Toronto<br>Toronto Canada        |
| Aspen Music Festival<br>Aspen CO        | North Texas State U<br>Denton TX     | Wichita State U<br>Wichita KS            |
| Yales University<br>New Haven CT        | Northern Illinois U<br>DeKalb IL     | Univ of Tennessee<br>Knoxville TN        |
| Stepner F Austin U<br>Nacogdoches TX    | Univ of Arizona<br>Tucson AZ         | Univ of Utah<br>Salt Lake City, UT       |
| Eastern Michigan U<br>Ypsilanti MI      | West Texas State U<br>Canyon TX      | Cleveland Institute<br>Cleveland, OH     |
| Central Michigan U<br>Mt Pleasant MI    | Univ of New Mexico<br>Albuquerque NM | Conservatory of Music<br>Kansas City, MO |

To receive literature and prices, please write or call on our toll free line:  
**800-521-6380**  
24 Hour Answering Service.

## KORI PERCUSSION - USA Marimba Alta

DIVISION OF CUSTOM MUSIC CO • EXCLUSIVE DIST FOR USA & CANADA

1414 S Main St, Royal Oak, MI 48067, (313) 546-4135  
Cable Address "CUSTOMUSIC"  
Fax. (313) 546-8296

# First Aid for the Concert Snare Drum: Problems and Solutions

By Craig Collison



**E**VERY DAY A young, uninformed percussionist unknowingly transforms a beautiful and expensive concert snare drum into a very poorly sounding instrument. As

professional performers and teachers we generally do not take enough time to educate the student and the band director in how to properly care for and tune a symphonic snare drum. The key to reversing this trend is exposing the band directors and students to the sound of a well-tuned and maintained concert snare drum. This first hand exposure will make the directors aware of what to listen for and expect of their students. Below are some common maintenance and repair problems and solutions. Most of this information will be common knowledge to the experienced percussionist, but can serve as useful information to the non-percussionist band and orchestra director.

## PROBLEM 1

Drum heads are cranked down "to the max." In some cases the batter head is cranked so hard that a ratchet wrench is required to loosen the tension screws. The overall premise is, "the more tension the better." It is common for a student to put an extreme amount of tension on the batter head and give no attention at all to the bottom snare head.

## SOLUTION 1

A starting point is to have the student match the batter head to concert "A" pitch of the bells. Starting with no tension on the head, gradually tighten the head using quarter turns on the tension keys. Some performers may prefer tuning the top head to a slightly lower or higher pitch. Make sure the head is in tune with itself by comparing the pitch on the head at each tension screw. Next, very gradually tighten the bottom

snare head in the same manner until the pitch is slightly higher than the batter head. With the snares on medium tension, check to see if a nice crisp snare sound is produced when playing at very low dynamic levels. If it is a "mushy" sound, then there is not enough tension on the bottom head and/or the snares are not tight enough. If it is a "choked" sound, there is too much tension on the bottom head and/or the snares are too tight. Generally I prefer to have the bottom head slightly higher in pitch than the batter head because the sound is a little crisper to my ear. The idea of tightening the bottom snare head very gradually is important. This head is thin and can easily be broken by tightening too much or too fast.

## PROBLEM 2

Tone controls and other head dampening devices are tightened to the point of almost breaking the head. In some cases pliers are necessary to correct the problem.

## SOLUTION 2

Tone controls should be very gradually tightened to take some of the "ring" out of the drum. Tone controls are not to be used as extra devices to tighten the drum head or completely muffle it. They should just lightly touch the head if used at all. I prefer to take most tone controls out of drums and not use them. Often they will rattle over a period of time. This sometimes can be cured by wrapping dental floss between the felt damper pad and the metal arm. The use of an interior damper device stops the head from ringing at a spot on the head. This in turn creates an unwanted overtone. The damper also creates an area on the head that is not playable. The percussionist might be better off using the external dampers which can be taken off the drum at will. A large metal washer covered with moleskin and secured to a tension rod with string serves this purpose well. It can be placed anywhere on the drum and be removed quickly if needed.

## PROBLEM 3

Snare strainers cranked as tight as they will possibly go. The snare sounds "choked" and does not respond at low dynamic levels.

## SOLUTION 3

Have the student tighten the snares so they sound tight and responsive at low dynamic volumes. Then, check at loud dynamic levels. If the sound tends to "spread" too much, then slightly tighten the strainer. It is important to reach a happy medium between soft and loud playing.

## PROBLEM 4

Improper drum heads are on the drum. Often the student feels that marching heads and symphonic heads are all the same. Evidence of this is the use of two-ply, reinforced, thick, marching heads on the batter head and occasionally on the bottom snare head. The concert snare does not "ring" at all and has no response except at a triple forte volume level.

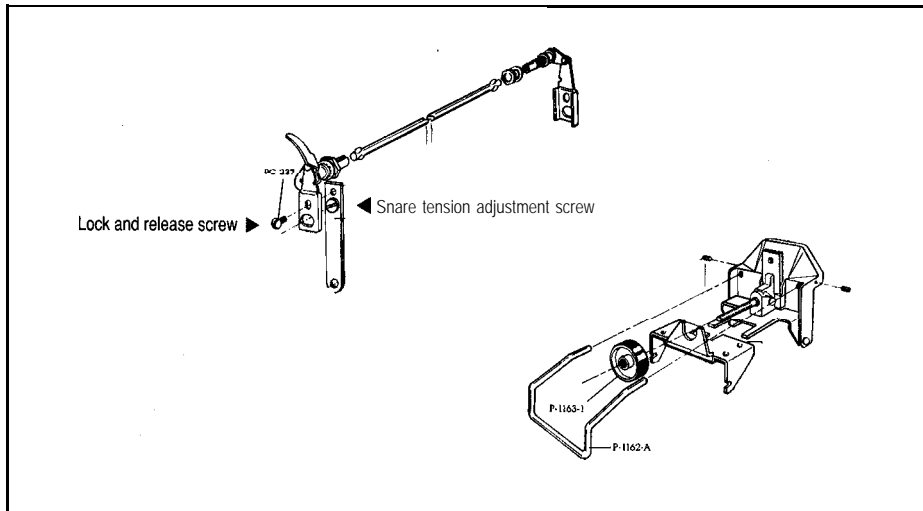
## SOLUTION 4

The use of coated medium and thin-weight heads on the batter head and clear medium and thin snare heads will cure this problem. I prefer using thin heads because they are more responsive for light sensitive playing. In a Remo head this is the "Diplomat" weight. However they can too be light in some school situations and students can often break them. The preference here might be to use medium weight heads. This is an "Ambassador" weight in the Remo brand. There are also many new synthetic, composition, and chemical heads out today in medium and thin thicknesses. Many of these sound excellent.

## PROBLEM 5

Please refer to the diagram of the "Super Sensitive" strainer that the Ludwig Selmer Company has provided for this article. The tension adjustment wheels (part #P-1163-1) on the "Super





Sensitive” snare drum strainer are cranked down so hard that the threaded rods are bent and/or the threads are stripped. These wheels are on both ends of the strainer.

**SOLUTION 5**

The student doesn’t realize that the purpose of these adjustment wheels

is to tighten the snare itself in a horizontal fashion. These wheels are not designed to tighten the snare up against the bottom head. The slotted flat headed screw directly below screw #PC-237 is designed for this purpose. I have circled this screw on the diagram, Screw #PC-237 must be loosened before adjusting the snare tension screw and

then tightened afterwards. The student will tighten the adjustment wheels forever without producing a nice “crisp” sound, because the snare is no closer to the snare head. The snares on the “Super Sensitive” strainer, as any other strainer, should be centered across the bottom head. Often the student will only adjust the snare tension on one end of the “Super Sensitive” strainer instead of having equal tension on both ends. If the slotted snare tension adjustment screws referred to above are not adjusted equally on both ends of the strainer, the snares will not seat evenly. The snare sound may sound tight on one end and loose on the other. Often the “snare guard”, (#P1162-A) has been severely bent or broken off the drum. This should be replaced so the strainer has some protection.

# WE REALLY CARE !

**Every Mike Balter Mallets product is made with personal pride and is fully guaranteed!**

**In fact, Mike Balter Mallets has the strongest guarantee in the industry. Without question, Mike Balter Mallets are, indeed, ...a stroke to perfection®.**

**MIKE BALTER MALLETS**  
*... a stroke to perfection®*  
 15 E. Palatine Road, Suite 108  
 Prospect Heights, IL 60070  
 Phone: (708) 541-5777  
 Fax: (708) 541-5785



#### PROBLEM 6

Ripped or torn bottom snare heads.

#### SOLUTION 6

The heads are ripped by improperly placing the drum on the stand. Usually one of the **arms** on the **stand** has punched a hole in the bottom head. On a stand with the sliding arm, **first** adjust the angle of the stand so the two stationary arms are at a **45** degree angle to the floor. Then the drum can be gently placed in the two stationary **arms**. The remaining arm can be **slid against** the drum shell and the drum tilted back to the desired playing angle. On a basket type stand the same procedure of first tilting the stand and placing the drum in two of the arms should be followed. Gradually tighten the screw until all arm **8** are secure against the rim.

#### PROBLEM 7

The snare drum is only responsive at loud volumes.

#### SOLUTION 7

The student may have taped the snares to the bottom snare head in an effort to get a tighter snare sound. Remove the tape! The obvious fact is that you cannot turn the snares off. They will **buzz** constantly through every long **rest** and will not respond well at low **dynamic** levels.

#### PROBLEM 6

Even though there are new heads on the drum and the drum is well tuned, the drum **doesn't** sound good.

#### SOLUTION 6

There may be dirt on the bearing edge. **Dust** and dirt between the bearing edge and head can **hinder the sound of the drum**. When changing heads, take a **minute** to **wipe** off the bearing edge with a rag. A light cleaning agent may be **required**. Avoid any **cleaner** with a petroleum base. This could **cause damage to** mylar heads.

#### PROBLEM 9

The "wire" sound is the "only sound

in town" syndrome. The only snares the **student percussionist** uses are wire.

#### SOLUTION 9

Often this is due to a lack of knowledge and **exposure**. Wire snares tend to have a "bright" sound and have their place in symphonic band and orchestra repertoire. It is a very nice option to have a "darker" gut-like sound available especially in the orchestra and on **marches** in a concert band. I prefer using a "darker" sounding snare for **most** concert band and orchestra work. I feel this sound blends with the ensemble better than a wire type **sound**. There are **several** brands of snares available with this "darker gut-like sound" that use the traditional "fixed" mounting **system** like most wire snares. They do not require the care of traditional "gut" snares.

#### PROBLEM 10

The rim or "counter hoop" is pulled down below the shell or head at one point and is much higher at the opposite point on the rim. The "counter hoop" is **itting** at an angle to the shell rather than flat across the top of the shell.

#### SOLUTION 10

There are two possible problem **8** here. **Possibly**, the head has not been "seated" correctly. The **tension** screws were tightened unevenly and probably only on one side of the drum. All tension needs to be taken off of the head and **re-center** the head evenly on the shell. **Tension** needs to be evenly applied so all of the tension **screws** are at the same tension. It might be wise to start with a new head because it is likely that some damage has been done to the old head and you may have trouble correctly reseating it. All **heads** seem to have a position they like to go back to once they have been seated on a shell for a long period. The other **possibility** is that the **head** has pulled out of the "**flesh**" hoop at one point, and there is **tension** only on part of the head. **In this case** the head is beyond repair and has to be **replaced**.

#### PROBLEM 11

The tension screws do not turn **easily** and are pulling at an angle to the **tension** lugs,

#### SOLUTION 11

**Washer** **8** are **missing** between the tension screws and the counterhoop. The **screws** will be difficult to adjust. **9** cause they will catch and drag. It is a good idea to put a drop or two of **light** machine oil on the tension **screws** when putting them into the **lugs**.

#### PROBLEM 12

The mounting string on the **snare** is broken.

#### SOLUTION 12

Often the bottom edge of the strainer is sharp or has metal **burrs** where it **comes** into contact with the **string**. The vibration of the drum will help this sharp edge act like a **knife** and eventually cut through the **string**. The sharp edge and burr **8** can be smoothed by the light use of a metal file. The use of a mylar mounting strip is preferable to a string in that it is much harder to break and applies tension evenly to the snares from side to side.

#### PROBLEM 13

The snare strainer is **itting** at an angle to the shell and the strainer **tension** and throw-off **arm** are bent. The snare tension adjustment **screw** doesn't work smoothly, and the **snares** are not **itting** on the bottom head properly.

#### SOLUTION 13

The snare drum **most** likely was dropped on the strainer. The **strainer** was pushed into the shell when it was dropped and the strainer was damaged. This is a problem best referred to a good **instrument** repairman. It is **possible** to repair the shell in some cases. **Replacement** of the strainer may **solve** part of the problem, but if the **shell** is still bent the strainer will still **sit** on an angle and will cause some problems. **PN**

# INDIANA UNIVERSITY School of MUSIC

## PERCUSSION FACULTY

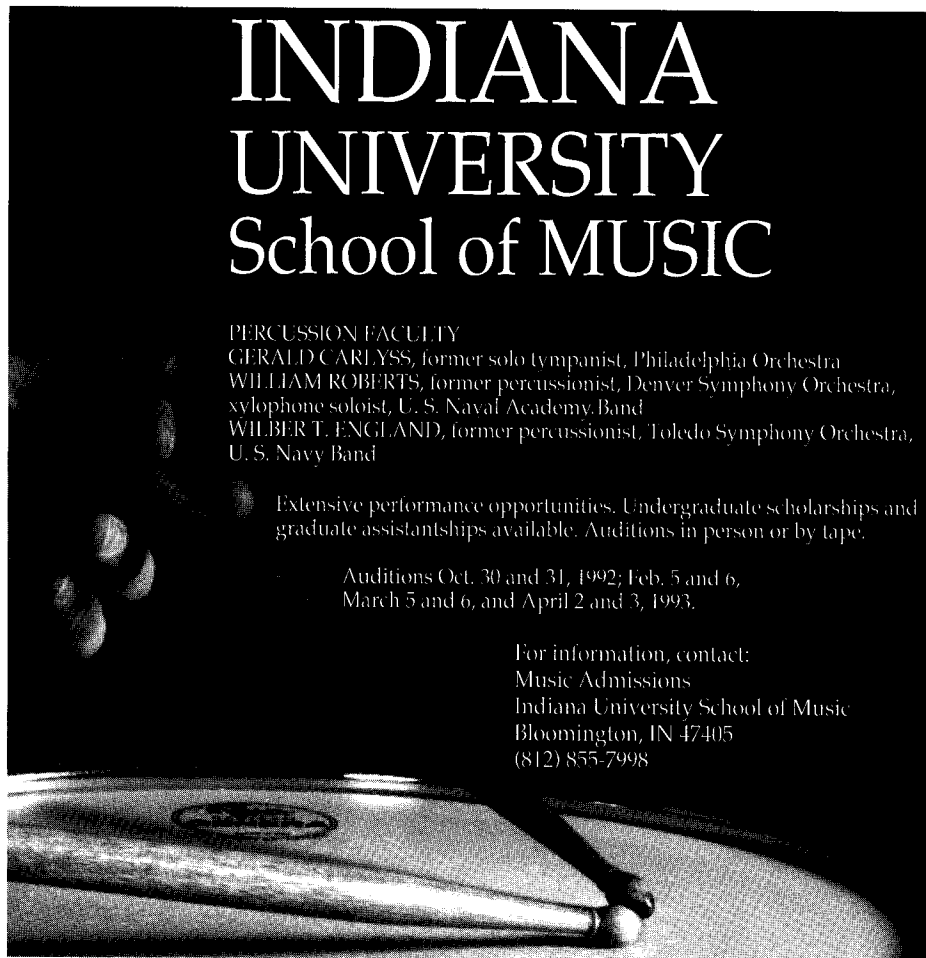
GERALD CARLYSS, former solo tympanist, Philadelphia Orchestra  
WILLIAM ROBERTS, former percussionist, Denver Symphony Orchestra,  
xylophone soloist, U. S. Naval Academy Band  
WILBERT T. ENGLAND, former percussionist, Toledo Symphony Orchestra,  
U. S. Navy Band

Extensive performance opportunities. Undergraduate scholarships and graduate assistantships available. Auditions in person or by tape.

Auditions Oct. 30 and 31, 1992; Feb. 5 and 6,  
March 5 and 6, and April 2 and 3, 1993.

For information, contact:  
Music Admissions  
Indiana University School of Music  
Bloomington, IN 47405  
(812) 855-7998

**Technical Sergeant Craig Collison** is a native of Spokane, Washington. He received his bachelors Degree in Music from Washington State University where he was awarded the Presser Scholarship in Music. Sergeant Collison received his masters degree in Music Education from North Texas University in 1981, where he served as teaching assistant in percussion and director of the marching band percussion section. Sergeant Collison completed his residency in the doctoral program at The Eastman School of Music. He has studied percussion with John Beck, Dr. Robert Schietroma, Ron Fink, Kenneth Harbison of The National Symphony, Henry Okstel, and presently Alan Abel of The Philadelphia Orchestra. Sergeant Collison has been a member of The United States Air Force Band since 1985.



## DRUM SET MUSIC

by Michael LaRosa

### Solo

DRUM SET ETUDE NO. 1 (M) \$3.50

In rock style, stressing control with written and improvised fills.

DRUM SET ETUDE NO. 2 (M-D) \$3.50

Jazz/rock solo stressing phrasing and independence.

RHAPSODY FOR SOLO DRUM SET (D) \$3.95

Latin/funk with slow brush section.

"Great jury piece" *Percussive Notes*.

### Duet

ONE FOR TWO (M) \$5.50

Fosters musical approach to ensemble playing.

SWING SHIFT (D) \$7.50

*New Release*. Exciting swing/bop duet - very musical.

### Snare Drum Method

CONTEMPORARY DRUM METHOD BK. 1 (E-M) \$7.50

Award Winning Book. Progressive course which also contains duets and multiple percussion etudes.

Please add \$1.50 to your order for shipping.

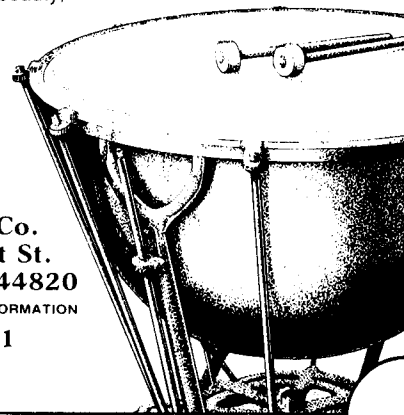


SOMERS MUSIC PUBLICATIONS

45 Kibbe Drive Somers, CT 06071

D. Picking, crafters of custom, hammered copper tympani shells for percussion specialists throughout the world.

The pure sensitivity and response of Picking Symphonic Tympani Shells have fulfilled the exacting demands of percussionists for over a century. They are hammered, solid copper (not spun), and shaped to customer specification. A treasured instrument in famous orchestras worldwide (listing available), Picking shells are much admired for beauty, tonal quality and longevity.



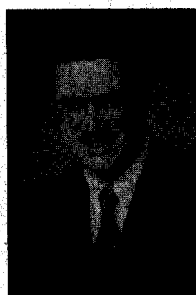
D. Picking & Co.  
119 S. Walnut St.  
Bucyrus, OH 44820

WRITE OR CALL FOR INFORMATION

(419) 562-6891

# An Organized and Effective Plan for Snare Drum Warm-up

By David A. Parker

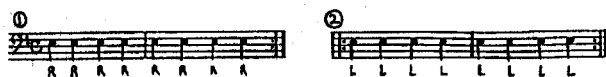


**A**NY DEDICATED PERCUSSIONIST WHO practices on a daily basis can begin each practice session with a warm-up. The warm-up must be given the same amount of concentration and organization that is applied to the rest of the practice session in order to be effective. The following warm-up is my suggested plan for snare drum using examples from George Lawrence Stone's

books *Stick Control* and *Accents and Rebound*, and Mitchell Peters' *Developing Dexterity*.

**Step One—Loosen-up:** The muscles need to be loosened-up before attempting anything. Thus, simple exercises are used and speed is not a factor. (See Examples 1 and 2).

Example 1: *Dexterity*, Page 2, Nos. 1 and 2



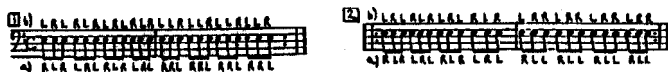
Example 2: *Stick Control*, Page 5, Nos. 1 and 2



**Step Two—Work on Fundamentals:** Now that the muscles are properly prepared, the next step is to work on fundamentals. (See Examples 3-9).

Example 3: *Dexterity*, Page 26, Nos. 1 and 2

TRIPLETS



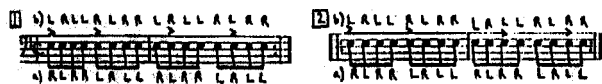
Example 4: *Accents and Rebounds*, Page 5, No. 14

ACCENTS



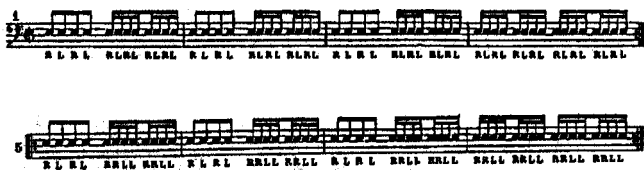
Example 5: *Dexterity*, Page 28, Nos. 1 and 2

PARADIDDLES



Example 6: *Stick Control*, Page 13, Nos. 1 and 5

ROLLS



Example 7: *Stick Control*, Page 18, No. 49

FLAMS



Example 8: *Accents and Rebounds*, Page 21, Nos. 2 and 3

RUFFS



Example 9: *Accents and Rebounds*, Page 40, No. 1

MIXED RHYTHMS



Practice each fundamental at a slow, comfortable speed using a metronome. Increase the speed as soon as accuracy and clarity have been achieved at the former speed.

**Step Three—Work on the Remaining Rudiments:** Rudiments are rhythmical patterns that appear in snare drum repertoire, and should be mastered as soon as possible. Practice each rudiment slow (open) to fast (closed) to slow, maintaining accuracy and clarity. The increase and decrease in speed should be gradual. Never play a rudiment at a speed where accuracy and clarity are lost. (For a complete listing of the 40 international drum rudiments, consult *Percussive Arts Society's Official International Drum Rudiments* compiled by Jay Wanamaker and Rob Carson. A cassette recording is also available).

**Step Four—Record Yourself:** This final step is important, for it is one way to listen to your playing in an objective manner. Recording may be done during any part of the warm-up.

Inserting a regular warm-up session to every practice will help to focus your playing time. The warm-up will help you to perfect fundamentals, strengthen muscular performance and develop endurance.

Remember! Be consistent and follow a plan. A disciplined routine will produce maximum results—stick to it.

PN



**David A. Parker** received his Bachelor of Music Education and Master of Music degrees from Ohio University, Athens, Ohio. He is pursuing the Doctorate of Musical Arts degree at Louisiana State University, Baton Rouge, Louisiana. He has played with the Charleston, West Virginia Symphony, the Mississippi Symphony, and the Omaha Symphony. Currently, he is a percussionist with the U. S. Air Force Strategic Air Command Band at Offutt Air Force Base, Omaha, Nebraska.



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.

WPN

World Percussion Network

GOT A COMPUTER?...GET ON LINE NOW!...Just call the PAS office and let us know you want to get on line...We will help you go from there...Call 1-405-353-1455...(9 a.m.-5 p.m. central time)...At this time there is no charge for this service.

**If you like the sound of:**

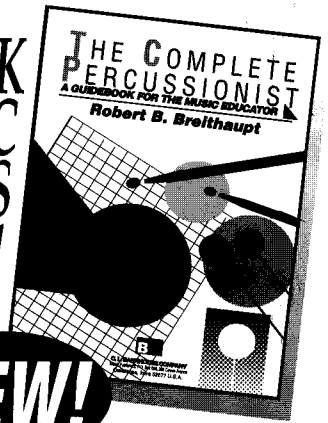
- Leigh Howard Stevens
- Gordon Stout
- David Friedman
- Dave Samuels
- Bob Becker
- Fred Hinger
- Tony Cirone
- Chris Lamb

**You already like:**

**malletech** <sup>tm</sup>

call or write for free catalog  
P. O. Box 467, Asbury Park, NJ 07712  
908-774-0088 / FAX 908-774-0033

**A NEW BOOK  
FOR MUSIC  
EDUCATORS  
and STUDENTS!**



**THE NEW!**  
**COMPLETE  
PERCUSSIONIST**  
**A Guidebook For The Music Educator  
by Robert B. Breithaupt**

132 pages, \$27.00

The author has combined his unique talents both as a performer and lecturer to write a "state of the art" text that deals with all of the various aspects of percussion pedagogy. It is fair to say that the area of percussion instruction in our schools is in a state of change...new instruments, notation and playing techniques make staying abreast with new trends a challenge for the percussionist as well as for the music educator...until now! This comprehensive new text provides basic information in the performance, maintenance and literature of percussion instruments in the school setting. It is loaded with photographs, illustrations, charts and musical examples which help clarify many "difficult to teach" areas. There is even a maintenance section included which deals with the "nuts and bolts" of percussion equipment (an area often overlooked). If you are looking for a way to update your percussion knowledge you simply can't miss by ordering this book today!

**Read What These Prominent College  
Percussion Instructors Have To Say...**

**Ed Soph,**  
Department of Percussion, University of North Texas, Denton, Texas  
"The most musically and technically comprehensive text on the market for percussionists and nonpercussionists alike. This text will be extremely valuable in a classroom setting."

**James Campbell,**  
Professor of Percussion, University of Kentucky, Lexington, Kentucky  
"The most comprehensive and up-to-date reference available for the working music educator. It's like having your own percussion specialist on call."

**Clip and Mail**

Please send a copy of THE COMPLETE PERCUSSIONIST to the address below. I am enclosing an official school purchase order or a \$30.00 check or money order to cover the cost of the book and U.P.S. shipping.

(Your order will be shipped same day received)

I am only requesting additional information before I make a decision.

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Send order to:



**C.L. BARNHOUSE COMPANY**  
Music Publishers Since 1886  
205 Cowan Ave. W., P.O. Box 680  
Oskaloosa, Iowa 52577, U.S.A.  
Phone: (515) 673-8397 • Fax (515) 673-4718

106 YEARS

# Percussion at MSM

## **Justin DiCioccio (jazz)**

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

## **Claire Heldrich, percussion ensemble**

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

## **Christopher Lamb**

Principal, New York Philharmonic

## **Duncan Patton**

Timpanist, Metropolitan Opera Orchestra

## **James Preiss**

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

## **John Riley (jazz)**

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

## **Dave Samuels (jazz vibraphone)**

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

## **Artists-in-Residence**

### **Lambchops**

Virginia Perry Lamb, piano  
Christopher Lamb, percussion

Offering Bachelor and Master of Music and Doctor of Musical Arts degree programs  
in Performance; Master of Music in Orchestral Performance; and Bachelor and  
Master of Music degree programs in Jazz/Commercial Music.

For more information contact: James Gandre, Director of Admissions 212-749-3025



Marta Istomin, President

120 Claremont Avenue, New York, New York 10027-4698

## 400 Plus Performances A Year

By Riley Rose

**T**hat alone is a bold statement. Does that number astound you? Have you ever thought of doing more than 400 performances in 365 days? It takes a special person with immense desire and commitment to prepare for a schedule such as this. This is the mission and responsibility of the United States Marine Drum and Bugle Corps, Washington, D.C.

Earning the title "Marine" is a feat not left up to the weak willed individual. Self-discipline, pride and a desire to be THE BEST are characteristics of both Marines and musicians. So the marriage of the title "Marine musician" is a union of two very demanding roles. All 83 members of the United States Marine Drum and Bugle Corps are fully qualified and trained Marines. Aside from their musical requirements, these Marines train with various weapons in combat situations and must continue to hone their military skills which range from such subjects as land navigation, crowd control and infantry tactics. Physical fitness testing is also routine, as all Marines are required to maintain strict weight, strength and endurance standards.

How does a musician become a Marine? The process used to select applicants for this elite organization is fairly simple. First, an applicant must be physically, mentally and morally qualified by a Marine corps recruiter. Only then can he or she begin to fulfill the musical requirements. The first screening requires that an audio tape be prepared by the applicant performing all of the 26 Standard American Rudiments and a prepared piece of his/her choice. The audio tape, along with a recent full length photograph, is forwarded to the Commanding Officer/Director for consideration. If acceptable, the applicant is invited for a personal audition in Washington, D.C. Once all applicants are auditioned, available openings are offered to only the most qualified candidates.

The United States Marine Drum and Bugle Corps travels in excess of 50,000 miles a year, performing for a variety of audiences both at home and

abroad. With this in mind, a vast repertoire of musical selections is required to satisfy all performing situations. "Marching the troops" is our primary mission and when necessary a selection of military style music such as "Semper Fidelis," "Colonel Bogey," or any of the John Phillip Sousa marches are traditional choices. In contrast to get your blood flowing and your feet tapping, our concert selections often include such favorites as "New York, New York," "Liberty Fanfare," and "Elk's Parade".

The percussion section arranges their own scores to accompany the bugle charts. In addition to these musical demands, they must also prepare two percussion features for the 20 minute drill program entitled "Concert in Motion." For other concerts, the section members compose other solos to use throughout the year. Arrangements used range from classical to ragtime. Featured solos such as "Under the Sea," "Sambandria Swing," "Backwood's Sideman," and "Flight of the Bumble Bee," are just a few

Preparing the percussion section for a 400+ performance season is no easy task, and it is not handled by just one person but with the input and ideas of all involved: The individual Marines' abilities at the beginning of the season, their projected growth, and the demands of our hectic schedule dictate the difficulty level of the arrangements and the pace of learning throughout the eleven month season.

Following our annual 30-day December vacation, the gun fires and we are off and running. Proper playing technique and interpretation are the first factors of concern for the new season. Musical selections are discussed and implemented. Those Marines that have shown growth and a desire to change instruments are afforded the opportunity to do so as long as they are deemed qualified. Finally, personnel are assigned parts and soon after, the arduous task of assembling 22 Marines into a fine tuned machine begins. Parts fly out fast and furious as each of the numbers are introduced.

The techniques used by the snare

and quint sections are similar to those of the other corps. We tend to use more wrist and hand versus full arm motion for a lot of our playing. Along with performance technique, the Marines rehearse time and time again to assure endurance and confidence. Many hours are spent practicing in front of mirrors with "Dr. Beat" clicking away the true time we all strive to achieve. Like most percussion lines, our initial goals are very high. However, as reality "sets in" and those performance dates draw nearer, it is sometimes necessary to water down parts, beef them up, or do whatever it takes to complete the job and reach our final goal. The same amount of intense preparation is given from chart to chart, solo to solo.

Along with this mission, we must also entertain. One of the key phrases I have been taught is that "people hear with their eyes!" So the use of visuals such as backsticking, clicks, sweeps, and tosses are an integral part of our program. However, due to our character, we are limited as to how far we can go visually and still remain within the realms of good military taste.

Due to the variety of our performances, probably the most difficult portion of our mission is the demand for flexibility. Making the transition from a military sunset parade to an indoor concert, or a drum corps show to marching troops definitely tests one's ability to adapt and perform all of your duties to the best of your ability.

February sees the Corps packing up and moving to our winter training facility in Yuma, Arizona. During this time rehearsal of music continues, the drill is taught, and finally the entire production is put together. In a span of 18-22 days, a finished product of five selections and two drum solos completes the 20 minute production of the "Concert in Motion" portion of the Battle Color Ceremony.

Though the performance schedule is intense, we are often afforded some wonderful performing opportunities. In the past few years the United States Marine Drum

# DRUM!

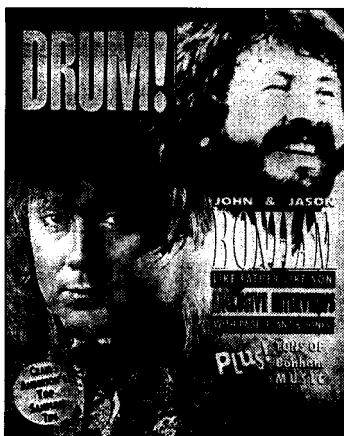
## Back Issues

**Sep/Oct '91:** Joe Franco & Charlie Benante; Phillip "Fish" Fisher of Fishbone.

**Nov/Dec '91:** Jeff Porcaro; Will Calhoun, Sampling Drum Demos.

**Jan/Feb '92:** Mickey Hart, Chad Smith, How To Build Congas

**Mar/Apr '92:** Special John & Jason Bonham Issue



**\$4.50 Each or All Four For \$14.00!**

To order **DRUM!** back issues, fill out this order form indicating your selections, and send it along with your payment to: **DRUM!** magazine Back Issues, 12 South First Street, Suite 417, San Jose, CA 95113. Please make your selections according to month and year:

Check/Money Order  VISA  MasterCard

Price	94.50 ea.	Card #
Shipping/Handling	FREE	Expire Date _____
Number Ordered X		Signature _____
Subtotal (4 for \$14)		Name _____
8-1/4% CA sales tax +		Address _____
Total Enclosed		City _____ State _ -
		Zip _____

Please allow 4-6 weeks for delivery. All non-U.S. orders payable in U.S. dollars by VISA, Mastercard, or International Money Order only.

## 400 Plus Performances A Year

and Bugle Corps has traveled throughout the United States, Australia and Canada and has performed with such entertainers as the legendary drummer, Louie Bellson, and country and western star, Barbara Mandrell. We recently appeared on an episode of CBS's "Major Dad" with television star Gerald McRaney and we also performed at many of the welcome home television celebrations for our brave

warriors of Operations Desert Storm and Desert Shield. Our unit can also be seen on the Fourth of July "Today Show" special on NBC; at this year's DCI World Championship in Dallas, Texas; and the State Fair of Texas (also in Dallas) in October.

Currently, the Corps has vacancies in both the percussion and brass sections. For those of you who are looking for a real challenge and might like to become a member of one of the military's finest musical organizations, please contact us by calling: (202) 433-2927 or write to:

Director  
United States Marine Drum and Bugle Corps  
Marine Barracks  
8th and I Streets, S.E.  
Washington, D.C.  
20390-5000

PN

*Staff Sergeant Rose is currently the percussion instructor for the United States Marine Drum and Bugle Corps. He has been a member since 1980 and the section leader since 1982. Sgt. Rose is a graduate of the Armed Forces School of Music in Little Creek, Virginia. He received his undergraduate training at The Ohio University where he studied music education under Mr. Guy Remonko. Riley was privileged to march with The Phantom Regiment Drum and Bugle Corps in 1978. He has also studied with such notable percussionists as Mr. Marty Hurley, Mr. Paul Zubrod, and Mr. Bill Woods. In his spare time, Riley also serves as a marching percussion clinician and percussion arranger.*

## We Take Triangles Seriously!

Choosing your triangle sonorities is now easier than ever with our exciting trio of high quality triangle products. Our Super-Overtone™ Triangles are world renowned. Pick up an Alloy 303™ Triangle Beater and experience precision weighted balance. Hold it all together with our new Pro Triangle Clip™ and you'll have an unbeatable ensemble. Available at selected dealers. Contact us for a catalog.

**GROVER**  
PRO PERCUSSION

29 Bigelow St.  
Cambridge, MA 02139

### FolkBeat Percussion

Drums and Percussion of the World

509 E. Tenth St.  
Newport, KY 41071  
(800) 228 - BEAT  
(606) 431 - 2333



## Of Steel Drums and Marching Bands...

By Mark Ford

For many percussion students, finding the time and motivation to practice accessory instruments is a chore. Hopefully *Percussive Notes* has made this task a little easier with Neil Grover's article "Creative Tambourine Technique" in the August 1992 issue and Chris Deane's "Improving your Tambourine Skills" in this issue. While there are aspects in each article that are similar, both authors present excellent ideas on tambourine performance. Mr. Grover's concentrates on standard excerpts while Mr. Deane explores specific exercises that will help the aspiring percussionist to control the tambourine. All in all the two articles support each other nicely.

I hope to continue this discussion with future articles on other percussion accessory instruments. However you can add to that discussion now by writing to the *PN* Education Forum with your ideas on tambourine performance. Here is this issue's forum question:

What types of tambourines do you use for specific excerpts and why?

Please include diameter sizes, type of jingles, and tambourine manufacture(s) in your response. A variety of letters will help student percussionists to experiment with different instruments and give insight into their own decisions for individual tambourines. Write to the address below with your response and let *Percussive Notes* publish your ideas. Send your response to:

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

Remember, you can write to the Forum on any percussion topic!

### STEEL DRUM TIPS

Dear Editor,

My name is Chris Wabich, and I am originally from Asheville, N.C. Recently, I have completed my Master's Degree at Long Beach State in California. During my two years here in L. A. I have played

drumset and double second pans in Michael Carney's steel drum band, Pan-demonium.

The purpose of this letter is to respond to your PAS forum concerning school ethnic programs (*PN*, April 1992). While in L.A., I have been associated with Paul Real/ PR Percussion as their resident steel drum tuner. Paul is the first wholesale retailer to successfully import pans from Trinidad. This means that the pans are now available from any music store that carries Jopa Latin Percussion or Wuhan Products. The pans easily fill the gap between intermediate and professional quality pans and are very suitable for college programs. Many schools, such as Panther Run Elementary in Ft. Lauderdale have already employed PR drums in their programs.

I also wish to inform you of the availability of steel drum orchestra music from Michael Carney. Arrangements vary from very simple to panorama style. Prices are available from Michael at: (714) 775-0538. Please do not hesitate to contact me if I can be of any assistance.

Sincerely,  
 Chris Wabich  
 (310) 438-4757

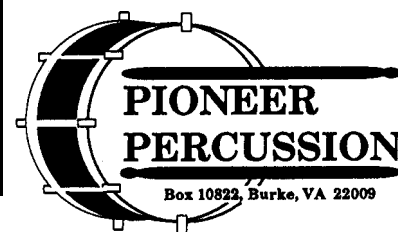
### PASIC '91 MARCHING PERCUSSION RECAP

July 1, 1992

Dear Editor,

I enjoyed reading Michael Boo's article "Marching Percussion at PASIC '91" in the June, 1992, issue of *Percussive Notes*. It brought back many pleasant memories of the convention. However, it failed to mention a very important person whose behind-the-scenes work made the Marching Forum run as smoothly as it did: Tad Carpenter. As organizer of the PASIC '91 marching events, Tad's efforts should be rewarded with a big Thank You from all those involved.

I am looking forward to PASIC '92.  
 Signed,  
 A Participant of PASIC '91



*Timpani/Multiple Percussion Series*

## NATIONAL OVERTURE

For Solo Timpani  
 by George Frock  
 Grade 5: \$5.00

## TRICASTOURINE

A Multiple Percussion Solo  
 by David P. Eyer  
 Grade 4: \$6.00

Available from dealers or direct  
 (incl. \$1.50 shipping)  
 Send for our free catalog  
 and rudiment sheet:

**PIONEER PERCUSSION**  
 Box 10822, Burke, VA 22009

Make plans to visit our booth at  
**P.A.S.I.C.-New Orleans**  
 (Nov. 11-14, 1992)

# Steve Weiss Music

has the largest  
 in-stock selection of  
 percussion music  
 in the world!

Write or call  
 for **FREE** catalog

Steve Weiss Music  
 P.O. Box 20885  
 Philadelphia, PA  
 19141  
 ph: 215-329-1637

## An Interview With Red Norvo

By Bent Lylloff/Edited by Mike Rosen



(Left to right) Red Norvo with Bent Lylloff during this interview on November 24, 1991 at Red's home in Santa Monica, California

**BENT LYLLOFF:** *Red, is it true that you are 84 years old?*

**RED NORVO:** I was **84** on March 31. I was born in 1908. There are very few of us old jazz musicians around anymore. Benny Carter [alto sax] was 84 in August.

**LYLLOFF:** *How about Cab Calloway?*

**NORVO:** He's just 80. There's a trumpet player in New York by the name of Doc Cheatham who is 87. He still performs. As a matter of fact my daughter saw him in a big jazz festival in New Orleans. He was the headliner on the concert.

**LYLLOFF:** *How did you actually go into playing mallet instruments since you started with the piano?*

**NORVO:** Well, as a kid, I never had xylophone lessons, you know. But when I was about 8 years old I had a course of 12 piano lessons. Boy, did I hate the teacher! I would get up to play my lesson and I had memorized everything by ear. She would set the music up and I'd play it right off. Finally she put something else up that I didn't know and I couldn't read a note any more than that lamp can!

She whacked me on the hands with a ruler. So I said, "I'm not coming back any more." She insisted I finish out the course of lessons, which I did—with a sneer on my face! After the 12 lessons were over I had learned the keyboard.

I had two brothers in college down in Missouri. Now my home town is Beardstown, Illinois which is on the Illinois river just above St. Louis where it leads into the Mississippi. At that time there were excursion boats and packet boats that ran the river delivering goods instead of the railroad. They used to have excursions like a moonlight excursion for dancing. They would have a band on the boat in a dancehall on the second floor. Strictly a dance band. A **drygoods** store in my hometown used to give away tickets for these excursions (sometimes all day, sometimes just for the moonlight excursion). So once I went on an all day excursion on one of the paddle wheelers called the "Capital" and the band that was playing was great. Guess who it was...**Frank Trumbauer [sax]**, Bix

Beiderbecke [cornet], and a guy by the name of Ray Ludwig was the drummer (from St. Louis), a very fine drummer. Those three guys were friends for the rest of my life. I loved to hear that band! I couldn't have been any more than 9 years old.

When I actually started on the mallet instruments is interesting. My house was right on the Illinois River. Well one time the levee broke and flooded the whole town. There were no streets. We had to use row boats. Since there was no heat or other utilities my brothers brought my mother, my sister and myself down to Rolla, Missouri where they were in school at the School of Mines until the flood subsided. So every night they would give me ten cents to go to the movies and I would sit in the front seat close to the band. A fellow in the band played mallet instruments; he played a xylophone. After a few nights he said to me, "You look like you're interested in this." I realized that the keyboard was like the piano. He said, "I'll tell you what. I belong to the same fraternity as one of your brothers does and I have another xylophone in the fraternity house. If you want to monkey around with it I'll leave some mallets on the instrument. You can go there and play. I'll tell the boys your coming." So finally I did. I went there and would monkey around playing and kind of got hooked on it.

After we went back home I asked my father to get me a xylophone. Now I had a brother who was a **terrific** violinist but he wanted to play football. Finally he said, "No more violin, I'm playing football. The violin is not for me!" That broke my father's heart. That's when I asked him to get me a xylophone. He said, "You want it, you earn it!" I had a red and white Shetland pony named Prince at the time since we lived in the country. I sold it for \$100 and then I worked all summer on the railroad and **man-**

**NEW Solo  
Vibraphone  
Collection**

6 Unaccompanied 4-Mallet  
Solos for Vibraphone

Compositions by  
**Marlène Tachoir**  
Adapted for Vibes by  
**Jerry Tachoir**

→ **Also Available** ←

"The New Standard  
in Mallet Percussion Education"



**Master Study  
Series  
Video**

Featuring  
**Jerry Tachoir**

Internationally renowned jazz  
mallet artist, Ludwig/Musser  
clinician and author brings his  
unique skills to television.  
Percussionists will have  
step-by-step instruction on the  
contemporary techniques and  
styles of playing the  
vibraphone.

Available on VHS or Beta  
(European PAL format on  
request)

**Contemporary  
Mallet Method**  
An Approach to the  
Vibraphone & Marimba  
By  
**Jerry Tachoir**

Each book is \$12.00 plus \$1.00 shipping (\$3.00 other countries)  
Videos are \$39.50 plus \$2.50 shipping (\$6.00 other countries)  
Inquire at your local percussion or music shop or order direct by sending  
a check or money order in U.S. funds to:  
**Rioheat Music, P.O. Box 764, Hendersonville, Tn.  
37077-0764**

**Clinic & Concert Requests Welcome**

**Center  
Yourself**

**Interlochen**  
Arts Academy and Arts Camp

**dance • theatre arts  
music • visual art • creative writing  
college preparatory academics**

Interlochen Center for the Arts in northern Michigan  
is hosting Auditions and InfoNights  
in 20 cities across the country.

Learn more about one of the world's premier  
teaching centers and artistic presenters.  
Talk to our alumni, faculty, students and friends.

Seattle	Detroit	Pittsburgh
Portland, OR	Houston	New York City
Las Vegas	Miami	Newton, NJ
Los Angeles	Denver	St. Louis
Phoenix	Chicago	Indianapolis
San Francisco	Minneapolis	Cleveland
Grand Rapids		Washington, DC

Call (616) 276-7472 for a complete tour schedule



Supported in part by the Michigan Council for Arts and Cultural Affairs.  
Interlochen does not discriminate.

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

**Stotz Cable Timpani**

A DIVISION OF REPAIRCUSSIONS

**The intelligent alternative  
to chain.**

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

Cloyd Duff

For a free brochure:

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

aged to save \$39. So I bought my own xylophone for \$139. It was a Deagan and it set on the table, didn't even have a stand. I went crazy with that. I tried everything. Remember I had nobody to teach me I just had to pick up whatever I could. I listened to records of George Hamilton Green with the AllStar Trio (with Frank Banta on piano and a sax player by the name of F. Wheeler Wadsworth) and tried to hear what he was doing. I realized he was playing pretty even and he was playing syncopation so I kind of got that figured out. That was the beginning.

By this time I was playing *Nola* and that type of stuff. You know, the tinkly stuff that the xylophone players played in those days. Then during my last year in high school I went to Chicago with two girls from my hometown. One played piano

and the other played violin and sang. We auditioned for agents but never did get any jobs. Around 1925, Jack Tebo, an agent heard us and he said to me, "I got a marimba band. One of the fellows has to have an operation. Would you like to join us?" I said, "sure, but I can't read music!" He said, "Don't worry about it." I went home and he kept sending me wires to get me to join. My mother reminded me that I could ride the train for free because my father worked for the train company. She told me to go. She said, "If you don't make it, all they can do is send you home." I was 17 years old then So I went to Chicago and I played Vaudeville with these guys...they could really play! There were three marimbas. The band was called the Collegians and they sang, which I didn't do. You don't have to sing.

*Did they have a bass marimba in the band.*

**NORVO:** No, they didn't have a bass marimba. They did have a Deagan xylorimba that was five octaves down to the low C. After working with them for a while I got a five octave instrument too. We would get to a town and they would make me practice. The problem I had was I couldn't play with the long handles they used. It was clumsy for me. They were about 15-20 inches long, like the Guatemalan marimba mallets. So I cut them down and have played with short handles ever since. So that is the way I started.

Later I worked in Vaudeville again with an act called *The Flaming Youth Revue*. It was 4 young people, a girl and 3 boys; one that danced and another fellow who danced, played piano and sang, and me. A guy

# YAMAHA



## ...and drum cases, too.

The Yamaha name means superior quality drums, hardware, accessories—and drum cases, too. Yamaha offers a complete line of Tour-Master™ drum set cases that are made of strong, durable, lightweight, weather-resistant molded plastic and made with heavy-duty straps and handles for maximum portability and protection.

**TOUR-MASTER™**

© 1992 Yamaha Corporation of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49513-8996



taught me how to open the act. I'd walk across the stage while I talked. It was all produced. I worked with them for a year or so and that was a good experience. Then I had my own solo act where I played a 5 octave marimba and tap danced, too. I was only 19 at the time. I was billed as "Red Norvo-The Man with the \$100,000 Hands." (You see my agent had insured my hands with Lloyds of London.) That's where I learned to play the marimba without looking down at the bars. I developed a sort of kinesetic sense. My agent said, "You can't look down at the bars, you have to look at the audience!"

Finally, one of my brothers who had gone down to Oklahoma to be a geologist with an oil company came all the way up to Chicago to tell me, "You're not going to be a musician. Musicians are the worst. They're drunkards, dope fiends. You're not going to go that way!" See, I was the youngest and they were taking care of me. Finally my mother said to me, "They did what they wanted to do, you do what you want to do." By that time I was directing a band at the summer resort in Milwaukee which I sold to Isem Jones who was a terrific song writer you know. One of the songs he wrote was *Who's Sorry Now*. I went to school at the University of Detroit in Michigan but that only lasted about 5 months, I couldn't take it. This drummer named Emil Weflin who I knew in Minneapolis was now with the Detroit Symphony. He was an awful lush! I used to get him out of bed to go to a Saturday concert. The right side of his face was paralyzed from drinking and he slept with one eye open. I would climb up through the transom in his hotel room where he lived and I'd say "Come on, Wef get up." I'd get him up and take him over to a speakeasy. He was shaking and he'd say, "I'm going to have a hell of a roll today!" What a character...a wonderful man. He finally stopped drinking. I saw him again later when I was with the

Woody Herman band in 1946. He invited us all to his house for Thanksgiving dinner. Don Lomond was the drummer. He went with us. Weflin sat down at the drums and played breaks that were fantastic. He was ambidextrous so he played independence in one time with one hand and

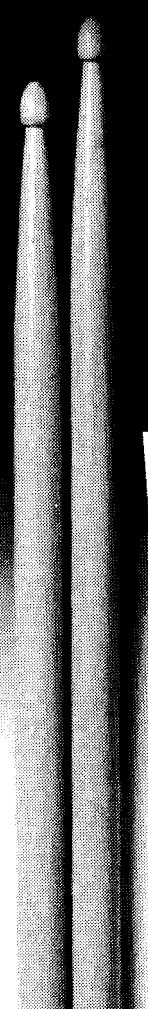
another with his other hand, then a different time with his sock pedal. Don was amazed and still talks about him.

LYLLOFF: I know you worked with Paul Whiteman in the early days. How did you meet him?

NORVO: When I met Paul Whiteman I was

# Vic Firth Sticks

the perfect pair



Perfection . . . it's the mark of a dedicated drummer. And when you see such a perfectionist, chances are you'll see him playing with Vic Firth sticks.

For a free brochure write to:  
 Vic Firth, Inc.  
 323 Whiting Ave., Unit B  
 Dedham, MA 02026



## An Interview With Red Norvo

in Chicago working with a very famous bandleader at the time by the name of Ben Burney at the College Inn, The marimba I had at the time was a 5-octave Deagan instrument. It was a beautiful instrument. I played 4 hammers. Before I went to Chicago on a vacation I ran away from college

and took this job in St. Paul, Minnesota at radio station KSTP. Stan Hubbard was the owner of the radio station and he loved the xylophone. That's how I got that job. The guy I worked with there, Emil Weflin, who was a very famous timpanist and drummer recommended that I keep

playing with 4 hammers. He said, "Nobody plays four hammers like you do, the conception is different." So I started to play all these Bix [Beiderbeck's] things. I went to Chicago just for a visit but before I left, the band leader back in St. Paul offered me a new contract with 3 weeks vacation with pay. I said, "Great!" and signed the contract. He gave me the money and I went to Chicago. As I was walking down the street I met Victor Young who was a violinist in an up town theatre who I knew. He had just written a song called *Sweet Sue*. At that time he had a radio show called the Maytag Program. He said, "I've been looking all over for you." I told him I had been in Minneapolis. He told me about the show and said, "I want you on it!" I took the job right there and never went back to Minneapolis; I stayed in Chicago.

At the College Inn in the Sherman House Ben said "We can't get your instrument on the stage, so between sets you roll that thing around and play at the tables." He didn't want to fire me just because the instrument wouldn't fit on the stage, I asked him what I should play and he gave me free reign to play anything I wanted. "Play those 4 hammer things," he said. You know, at that time I did a lot of commercial things like *Only A Rose* from Desert Song and I'd play it with 4 hammers. I'd play Bix's music, too. This was about 1930. One night a party came in, about 5 men, so I pushed over my big 5-octave marimba to play a little. They were kind of noisy-actually they were pretty bagged [drunk] you know. I played *In the Mist* and *In the Dark*. So when I finished a big guy, said, "Did you hear what the kid just played? He played Bix's number." I didn't know who it was. About a week later he came back and said, "Would you like to work a job at NBC in Chicago?" I said, "I'd love to!" He said, "O.K., you got it." That was Paul Whiteman. He was musical director

P E A B O D Y

### THE PEABODY CONSERVATORY OF MUSIC

ANNOUNCES THE  
APPOINTMENTS OF

**DENNIS KAIN**, PRINCIPAL TIMPANIST OF  
THE BALTIMORE SYMPHONY ORCHESTRA

AND

**WILLIAM MOERSCH**, MARIMBA VIRTUOSO  
TO THE PERCUSSION FACULTY,

joining **JONATHAN HAAS**,  
Coordinator of the Percussion and  
Timpani Studios at Peabody.

SCHOLARSHIPS AVAILABLE

For application and further information,  
please contact:

The Peabody Conservatory of Music  
OF THE JOHNS HOPKINS UNIVERSITY

One East Mount Vernon Place Baltimore, Maryland 21202-2397  
Toll Free 800/368-2521 in Maryland 410/659-8110

P E A B O D Y

of NBC west of New York. He was the head of all the music on the radio in that area at the time. So I got the job and I worked in Chicago with him. I played on many programs at the Radio Station which was in the Merchandise Mart. Don Ameche, the actor, was on staff at NBC at the same time. Well, I played on Whiteman's program, played on Johnny Fulton's show and then did one with Ferde Grofe who used to live here in Santa Monica about two blocks away from me. I used to see him walking in the park all the time. Roy Batgy also had a program. He was a fantastic piano player from Toledo and was a good friend of Art Tatum. I did those three shows besides working in the daytime with a small group. So I worked all day and rehearsed and then did the night shows. It was a wonderful job. We would do shows in the afternoon with singers like the Rhythm Boys. We also did a show with Mildred Bailey who was with them at the time. That's when I met Mildred. [Red and Mildred were later married and came to be known as "Mr. & Mrs. Swing" when Red fronted a 12-piece big band in the mid 30's] We played her show. Dave Rose was the piano player and a guitar player named Saxby was in the band too. We had a pretty good little band; a guitar player, no drums.

LYLLOFF: **Was that the same David Rose, the composer?**

NORVO: Yes, he wrote *Holiday For Strings*.

LYLLOFF: **I met him a few years ago. I think he's dead now.**

NORVO: Yes, he died just last year. He was in the band. I stayed with Whiteman for a couple of years and then when he went on the road to do theatres. I used to do a thing with slap-hammers; remember those?

LYLLOFF: **Sure!**

NORVO: I used to do a comedy thing with them; like when I worked with Victor Young. We would have ten minute breaks and he would say, "Red, play something." and I'd play some four



An elegant Red Norvo some time in the early 1930's

hammer thing or I'd play with the slap-hammers. My father used to make them for me. His hobby was making saddles, harnesses, and bridles for horses. So when I told him what I wanted, he made them. He sewed the very first pair I had. I got a slap tone from them on the marimba. Then Paul asked me to go on the road with him. So I quit NBC and went with him. We were out on the road for about 6 months and I ended up in New York about 1933 and stayed there. Mildred and I got married in Canada in the early thirties. I remember it took me a long time to get my union card in New York. In those days it took a year to get a card and I had to scuffle. I worked with all the "sissy" bands—you know the Lanin brothers and Meyer Davis for society parties and they would have an accordion player. In those days accordion and xylophone were a popular combination for society bands. So I practiced my scales real fast; like the old Lucky Strike Dance Orchestra used to play then.

LYLLOFF: **These slap sticks are used all over the world.**

NORVO: Yes, I know. They started making them again but then Deagan just stopped making them. I also used

them in solo numbers with the Whiteman Band at the Edgewater Beach Hotel.

LYLLOFF: **Did you know Hal Trommer of the Deagan company?**

NORVO: Yes, he passed away a few years ago. He was a good friend. He gave me a plaque from the Deagan company.

LYLLOFF: **He described to me in great detail how the best marimba bars are made. He knew a great deal about that.**

NORVO: I still have a xylophone in Las Vegas that I picked out the bars for myself when I went to NBC in Chicago. I ordered two 3 1/2 octave instruments from Deagan to use at different studios. I sold one of them but still had the other one which I left with a drummer friend of mine in Las Vegas, Mark Barnett who used to play with Sinatra. He had it all fixed up, I mean the frame. He had it bronzed. When there was an exposition of inventions in Chicago just a few years ago Hal Trommer had it sent there to put on display as an example of what the Deagan factory produced. It was a beautiful instrument.

LYLLOFF: **Hal was a master with those instruments. I admired him a lot. Before I came to America to talk with you I asked the Danish Radio Station to check their record**



Red with his famous "slap hammer" doing a novelty number at the Earle Theatre in Philadelphia in 1936

## An Interview With Red Norvo

*archives and they came up with 88 records of yours.*

**NORVO:** You know they are reissuing those old records on CD now. They are bringing out all different artists, Mildred is on one of them. She does *Down-Hearted Blues*. I'm not sure which of our tunes they will use. They have a CD of the band I had out in Vegas with Sinatra. We were on tour with him in Australia where we opened a new concert hall. They weren't supposed to record it but the engineer pushed the button down and recorded it.

**LYLLOFF:** *Did you know they were recording the concert?*

**NORVO:** No, and neither did he. I had a tape of it given to me by the president of the Frank Sinatra Fanclub when I was playing a concert up in Schenectady, New York. I was surprised to hear about it. They tried to bring it out on a record but Sinatra's attorney stopped it. But 4 months ago they brought it out on a CD. It's excellent-you never heard him sing better. Just my quintet; Red Wotten, bass Jim Wilable, guitar, Jerry Dodgen played flute also and Bill Murray on piano once in a while.

**LYLLOFF:** *Who was playing drums with that group?*

**NORVO:** The drummer was John Markam from San Francisco. Good big band drummer. Frank wanted him to stay with him. As a matter of fact when I was working at the Sands Frank was going to Florida and he asked me if he could take him for the date. I said, "Sure!" and got another drummer for a couple of weeks and let him go. He played great! He could remember the right tempos which is very important. A lot of guys don't retain tempos. But if you give him one tempo he would always remember it. It's a big help; especially if you've got different types of tunes with different tempos.

**LYLLOFF:** *Did you meet any of the other xylophone players at the time?*

**NORVO:** Sure! Harry Breuer, Billy Dorn and Sam Herman were dear friends and of course Adrian Rollini who also

played bass sax. I met George Hamilton Green when I first went with Whiteman to New York. Billy Gladstone was quite a terrific xylophone player in those days too, you know.

**LYLLOFF:** *When did you first use vibes in jazz?*

**NORVO:** About 1931 in New York I did a recording date with Tommy and Jimmy Dorsey of Hoge Carmichel songs. He was very popular then. Well, my xylophone was still on the truck and hadn't arrived yet. But we were all in the studio and we had to do the date. Then I noticed in the corner of the studio was a vibraphone so I rolled it over and played it. That was the first time vibes was recorded in jazz. The song was Mooncountry. That was before there was a motor on the vibes and even before it had a damper pedal. Before that I used to play chords and then dampen with my forearm! Billy Gladstone was the first person to use a damper pedal on vibes. He made one himself for the vibes he played at Radio City Music Hall in New York. I

never did use the motor.

**LYLLOFF:** *Tell us about the years with Benny Goodman.*

**NORVO:** Well, I knew Benny in Chicago way before I ever went to New York. After Mildred [Bailey] and I left Paul Whiteman in 1934 we bought a home in Forest Hills, New York and Benny had a house in Jackson Heights. He was always over at our place. You see, Mildred was such a great cook and it was a different kind of cooking than he was used to. We used to go fishing together. I knew him very well. All the guys used to come over to our place then. Chick Webb would come over for dinner and then we would go to the Savoy in Harlem where he was playing with his band and then go out to different clubs afterward. Red Nichols lived right across the street. We played some radio shows together.

**LYLLOFF:** *Do you remember the wonderful recording of Dance of the Octopus? Benny played clarinet on that one didn't he?*

**NORVO:** He played bass clarinet. He bor-



"Mr. and Mrs. Swing," Red Norvo and Mildred Bailey with the Bii Band in 1937 at Steel Pier in Atlantic City, New Jersey. Note the 3/2 octave Deagan Imperial Marimba and the dapper black-and-white wingtip shoes



rowed it for the date. You see I had a contact with Decca. Jack Camp was the head of the company then. I knew he wouldn't like *Dance of the Octopus* so I had 12 other things ready to play. I thought if I did one of Bix's (Beiderbeck) things that he would be more likely to record it rather than a piece written by Red Norvo. We did that date at 10 o'clock at night so that Jack wouldn't be around. Morty Palitz was the A&R man and was a real good friend and a fine musician, too. He suggested we do it that late. We ran through it a couple of times and that was that. About six weeks later I got a call from Jack asking to see me. I went to see him and as I walked into the office he was tearing up my contract! He said, "I can't sell 10 of those things you recorded the other night. Maybe I can sell it to English Decca. They go for things like that." You know I was only about 20 years old at the time. Well, I was so hurt you can't believe it. At that age when you think you are doing something really good and you have a man like him tell you that, it's demoraliz-

ing. When I went home to Forest Hills that night I threw all the arrangements in the fireplace and burned them up...all 12 of them from the session! Years later Harry Breuer asked to see some of the arrangements. I told him that I'd have to write them out again. As the years went by I forgot everything. I have no idea what they were now. I couldn't write them out if I tried.

LYLLOFF *Did you know Stan Haselgard, the Swedish clarinet player? You know he died very young.*

NORVO: Sure, I introduced him to Benny Goodman. I was on a date with Benny and Stan wanted to meet him. We were doing a date for Capitol Records at the time. I took Stan to one of the dates just after he graduated from college. He asked me to introduce him so I said, "Let me set it up for you." You couldn't just walk up to Benny at that time. He would just walk away. You had to be introduced. Well, he came two days in a row. I told him that when I think the time is right I'll introduce you. The first

day Benny was not in a good mood because he wasn't happy with his playing and he was bad to be around when he was like that. He was a wonderful player, you know, but sometimes he didn't play too well. Actually, he hadn't been playing much at the time. On the second date Benny was in a great mood because he had heard the playbacks of the first night and they weren't as bad as he thought. They were pretty good as a matter of fact. After we did a couple of takes I walked up to him and said, "Benny, I want you to meet somebody. He's been wanting to meet you for years. He's a clarinet player too." Benny looked at him for a long time (Stan was a handsome kid you know) and he invited him over to his house and they played together. Benny later took him to New York with the band. The tragic thing is that the car accident he was killed in was 30 miles from my home town on his way out to the coast. The next time I played in Sweden I got a call from his family. His father was a lawyer or a judge or something. So was his brother. I felt very touched by that.

LYLLOFF: *Did you ever work with Billie Holiday?*

NORVO: Sure! I worked with her many times with different bands on 52nd Street in New York. One time I remember Buddy DeFranco was the leader of a trio and Leonard Feather was the MC for a tour we did in Stockholm for Nils Helstrom who produced the show. I had a trio with Jimmy Rainey on guitar and Red Mitchell on bass. That was when we had a real scene with Billie Holiday. They were going to send her back to the states because they said she was on dope. But I knew she wasn't because I'd played for her so much on 52nd street in New York with Shorty Rogers. They found a syringe in the dressing room. Nobody stood up for her but I told them the story of what really happened. You see we played a concert in Copenhagen and got stuck



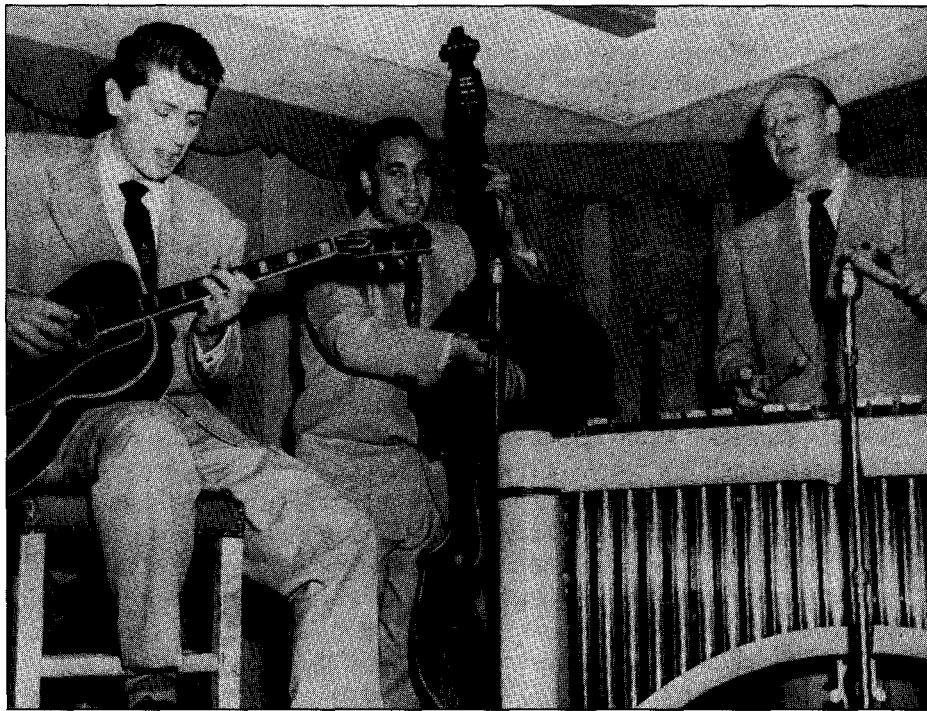
(Left to right) Red Norvo, Frank Sinatra and Pete Condoli (trumpet player) on the set of *From Here to Eternity* in 1953

## An Interview With Red Norvo

there because of a storm. We were supposed to fly directly from Copenhagen to Stockholm but the weather was so bad we had to take the ferry to Malmo and then take a train from Malmo to Stockholm. None of us got any sleep that night and the concert was the very next night. When we finally got to Stockholm we only had a few hours in the afternoon to sleep; but it's impossible to sleep under those conditions because you're too tense. So that night when they started accusing Billie it dawned on me; I know you can play without any sleep but a singer can't sing without any sleep because their instrument is their body. They had a cop there and everything! They were going to railroad her right back to the United States. Then I explained the situation to them about the last two days: we had flown from New York to England, from England to Copenhagen and then took the train to Stockholm. You see, we had played the first show and they didn't like the way she sang. They thought she was high. I insisted that she wasn't high but that she was affected by what we had done the last two days and that the voice can't take that kind of abuse. They took my word for it. Well that night she got her rest and the next concert was great. They loved it! It was discovered later that it was her piano player who framed her...the syringe was his.

**LYLLOFF:** You worked with many great drummers. Tell us about some of them.

**NORVO:** Shelly Manne, Don Lamond, Jake Hanna (who played with Woody Hermann), Chico Hamilton, Louie Bellson, J.C. Heard, Art Layfield, Mel Lewis. There were so many of them. Stan King was the drummer with the Dorsey band. Stan King was on the *Octopus* session. I played with them all: Jo Jones with my group at Michael's Pub in New York, Buddy Rich in the Benny Goodman Quintet, Davey Tough, "Big" Sid Catlett at the Blackhawk in Chicago (he was ter-



The Tal Farlow-Red Norvo Trio with Charles Mingus in 1950 on "The Street" (52nd Street) in New York

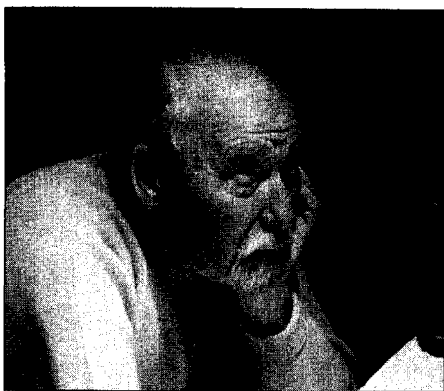
rific), George Wettling, Ray McKinley, Cliff Leeman (he had a great groove), and Kenny Clarke whenever I went to Europe. He was known as the "Jazz King" of Europe, you know. Then there was Gene [Krupa] of course. In those days all the sidemen became leaders. Charlie Barnet [saxophone] was another one who became a leader. Then there was Teddy Wilson [piano] and Bunny Berigan [trumpet].

**LYLLOFF:** You made records with Teddy Wilson didn't you?

**NORVO:** Sure, the first date I did for Columbia was with Teddy. Let's see, Teddy Wilson, Artie Shaw, Jack Jenny, a trombone player, Charlie Barnet and myself. The second date was Chu Berry [tenor sax], Bunny Berigan, Jack Jenny, Gene Krupa, and Benny's bass player, Arthur Bernstein. That was in 1933. That was a big date. They all became leaders. I also recorded Congo Blues with Teddy Wilson which became Record of the Year. We recorded it in New York at radio station WOR. Dizzy Gillespie and Charlie Parker were on

that date too. I knew Parker from his Kansas City days. Flip Phillips played tenor sax, J.C. Heard played drums and Slam Stewart was on bass. We also recorded Get Happy and Slam-Slam Blues at the time. We did those recordings in the day time because at night I was working with Benny at the Paramount Theatre.

Later when I had a big band I came out here to California to follow Benny Goodman at the Palomar Dance Hall. John Hammond [the concert producer] met us at the train station and told us he had a date for the band. I said, "John, I haven't played in a week and I don't have an instrument. The bandboy is driving it out in a truck." You know in those days we worked seven days a week...not six days, but seven. We played matinees then. Well, all the boys in the band had bought cars and drove them out to California. Somehow they found an instrument, a xylophone. I asked him who was going to be on the date and he said, "Harry James, Teddy Wilson and a bass player named John Simmons from San Diego." We walked



A pensive Red Norvo listens intently to a playback at a recording session in the early 1970s

into the session and John said, "Play the blues. You pick the key." I said, "O.K., E-flat." So I started playing in E-flat and that's the way it went. We called the tune *Blues in E-/Z&*. Harry never played better. He was really playing good then. You know I tried to get Harry in my band in Chicago before he went with Benny Goodman. Pete Peterson [bass] used to work with me. He was working with Ben Pollack at the time. Ben was a drummer you know. It was Pete who recommended Harry for my band. He told me he guaranteed that I would like him. So I called him and he said, "Red, I'd love to come with your band. I hear you on the air all the time and it's a wonderful band. Who is that clarinet player playing with you?" I told him it was Hank D'Amico. He said, "Red, I'm in a spot. I just told Benny Goodman I would go with his band. I gave my notice with Ben and I can't change now." I said, "No, don't change. You go with Benny." That's the way I met Harry, Years later I saw the Glenn Miller band. The trumpets did a special thing where they stood up and played Harry's solo chorus' that he had done with me in that E flat blues on that session in California with Teddy Wilson. Five trumpet players playing together. Harry told me that the first time he heard it, it like to knocked him off his chair! They had taken it off the record and wrote it out on 5 parts. He said he was thrilled to death. When they first started he thought there was something familiar about it and then he remembered. He was a great jazz player. **PN**

Recorded November 24, 1991 at Red Norvo's house in Santa Monica, California

# JUMP START YOUR MUSIC CAREER. GO TO GROVE.

If you're **serious** about a career in music, do **yourself** a favor and check out Grove.

Grove is not your average music school. It's the breeding ground for some of the **finest** musicians around. People dedicated to becoming a force with **the** industry. But foremost, toward the **culmination** of a dream - **spending** their life **making** music and **making** money doing it.

Grove offers 10 one-year programs and over 200 additional **evening** and weekend workshops, all taught by some of the top professional musicians in the business today. The skills you develop and **the** insight you **acquire** are guaranteed to open your eyes, ears, and mind... **assuming** you **have** the heart.

Classes **begin** 4 times a year. That's 4 **opportunities** in the next 12 months to get your career in gear. So don't blow it. **Go** to Grove.

For a free catalog simply call (818) **904-9400**, ext. G1 or send back the coupon below.

Mail Coupon To: **GROVE School Of Music**, 14539 Sylvan Street, Van Nuys, CA 91411

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (*required to process your request*) \_\_\_\_\_



- |                                     |   |  |
|-------------------------------------|---|--|
| <input type="checkbox"/> Guitar     | <input type="checkbox"/> Recording/Engineering          | <input type="checkbox"/> General Musicianship          |
| <input type="checkbox"/> Bass       | <input type="checkbox"/> Songwriting                    |  |
| <input type="checkbox"/> Keyboard   | <input type="checkbox"/> Instrumental Major             | <input type="checkbox"/> Enclosed is a check for \$15. |
| <input type="checkbox"/> Percussion | <input type="checkbox"/> Acoustic Composing & Arranging | Please send me a copy of your Video Tour.              |
| <input type="checkbox"/> a Vocal    | <input type="checkbox"/> Film/TV Composing              |  |



# AAX STAGE. AN END TO COMPROMISE.

## SABIAN



*Cymbal Makers*

**HEAR THE  
DIFFERENCE.**

From one extreme to the other, playing live demands total response from your cymbals.

When you're on stage, you can't afford to compromise on dynamics, tone, power and control. So don't. With AAX Stage, you get it all, plus studio quality sound!

SABIAN AAX Stage. Put an end to compromise forever. Check it out.

Free '92 NewsBeat catalog, contact:  
SABIAN Ltd., Meductic, N.B.,  
Canada E0H 1L0

Tel: (506) 272-2019

Fax: (506) 272-2081



Steve Ferrone  
(Eric Clapton)  
No Compromise.



Tito Puente  
(Latin Legend)  
Scintillating.

# AA EL SABOR. LATIN TRIPLE PLAY.

No Samba, Mambo or steaming solo is complete without the spice and heat of El Sabor ("The Flavor").

This is the first ideal Latin cymbal for percussionists and drummers that truly does it all.

Feel it: a fiery crash, hot ride, and with its ice-cool bell, a cutting clavé... a triple play in one scintillating cymbal. AA El Sabor. Check it out.

Free '92 NewsBeat catalog, contact:

SABIAN Ltd., Meductic, N.B.,  
Canada E0H 1L0

Tel: (506) 272-2019

Fax: (506) 272-2081

## SABIAN



*Cymbal Makers*

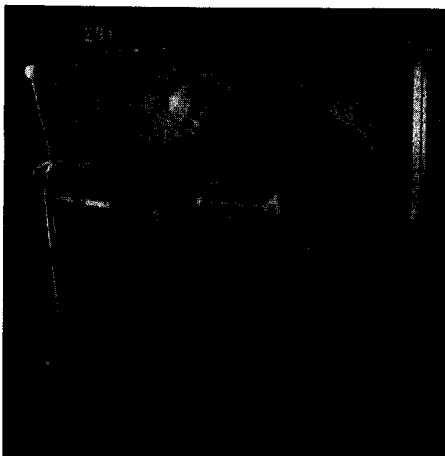
**HEAR THE  
DIFFERENCE.**





## Changing Timpani Heads: How the Professionals Do It, Part 2—Focus on Repair

By Peter Kogan



Peter Kogan

**M**ost of you loyal readers of this column will recall my survey/article from the October, 1991 issue of *Percussive Notes* in which I surveyed about a dozen professional timpanists concerning how they changed and fine-tuned timpani heads. Shortly after the article appeared a small controversy developed over the comments (or rather lack thereof) made by Peter Kogan, timpanist with the Minnesota Orchestra. To refresh your memory, Mr. Kogan said only how often he changed heads and what substance he used between the bowl lip and the head. He declined to offer suggestions on the actual process and fine-tuning. In retrospect, perhaps, I should not have published his comments because the small amount he said made him sound snobby. In truth, I never got this impression from him during our telephone conversation. Mr. Kogan indeed wanted to take an active part in the survey but felt that it would be better to write something out than discuss it over the phone.

With this background in mind then I now present an article by Mr. Kogan which goes into great detail about how he puts on timpani heads. I have also included his letter to me which he sent after reading the first article which was misrepresentatively edited. Also included is an anonymous letter that Mr. Kogan received concerning his comments which I include for your amusement!

**Brian Stotz, Editor**  
Focus on Repair

### LETTER FROM PETER KOGAN TO BRIAN STOTZ

Dear Brian,

I am writing regarding your article in *Percussive Notes* Vol. 30, No. 1, "Changing Timpani Heads: How the professionals Do It." I have to tell you, my heart sank when I read how I was misquoted, creating a very negative impression. I was going to forget about it, but my colleagues in the Minnesota Orchestra raised some eyebrows, and I even received an angry anonymous letter!

So-Worst first: I did not say "Because of the good results I've had in getting heads in tune, I'd rather not divulge the techniques I use." I don't believe I've ever said the word "divulge" in my life! What I do remember saying to you in our telephone interview, was that I'd rather save the details of head setting for students-and what I did not say, (but what seemed obvious in my thoughts) was: "Where do I start?" For a telephone interview like this, the myriad details of head setting would be too lengthy and tedious. Also, the basics of putting on a head have surely been published before. Repeating common knowledge (so I thought) would not be of much interest.

As for your other question about what kind of heads I use-the misquote in the article gives a confusing impression! I distinctly remember telling you that I have been gradually making the transition from plastic to calf over the past 3 years coinciding with acquiring my own timpani.

Apart from all that, I really enjoyed reading the survey. I must tell you that I was very proud to be included among the fine professionals you interviewed, and contrary to the impression given, I am happy to share my knowledge with students and colleagues. After seeing the scope of the article, I've answered the survey questions in writing and submitted them to *Percussive Notes*, hoping to add to the useful information you presented.

Cordially Yours,

Peter Kogan

### ANONYMOUS LETTER TO PETER KOGAN

Mr. Kogan

I have taken the time to write you after reading your response to the question of changing timpani heads in a recent PAS publication. I find that your response is both confusing and humorous.

I find it a bit confusing that you begin your brief response by telling us that you use plastic heads. However, in the next statement you inform us you use cork grease on the lip of the drum when using calf heads. If I cared, I might wonder whether you use both plastic and calf heads. Maybe you just know that cork grease can be used in this fashion when using calf heads. If your published comments have been radically editorialized making this point ambiguous, I apologize for the confusion.

What I find humorous is that you appear to have found "the answer" to the changing of timpani heads. At the same time you feel that you have come up with a technique so superior to previous ones that it must remain a secret. Your answers have been published amongst the comments given by a list of very talented timpanists. These few players represent a fraction of the thousands of timpanist that have had to replace heads on their instruments throughout the centuries. To feel that you have a unique method that cannot be shared is funny. To somehow be concerned that revealing these techniques will give your "competition" some sort of an edge is laughable.

Through the years as a student and a professional player, your answer comes as a first. Until now I thought such answers were reserved for medicine men and politicians. Welcome you to their ranks!

-A Less Paranoid Timpanist

P.S. Lighten Up!

## Changing Timpani Heads: How the Professionals Do It, Part 2—Focus on Repair

### CHANGING TIMPANI HEADS

#### 1) Do you use calf or plastic heads?

I use plastic for outdoors and very loud contemporary works where the danger of breaking the calf head exists or where tuning changes are so frenetic that one must rely solely on tuning gauges or foot memory for pitch.

I play on calf most of the time at Orchestra Hall, on tour and for some run-outs depending on repertoire. Next season I hope to have new cases for some of my drums, allowing me to use calf heads on all the run-outs as well.

Playing on calf skin has its problems during the long Minnesota winters because of the lack of humidity in the air. Sponges have to be placed in each drum well before rehearsals or concerts—I'd say preferably an hour in advance. Occasionally the heads have to be wiped first with a damp rag to recapture lost collar. Then one must wait un-

til the heads are completely dry before playing.

#### 2) How often do you change the heads and what dictates changing them?

Up until 3 years ago I was using plastic heads exclusively. I found they had to be replaced every 6 months—and occasionally sooner. Like some of the other timpanists interviewed on this point, I have noticed a deterioration in the quality of plastic heads. The older ones sounded better from the get-go, and seemed to sound better longer. Needless to say, a head has to be replaced when its pitch will not ring true despite fine tuning.

As far as calf is concerned, I recently discarded 2 heads from the middle two drums after 5 months. After about 3 months of frequent use I had to remove and reset these heads to change the beating spots. The quality of sound deteriorates pretty quickly after that.

This season, I've begun using a 2nd set of timpani with calf—a Hinger Touch-Tone set with the feature that allows you to rotate the bowl without removing the head. This may allow the calf to last longer by equalizing the wear around the head—I'll know more about this by the end of this summer.

#### 3) What medium do you use as a lubricant between the lip and the bowl of the head?

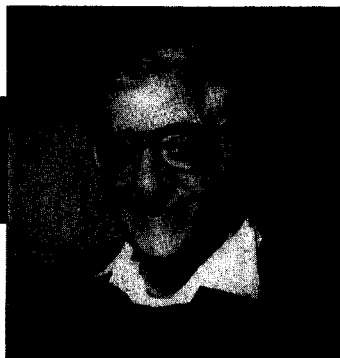
With plastic I am happy with just teflon tape. With calf, I use cork grease, as used by woodwind players. My current brand is "Vito". On one set of drums, I have had excellent results using both cork grease, and teflon tape with the skin heads, but after two months the tape has started to peel off. I assume this is due to the greater friction of the skin on the bearing edge.

#### 4) What techniques do you use when changing and fine tuning a new head?

### ORIGINAL MUSIC FOR ALL LEVELS

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

*All composed and arranged by*



## BOBBY CHRISTIAN

The Dean of Percussion & PAS Hall of Famer

*Send for free catalog:*

Bobby Christian Music & Mallets

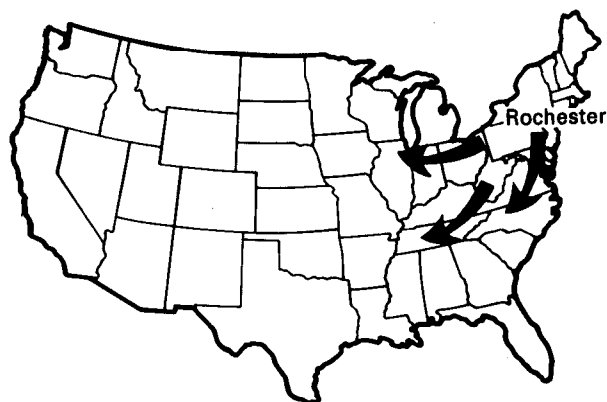
P.O. Box 2098 • Oak Park, IL 60302

Tel: 708/848-3250 • Fax: 708/386-8068

## Repaircussions

"The Percussion Doctor"

MAKES HOUSE CALLS!



Since 1979, Repaircussions has serviced symphonies, universities and schools throughout North America, and we can come *to your* location to repair instruments too big or numerous to ship to us.

For details, call, fax, or write us.

**WE WERE THE FIRST. WE'RE STILL THE BEST.**

22 Jemison Road, Rochester, NY 14623-2014

(716) 436-7630 Fax: (716) 436-7640

Brian Stotz, Owner

To mount a head I measure very carefully the height of the collar at every lug **and the distance** of the flesh hoop from the bearing edge at 4 opposite points.

With plastic I tune the drum to the highest note of its range, and leave it overnight. The next day the pitch has usually sunk about 1/2 step, I crank it back up to the top note, and let it set for about one more day before playing or fine-tuning. At this point a good head (on mechanically good equipment) will need minimal adjustment. This "stretching out" helps, but I still **find** it takes over a week for the pedal distance between notes (and the tuning gauge) to become consistent and predictable.

After tucking, the skin heads must be dried completely before mounting to prevent their slipping off the flesh hoop. The drying process can take 12 hours to two days depending on seasonal humidity. The head is moistened on both sides with a damp (but not dripping wet) cloth, making sure no water gets on or under the flesh hoop. In dry weather I sometimes moisten the head several times. **After** a few minutes the head will be visibly dry, but will feel clammy I mount it **immediately** and measure horizontally and vertically as with plastic. Because of the dry **Minnesota** winters I measure a fairly high collar, setting the pedals at about a minor 3rd below the top note of the range using the tuning gauge (or approximating the distance on the ratchet). **Of course** the damp head will still sound a fairly low note. I leave the drum over-night to dry with a wet sponge inside (**I've** seen calf heads split from drying too fast!) It's also very important not to play on the head until it is completely dry

#### TROUBLESHOOTING WITH PLASTIC HEADS

A seemingly good unwrinkled plastic head has been **carefully mounted** on good equipment, but is far from sounding great. Before **discarding** or sending back the head to the manufacturer try treating it with a mylar heat gun or a high wattage hair-dryer.

I prefer not to heat the playing surface of the head at all, keeping it covered. Rather, I treat the plastic between the flesh hoop and the bearing edge, moving the heat gun very slowly around the drum, slow enough to tension the buckled **areas** in one pass.

#### TROUBLESHOOTING WITH CALF HEADS

**Too** much lubrication on the rim ruins the tone. Then the head has to be removed and the grease cleaned off with a solvent before re-setting.

Too little lubrication can cause surprisingly loud crackling noises when using the pedal. To add more lubricant you don't have to remove and reset the head. Just loosen the head until slack, take a small natural bristle art brush and paint or "**baste**" in the lubricant by carefully inserting the greased brush between the slackened head and the bearing edge, using a dabbing motion all around the drum. **PN**

**Brian Stotz is Percussive Notes Percussion Repair editor. Any comment or suggestion regarding Percussion Repair should be directed to: Brian Stotz, 22 Jamison Rd., Rochester, New York USA 14623.**

# Steve Weiss Music

## Concert Percussion

### | Timpani

### | Mallet Instruments

#### • Sticks

#### | Mallets

#### • Sheet Music

*Best Selection Best Prices  
Write or call for 1992 catalog*

Steve Weiss Music

P.O. Box 20885

Philadelphia, PA 19141

ph: 215-329-1637

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

**UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC**

the  
percussion  
group  
cincinnati



JAMES CULLEY ALLEN OTTE RUSSELL BURGE

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

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

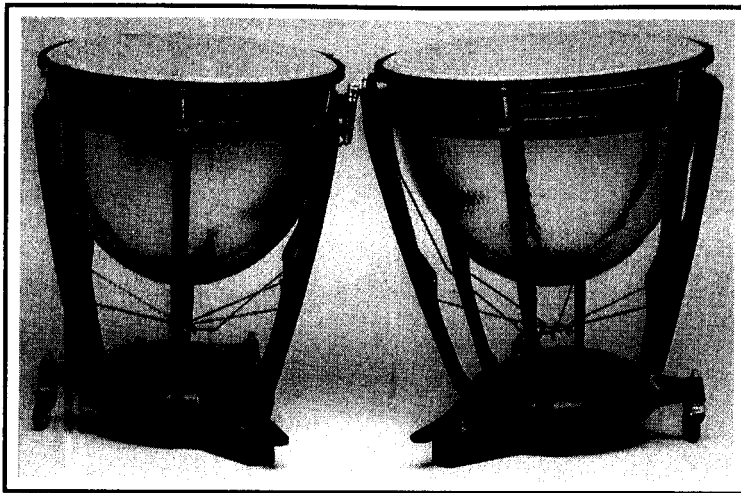


For additional information:  
W. Harold Laster  
BOX PN

College-Conservatory of Music  
University of Cincinnati  
Cincinnati, Ohio 45221-0003  
(513/556-5462 FAX: 513/556-1028)



# ADAMS — Affordable Excellence



“Adams Professional Copper Hammered Model”

Percussionists around the world know ADAMS as the maker of some of the finest — and most expensive — artist percussion instruments available. Not everyone realizes that ADAMS also produces some of the most affordable percussion equipment in the world.



**ORPHEUS MUSIC**  
13814 Lookout Road  
San Antonio, Texas 78233  
(800) 821-9448 • (512) 637-0414



## ADAMS XYLOPHONES AND MARIMBAS

- **THE ADAMS SOUND**—As with the famous Adams timpani, every design and production decision is made to produce maximum tonal and musical qualities.
- **ADAMS QUALITY**—Honduras Rosewood and African Padouk are personally selected by Andre Adams for the bars of his mallet instruments. All aspects of the manufacturing are controlled by Adams.
- **ADAMS VERSATILITY**—Three frame styles, including Adams innovative Traveller and Traveller Classic designs, combine with bar options to offer 28 models to meet every musical and budgetary requirement.



Adams Concert Traveller Marimba

**ADAMS—THE NEW ALTERNATIVE FOR MALLET PERCUSSION**



**ORPHEUS MUSIC**

13814 Lookout Road  
San Antonio, Texas 78233  
(800) 821-9448  
Texas--(512) 637-0414  
Fax--(512) 637-0232



# The Dagari Music of Ghana

By Valerie Naranjo



**D**eep in the upper west region of the West African Country of Ghana live the Dagari People (pronounced Da Ga Ree).<sup>1</sup> Because of difficulties in both travel and communications, and perhaps because of the relatively barren conditions of their land, the Dagari tribe has been left relatively free from many of the European

influences that other West African peoples have experienced, even other Ghanians in the more southern part of the country. The agricultural lifestyle of this people is simple and community-based. Work for survival is shared, and the arts are the supreme source for intellectual and social development. At the center of their music is the gyl (pronounced approximately Jee-Lee), an eleven, thirteen, or sixteen barred instrument which sounds somewhat like the marimba. Its bars are cut from Lego wood, one of the few hardwoods in the area, and are resonated by calabash gourds. The bars are arranged in a single row, from low-left to high-right, pentatonically, and span a range of three to four octaves (enough to accommodate everyone's vocal range). Although a special type of gyl is played in pairs at funerals, for most other purposes the gyl is a solo instrument.<sup>2</sup> In its simplest form, it is played in two voices, with bass ostinato in the left hand and alto melody in the right hand, or with three or four-voiced polyrhythmic (and, at times, polymetric) dialogue in its most complex mode.

The gyl is described as the mascot of the region. Few males among the Dagari are not able to play at least a tune or two. The masters of the instrument have dedicated themselves to it for years, acquiring an understanding of its spiri-

tual/religious significance and learning from their elders its huge repertoire. During the Dagari's pre-harvest festival (called "Kobine"), hundreds of gyl players, percussionists, dancers and people from the entire region convene for three days and two nights of activities. It is the highlight of the year. Practically all aspects of Dagari life are fused with this grandparent of the marimba, and its musician-healers.

Gyl music is a combination of strictly interpreted works and individual performer's improvisation. Many pieces are played in much the same manner as jazz standards: first the "tune"; improvisation; then, to finalize, the "tune" again. Other works are passed on note by note, from master to student, and new works are always being created.

I undertook research of Dagari music in the upper west region of Ghana in 1988, '89 and again in '91 from masters Newin Baaru and Richard Nai-le under the auspices of the Arts Council of Ghana and Paramount Chief Karbo II.

I found that the Dagaris' priorities of love, community, fusion with the past, and physical activity that form the core of their tribal life create an attitude—a "spirit" that permeates everything about them, including their art, music, dance, drama storytelling, and other cultural activities. I was most impressed by the people's constant use of the arts to kindle their inner joy, a precious elixir with which to face the many difficulties, (including poor health care and poverty) that they must face daily.

The study of Dagari song systems provides a key to specific idiomatic capabilities of mallet instruments, especially the marimba, which is the gyl's closest Western relative. The marimba is unique for its capability of what I'll call "metadependence", the specific technique that occurs when

## New from Interworld's World of Percussion

### VIDEOS

#### LAYNE REDMOND "Ritual Drumming"

A unique video that combines practical hand drumming techniques with contemporary metaphysical concerns on drumming and rhythm. Redmond, featured in Mickey Hart's book, "Planet Drum," delves into the cultural significance of drumming circles and offers personal rhythmic development exercises. Ushering in a new age of drumming this is must a video for the serious percussionist. Layne's group, *The Mob of Angels*, joins in for demonstrations and performances.

#### OTHER VIDEOS

"Fantastic Wotldof Frame Drums"-Glen Velez. Paul Winter Consort drummer shares an array of

techniques, patterns. "Art & Joy of Hand Drumming"-John Bergamo. Most comprehensive guide to the unlimited tonal and rhythmic potentials of hand drums. "Finding Your Way with Hand Drums"-J. Bergamo. Universal concepts for hand drumming musically, solo and in drumming groups. "Essence of Playing Congas"-Jerry Steinholtz. The most easy and effective conga method. "Essence of Mallets" - Emil Richards. Guaranteed to improve anyone's mallet skills. "Essence of Brushes" - Ed Thippen. The master shares the "real stuff" of playing brushes in a wide variety of styles. "African Djembe Drums" - Paulo Mattioli. A complete guide to African rhythms and techniques, (Videos \$39.95 - except Afrii Djembe \$49.95)

### RECORDINGS

Interworld's label features John Bergamo's "Cloud Hands" and cassette of "On the Edge" and Robin Anders' "Blue Buddha: New releases by Glen Velez, tabla wizard Swapan Chaudhuri's first sob recording and in time for PASIC '92:

#### JULIE SPENCER "Ask"

Julie Spencer, unquestionably one of the worlds most exciting and innovative mallet players, offers an awesome and captivating blend of marimba & ii solos and ensemble works with John Bergamo and *Colored Fish*. The soulful spirit and inspiring virtuosity of Julie's playing is captured on this truly landmark recording, (Chrome Cassettes \$9.95, CDs \$15.95)

INTERWORLD MUSIC 730 Balboa St., San Francisco CA 94118 • (415) 221-6019



EXAMPLE #1 *Lo Ben Doma*—Lobi funeral music, Upper West Region-Ghana

interdependent lines interlock in dialogue. This technique is exemplified in Keiko Abe's *Michi* and, to some extent in Gordon Stout's *First Mexican Dance*. The mode of playing "metadependently" is a central aspect of the Dagari gyl style.

During my initial investigation of gyl music, I was forced to transcribe it onto marimba, not having a gyl to study on. I found that my marimba technique changed and improved, and the resulting music sounded great.

Although the gyl is a close relative of the marimba, there are basic differences:

- 1) **Its scalar system is pentatonic.**
- 2) **West Africans have no fixed pitch, e.g. A=440. Instruments are pitched according to the ear of their maker. While some gyls are scaled close to Western F# major pentatonic, others have a lowered second pitch (G#), raised third pitch (A#) and lowered fourth pitch (C#).**
- 3) **The gyl's timbre is more "woody" than "glassy", and its decay time much shorter than the marimba's, especially, in the lower registers. This can affect the appropriate tempo of certain pieces as they switch from gyl to marimba.**
- 4) **It is easier to "get around" on the gyl. This can affect the tempo of certain works, although much of the challenge of playing Dagari works on marimba is keeping its spirit while constantly manipulating over "tricky" intervals.**

It is also noteworthy that Dagari music is full of transcriptions. Within Ghana, certainly through West Africa, different people have differing modes of making music. For example, some peoples of the northern region play stringed instruments not found elsewhere; coastal drummers play in-

struments not found in the North. People constantly travel and exchange music.

For example, "kpanlogo" itself an international style, originally for drum ensemble and voices; and the Hausa music of Nigeria, was originally for drums and voices too. Transferring music from gyl to marimba is acceptable. The resulting music is "whole" and pleasing. It not only stands on its own right, but also provides a source of **technical/creative** insight, and an understanding of the relationship between African music and Afro-oriented styles in the Americas and beyond.

There is much to be gained, both musically and otherwise by studying the musical activity of the relatively uncolonized Dagari nation. This people espouse the attitude that drawing from the past is necessary for a healthy present and future development. They successfully take music and other arts beyond the realm of concert/audience directly into the entire community, building a common healing and invigorating language for the people. The music answers questions, general and specific, about the link between West Africa and the Americas. The music of the gyl, the Dagaris' central instrument, shows specific idiomatic "keys" and technical insights to marimba music. Transcriptions of Dagari gyl works provide a body of music that helps fill a space in marimba literature for traditional music from the African continent.

#### TWO TRANSCRIPTIONS

*Lo Ben Doma* is an example of funeral music for this particular style of gyl. Example #1 is played on marimba, and #2, on a thirteen barred gyl.

*Kpanlogo* is both the name of the style and of the piece (example #2). This piece is well known throughout Ghana,

EXAMPLE #2 Kpanlogo—multi-cultural music, all regions—Ghana

The image displays a musical score for 'EXAMPLE #2 Kpanlogo'. It consists of three systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The time signature is 4/4, and the key signature has two sharps (F# and C#). The music is written in a rhythmic style characteristic of Kpanlogo, with many eighth and sixteenth notes. The score is divided into four measures per system by vertical bar lines.

and is transcribed from an original rendition that was probably done by drummers and singers. Example #2 is played on marimba and accompanied by *clave* and congas, both Latin American instruments derived from Africa. **PN**

**ENDNOTES**

1. Many discussions of “Dagari peoples” or “Dagaris” include such other sub-groups as the *Lobi*, *Wala*, and *Sesala* tribes. Because of cultural fusion through inter-marriage, at times specific tribal terms are not accurate.

2. Although the *gyil* can be accompanied by a player striking two sticks on a non-tuned part of the instrument, a *kuar* (hand drum), and by dancers who wear metal rattles and carry a metal “castanet” called *nupiraa*, the music of a single *gyil* player stands on its own. This is distinguishable from the *balophon* style of Cameroon, or the *marimba* style of Zimbabwe, in which several parts, each played by a different person, are combined to make a complete musical work.

*Valerie Naranjo* is a New York based marimbist, vibist, composer, and musicologist who explores in her work the relationships between tribal musics of Africa and the Americas. She received the Bachelor of Music degree from the University of Oklahoma and the Master of Music degree from Ithaca College. She studied classical marimba from Leigh Howard Stevens and Gordon Stout; jazz improvisation with Dave Samuels; Latin Percussion with Luis Bauzo; West African Drumming with Ibrahima Camara (Senegal), Baba Olatunji (Nigeria), Abraham Adzenyah and Godwin Agbeli (Ghana); and West African xylophone with Kakraba Lobi, Baaru Adama, PK. Derry and Richard Na-ile (all from Ghana).

Her interest in the origins of mallet instruments and their music have taken her to research in Ghana, Burkina

*Faso*, South Africa, Zimbabwe, Zambia, and Morocco; and to perform as a soloist in the U.S., Peru, the Caribbean, Europe, Zimbabwe, and Ghana, where, in 1989 and 1991 she received the *Kobine Award* for contribution to the arts in its Upper-West region.

Valerie is percussionist, vocalist, and keyboard players with composer Philip Glass. She has also performed and recorded with a number of artists including Richard Barone (pop), Lenny Pickett, Latin Jazz Sextet Carabali, Zimbabwean-jazz group *Mudzimu*, South African vocalist Thuli Dumakude, and her own quintet of multi-instrumentalists, which performs traditional African Marimba and Percussion Ensemble musics, as well as Latin jazz and original work. She is twice the recipient of National Endowment fellowships and has several times received grants from “Meet the Composer.”

Mrs. Naranjo is a regular lecturer for The Schomburg Center for Research in Black Culture. Other work in education includes lecturing on African music in the Americas for colleges and universities and in the New York Public School, and directing a pilot program in New York’s district one, for which she developed a general music curriculum based on music of Africa and the Caribbean.



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

# Practicing and Making Music...Without Your Instrument

By Mark Nauseef



Live in an apartment? Travel much? Have unfriendly neighbors? Take a tip from the East (North and South) Indians...practice without your instrument. Practicing without your instrument can

be done almost anywhere at any time and is as important as practicing with your instrument.

Singing music (rhythms and melodies) will “deepen” your “feel” for rhythms and increase your ability to hear music. feel I mean the actual state of being very comfortable and relaxed with the rhythm you are dealing with (either singing or playing). Learning to sing the melody of any piece of music you are to play has been recommended many times by many people and is always good advice. Learning to sing rhythms is equally important. Dividing and sub-dividing space and time and singing these sub-divisions, with mnemonics or non-sense syllables, can be a very valuable form of practice and is one of the most proven ways for gaining a deep internalization of music(rhythm/melody). It will also increase your ability to memorize rhythms, patterns, parts, etc.. Practicing this way can be beneficial regardless of what style of music you are playing. It is equally helpful in situations involving strictly written music or totally improvised forms, and all areas in between.

The ideas for practice in this article are primarily Indian rhythmic concepts but are being used in various ways often in Western music by such drummers as 'Ibny Williams, Trilok Gurtu, and Vinnie Colaiuta and by teachers such as Gary Chaffee and Terry Silverlight. I was personally introduced to these concepts by Pandit Taranath Rao, John Bergamo and Trilok Gurtu. These great musicians all stressed the importance of singing or reciting rhythms and they also placed great importance on the idea of keeping some form of “physical time reference”, while reciting the rhythms, to show the large skeletal frame or shape of the space/time we are dividing. Some examples of “physical time reference” are conducting, keeping **tal** ( the Indian system for maintaining a particular time cycle and showing the stressed and unstressed beats of the cycle by clapping or waving the hands on each beat) and dancing. For all practical purposes of this article and simplicity, I suggest we start with dancing. Now don't be frightened! I simply mean a repetitive body movement which will clearly mark “where we are” in the space we are working with. In other words, our own metronome. Even if you are familiar or comfortable with conducting or keeping tal, I feel that the idea of moving your hands and feet while saying (reciting) the rhythms is worth checking out as it gets the whole bodymov-

ing as in playing the **drumkit**.

Before starting with this “physical time reference” (dancing) let's backtrack to the singing/reciting. John Bergamo has constructed a “rhythm scale” which is an ideal tool to use for singing the sub-divisions of a large pulse. These divisions may also be considered “speeds” per pulse/beat. John derived the syllables for the “rhythm scale” from drum mnemonics of North and South India and a treatise on ornamentation for recorder players written by Sylvestro Ganassi in 1535.

The basic scale is for speed/divisions 1-8.

(Main pulse or down beat)=Ta=

1. TA=
2. TARE=
3. TARE TE=
4. TAKE TE NE=
5. TAKE TE NE GE=
6. TA **KE** TE NE GE NE=
7. TA **KE** TE NE GE NE TE=
8. TA **KE** TE NE GE NE TE NE=

Of course numbers can be used when reciting the divisions, although it is more difficult on the tongue at fast tempos with numbers to make the divisions clear, accurate and smooth. When first working with this material I would suggest using a metronome.

Let's begin:

- Set the metronome to a slow, comfortable tempo around 50 B.P.M. Start “stepping” alternating right foot to left foot (RLRL...etc.), giving one step to each beat of the metronome. At this point each step and beat from the metronome should be considered to be the main pulse.
- Now, together with “stepping” (RLRL...) begin reciting the divisions from 1-8 and then 8-1. Make sure the divisions are speed “out of order” (i.e. speed 2 to 7 to 3 to 8 to 5 ...etc.) And always keep the alternative footing solid with the beat of the metronome.
- You may want to add your hands clapping double time to the pulse of your feet which will help make the pulse, or down-beat of the metronome and feet, feel stronger. This will also show you how these speeds lay over two beats which will help in understanding such polyrhythms as 7:2, 5:2, 3:2 etc.
- Next, try reciting five (TA KE TE NE GE) and three (TA KE TE) in the seed of eight. If the main pulse of the metronome and foot steps is considered to be a whole note, Western notation for this example would look like this:

EXAMPLE A



Don't confuse these “phrases” of 3 or 5 with the “speeds” of 3 and 5. These are linear phrases, not polyrhythms. The

actual speed is 8 in the above example. We are simply accenting some of the eight notes.

Just working with 3 and 5 phrases in the speed of 8, try other combinations, i.e.:

A) 5335

B) 5533

C) 5553333

As you can see, these examples add up to either 16 or 32 notes which will bring you to a down-beat with your foot and the metronome. Also, as you can see, the possibilities are vast!!! Singing odd number combinations of phrases (such as 3 and 5) in even speeds (such as 4 and 8), while moving, can be helpful in breaking the common bad habit of always starting phrases on the down beat. Singing these phrases will also help you to think of longer spaces before resolving a phrase which makes playing "over the barline" more comfortable.

Of course these ideas we have just worked with in the speed of 8 can be used in other speeds as well. An example of this would be:

- Keep metronome at 50-55 and continue stepping the same way as before, alternating steps with each beat from the metronome.
- Sing in the speed of six (TAKE TE NE GE NE) for each beat of the metronome with "TA" falling together with the down-beat. Always go for clear articulation with the reciting.
- Now, sing phrases of five (TAKE TE NE GE) while staying in the speed of six. In Western notation this would look like:

#### EXAMPLE B

This Polyrhythm of 6 over 5 will resolve to a downbeat after five pulses.

(In all of the remaining examples the syllable "Ta" should always fall directly with the accents.)

Another possibility is:

#### EXAMPLE C

This Polyrhythm of 7 over 5 will resolve to a downbeat after five pulses.

- Continue stepping and clapping
- Sing the speed of seven (TA KE TE NE GE NE TE)
- Now, while keeping the speed of 7, sing phrases of 5  
Another example

#### EXAMPLE D

This Polyrhythm of 5 over 3 will resolve to a downbeat after three pulses.

- Continue stepping and clapping.
- Sing the speed of 5 (TA KE TE NE GE) with each pulse from the metronome.
- Now, in the speed of 5, sing phrases of 3 (TA KE TE).

As you can imagine there are many possibilities to work with polyrhythms and linear phrases. There are of course ways to apply this material to your instrument. For drum set, two applications of this material would be using various sticking patterns with each speed and assigning each part of the polyrhythm or syllable to a different sound source or timbre.

Rather than getting into these applications, or others for your actual instrument, I think it is best at this beginning point to work strictly with the reciting and the body movement until the material feels comfortable and the groove feels deep (the most important part!!!) After all it is the purpose of this article to build a strong internalization of rhythm within ones heart and soul (oh yeah, and to please our neighbors!!!)

PN

The works of Mark Nauseef (on his recordings or with the groups "Dark" and Let's Be Generous") as well as John Bergamo and Trilok Gurtu are available on C.M.P. Records:

Mark Nauseef "Wun-Wun" C.M.P. CD 25

Dark C.M.P. CD28

Dark "Tamna Voda" C.M.P. CD 36

"Let's Be Generous" C.M.P. CD 53

John Bergamo "On the Edge" C.M.P. CD 27

Bracha C.M.P. CD 34

Trilok Gurtu "Usfret" C.M.P. CD 33

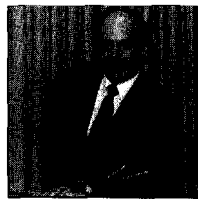


## Here's What the Pros Are Saying About PAS...

PAS works very hard to bring together percussionists from all walks of life. At the conventions it's healthy to see drummers talking to mallet players, and timpanists talking to tabla players. I have watched PAS grow and I really believe in its goals and direction. Let's keep it happening! -Steve Houghton

## Interview with Jeff Krashin

By Norm Weinberg



Norm Weinberg

*Jeff Krashin is a musician of many talents. He has held the drum chair for "King Arthur's Tournament" at the Excalibur Hotel in Las Vegas since the show's opening. In addition to playing drumset, Jeff is well versed in composition, electronic percussion, studio recording, orchestral percussion, and show drumming. In fact, Jeff has to rely on every one of these skills every night.*

**NORM WEINBERG:** *What are some of your previous musical experiences?*

**JEFF KRASHIN:** When I was about eight or nine years old, I started drum lessons at a local music store with Dennis Rogers, who was also connected with the Conservatory at the University of Missouri at Kansas City. Just about that time, the Conservatory started a "Prep" program for about twenty kids. They would pick younger students from around the city and offer them a lesson a week and have them come to percussion ensemble once a week. It was just like a high school or university program.

I did that until I was about sixteen or seventeen. Around that time, I also took rudimental lessons from Bob Koeffler. During high school, I was in Jazz Band and took the music theory classes that were offered in our school.

After high school, I went to the University of Missouri in Columbia. I was a Marketing and Business major for the first three years, but continued to perform in the jazz band, concert band, and the marching band. When Frank Krager became the percussion instructor, I switched my major to Music Education and finished my degree. From Frank, I learned all the "legit" stuff.

From 1979 to 1981, I arranged all the charts for the drumline. This

was during the time that the band was changing from a big "show-band" type of thing to more of a drum corps style.

In 1982, I was awarded a scholarship to Interlochen National Music Camp. That was a major thing for my ears and my awareness—just to see how many talented people were out there. At Interlochen, I was able to take some conducting classes. Each week, they would have guest conductors come and offer master classes. This experience was very influential for me.

After graduation from college, I became Assistant Band Director at Ruskin High School in Kansas City, I taught jazz band and the high school marching band.

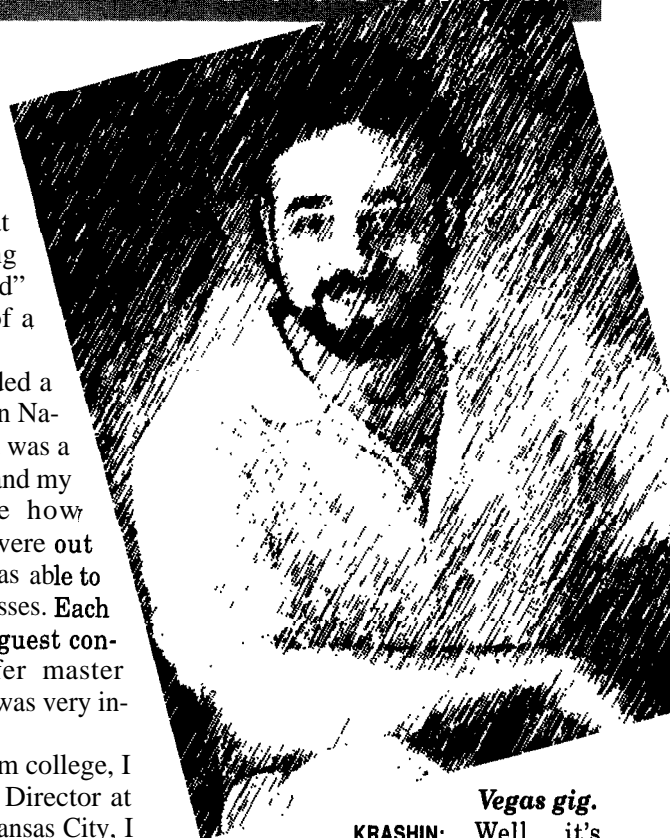
**WEINBERG:** *What brought you out of Kansas City and to Las Vegas?*

**KRASHIN:** I decided to leave teaching for a while and play with a Top-40 band. We started playing on a lounge-circuit that covered the Mid-West five or six nights a week. I did this for four or five years.

One afternoon, when getting out of the shower, I got a call from Tim Cooper. Tim was the musical director for a new show at the Lake of the Ozarks. It involved several Las Vegas performers and they were going to produce a new show with county music, but hip-lots of lasers and lights and a brand new theater, Tim was looking for a drummer and called around to several music stores for recommendations. He said, "We're doing a show, who would be a versatile drummer, but he *has* to read". I guess that my name kept coming up.

Tim called me, I auditioned for fifteen minutes and got the gig. We stayed there until October and after this experience, I was ready to leave the Top-40 circuit. I moved out to Vegas in December.

**WEINBERG:** *Tell us about your first*



**Vegas gig.**

**KRASHIN:** Well, it's

tough to even get an audition for a lounge gig in Vegas. Usually you find out about an audition by word of mouth. My first break was a little different. I knew the singer, the singer introduced me to the drummer, I talked to the drummer, and he was nice enough to let me audition and sit-in with the group for about five tunes. We played in Atlantic City at Harrah's and at Caesar's Palace lounge on the Strip. It was a great gig!

I was in Atlantic City when Tim called me. He had just become the musical director at the Aladdin Hotel for a show called *Abracadabra*. I was just getting into electronics at the time and had a Kawai R-50E and some Casio pads with a Casio MIDI translator. It wasn't very high tech, but it worked. I also bought a Korg DDD-5 to run sequences and fire real-time sounds from pads.

**WEINBERG:** *Did you use you electronic instruments in this show?*

**KRASHIN:** For that show, it was half acoustic and half electronic. There was a lot of "groove" playing for that show too. *Abracadabra* ran for about two and a half years. Tim had done some arrangements for the show and



I was doing all the drum programming. Pretty much, this amounted to doing all the percussion sequencing and then figuring out what to play live behind the sequences.

**WEINBERG:** *What is the current situation with live drummers in Vegas? Are they getting replaced by electronic instruments?*

**KRASHIN:** Our producer, Peter Jackson, is into having live musicians, both for the appeal of live music and for the reliability when the technology fails. Most production shows are playing with tape or with sequences. There's only one band in town that plays by itself—no tape. It's just a given now that you're going to be playing with a tape.

Instead of thinking that drummers are the first ones to go, they'll

be about the second to last to lose their jobs. The first musicians to go are bass players. There are some cats here (and everywhere) that can kick some serious bass *and* play. They're grooving with their left hand and doing some wicked solos with their right hand.

Guitar players are sometimes next in line to get axed in a "whittled down\*" production show. There are some fantastic guitar players here, and many of them are getting into MIDI rigs for their guitar. They can produce a much bigger sound with MIDI, but they aren't as versatile as a keyboard player.

Almost all the situations that have any musicians for the shows have a drummer. In fact, there are a few shows that *only* have a drummer.

It's tape and a drummer. This is due to the specialty acts. Drummers do a lot of catching, and you can fake a lot of people out with a drummer. The audience hears the ring of the cymbals and the crack of the snare drum. You pump a tape recording through a big PA system and half the audience will think that it's totally live! It's easy to fool a lot of people in this town.

**WEINBERG:** *How did your collaboration with Tim work on the Excalibur show?*

**KRASHIN:** Tim asked me to do all the percussion for the show. Tim was also responsible for hiring Joe Blaum. Joe was very instrumental in producing the percussion sounds for this show, because of his knowledge in production techniques and his engineering skills.



## DePaul University School of Music

The School of Music enrolls 375 music majors in a balanced studio and ensemble environment. Fall 1993 will see openings for 4 PERCUSSIONISTS.

Applicants should be fine players, with the potential to benefit from artistic instruction. Skill with snare drum, marimba and timpani is required, and players considering a jazz studies major should also demonstrate considerable drum set ability. Both undergraduate and graduate applicants will be considered.

Significant financial aid has been set aside for percussionists with music scholarships renewable annually.

### PERCUSSION FACULTY

**Michael Green**  
*Chicago Lyric Opera*  
*Chicago Grant Park Orchestra*

**Bob Wessberg**  
*Studio Percussionist*

**James Ross**  
*Chicago Symphony Orchestra*

**Joel Spencer**  
*Jazz Drummer*

### MAJOR PROGRAMS

Performance (Applied)  
Music Education  
Jazz Studies  
Composition  
Sound Recording Technology  
Music/Business

The School of Music is located in Chicago on DePaul's attractive Lincoln Park campus. The city itself offers numerous performance opportunities, including the Chicago Civic Orchestra and many jazz and blues clubs.

Please call Music Admissions at 1-800-4DePAUL  
and mention *Percussion Notes*.

## Interview with Jeff Krashin

Joe engineered all the recording in his studio. He processed all the acoustic drums and the sounds from the R-8 drum machine, as well as doing all the engineering for the sampling. We must have sampled a ton of little acoustic percussion instruments. During the show, there is an arrangement of the Overture to *William Tell* in a Spike Jones kind of style. The whole piece is performed with sampled sounds of my percussion instruments and my drums.

In much of the show, a lot of the tracks are the acoustic drums played live, but the concert bass drum and timpani are R-8 samples that I trigger from my pads. The only thing I couldn't get from the drum machine was a good crash cymbal sound. So, we rented several pairs, went into the vocal booth and sampled them.

**WEINBERG:** *What samplers are you using?*

**KRASHIN:** For this show, we're using the Ensoniq EPS for quite a bit of the sampling, but now I'm using a rack-mounted E-Max by E-Mu Systems.

**WEINBERG:** *Let's talk about the setup that you're using for King Arthur's Tournament.*

**KRASHIN:** Well, a little three-octave keyboard, the KX-5 that drives the E-Max sits right under my high hat on the left side. While I don't play keyboard parts, I do trigger samples right off the keys, I've got a small but useful arsenal of sounds to get you out of problems and to catch things. I have little sections of drum bits and riffs, timpani rolls, closed and open snare drum rolls, rim shots, and other sounds at the ready in the E-Max. So, I might be holding down a timpani roll for suspension or for fillers, and if someone gets speared or knocked off their horse, I can catch it with the pads or my feet and I can still sustain that roll.

**WEINBERG:** *Sounds like you're pretty*

*busy during the show!*

**KRASHIN:** There isn't a second of silence. It's a very busy show. I've got a Gretsch acoustic kit with an eight inch snare. I've found that the larger snare gives me the best cross-over between using a field drum and a regular snare. I'm using a 24" kick and power toms. Everything is miked. I'm using Sennhauser 421 mikes, a couple Shure mikes and an overhead. The mikes are all run into the mixing board to Joe, along with the R-8, the sampler, and everything else. Then Joe sends a complete show mix to the sound engineer who mixes the music with the dialogue.

On the electronics side, I use the R-8 with the Contemporary Percussion card that has the concert bass drum, timpani and triangle, along with other sounds, I've got a single Roland pad off to the left of the high hat and a Drastik Plastik Quadra-Pad up between the high hat and my first rack tom. I use a PM-16 as my translator and two EP-1 pedals and run everything into a six-channel mixer.

**WEINBERG:** *Your monitor system is unique, can you*

*You know, I never used to be into technology. I'm just into it for what it will do musically for me. The closer that I can get to reality, well, that makes me happy.*

*describe it for us?*

**KRASHIN:** I have a rig with my own mixing board and my own monitor so that I can EQ both the sequenced tracks and the live music. I'm a firm believer in being in charge of my own mix.

The different channels of the mixer handle the bass drums, snare drums, timpani, cymbal and metal sounds, and drum sounds. This way, I can EQ and set reverb levels on each instrument classification. I use my analog mixer to mix colors and levels. Like "Hey, Jeff, your electronic snare, man, it's killin' me". Instead of going in and messing with the internal volumes of the R-8, I'd rather mix levels analog instead of digital when I'm triggering live. I'm really using the R-8 like a sound box and just controlling the parameters of the sound with the internal electronics.

**WEINBERG:** *How are you using the new technology to create your unique sound for the show?*

**KRASHIN:** Mainly, what I did for some of the sounds and effects for the show, were layers that I got from the PM-16. The PM-16 allows you to layer three different sounds. For example, I'll use a "concert bass drum" from the R-8 detuned down to about -600. Then I'll layer that sound with the "verb kick" to give the sound more articulation. I've also messed with the nuance setting. On the R-8, the nuance setting increases or decreases certain frequencies within the sound. So, you can take a familiar sound and make it appear slightly different and uncharacteristic, or slightly exaggerated. So, if you want a puffy sounding kick, instead of an articulated kick with the attack at the beginning, you increase the low end of the bass drum through the nuance setting. This will give you more of a "whoom" instead of a "boom."

Another example of using layering is with my foot triggers. I have a kick drum

and a cymbal, or a kick and a rimshot layered together on a footpad that I use to catch little things while I'm playing. Lots of times, I'm playing foreground music for the main activity, but if a knight gets hit or knocked off his horse, I'll have to catch it, so I'm doing several sound effect catches with my feet.

I also alter some of the bend depth settings to create a variation of pitch on my layers. I've got the "doom tom" with a "power tom" layered together, with the pitch bend set to minus twenty, I use this combination after someone's been struck and they hit the ground. It makes the sound fall off. That's a little trick I've found that works well.

**WEINBERG:** How *do you keep track of all the sounds you use during the show?*

**KRASHIN:** I use about 17 patches during the show and I've worked it so that I just move up through the patches on the PM-16. I usually have my banks set up so that I've got time to make any patch changes.

**WEINBERG:** *Are you using a foot switch to change patches during the show?*

**KRASHIN:** No, I've got plenty of pedals already! I just reach up with my stick and hit the button.

**WEINBERG:** *Are you using triggers on your acoustic drums?*

**KRASHIN:** No, it creates too many variables for the sound man. I like to isolate my sounds. When I'm playing acoustics, I want a nice acoustic sound. If I want effect, then my microphones have the processing on them for the acoustics. Then, when I want to totally change the sound around, I've got the electronics all by themselves. I really think that's the way to go.

In a lounge situation, triggers aren't too bad. You can beef up your snare and just kind of use it as a layer. Triggers can help you get your drums out in front of the audience. It can give your drums some definition in a mushy lounge with a

mushy sound system. But in a show, I've found that my system works well.

You know, I never used to be into technology. I'm just into it for what it will do musically for me. The closer that I can get to reality, well, that makes me happy,

**WEINBERG:** *What skills do you think helped you get this gig at the Excalibur?*

**KRASHIN:** I guess the "legit" education, because Tim was going to be writing a symphonic score, but he wanted someone who could also play drumset and could groove. Someone who was hip to all the different styles. In this show, we've got symphonic music, marching band music, there's groove stuff, showy stuff, there's a little percussion bit while the tumblers are doing their thing. It spans a lot, even including medieval dance music. Being able to catch activities like trick riders, sword fights, and gymnastic acts. And, being able to compose the drum tracks for the music.

**WEINBERG:** *How long have you been playing this show?*

**KRASHIN:** Two years this month.

**WEINBERG:** *Is it still fun for you, or do you get bored!*

**KRASHIN:** It's definitely not boring! I use a little TV monitor because I can't see about a third of the arena from where I'm sitting. A lot of the catching I do, I do from the TV. I also have to look at Tim for musical cut-offs, and I have to watch the arena when the action moves back into my field of vision. It's never dull!

**WEINBERG:** *Since the show runs seven nights a week, how did you find a sub for such a technically complex performance?*

**KRASHIN:** It was tough to find a sub for this show. Pat Bowen is my relief and he works once a week and when I go on vacation. Pat is the perfect person to use as my relief because of his musical background and professional reliability. He took the time to learn this whole extravaganza for the drum chair.

I had a lot of guys just look at the show, sit in the booth once and say "Whoa, for once a week?! No way!" Even though we have charts for the show, you almost have to have the entire production memorized. You've got to know which sound on which patch is played by which pad—are you looking at Tim, in the arena, or at the monitor?

**WEINBERG:** *What about the show are you most proud of?*

**KRASHIN:** I'm just happy that the whole thing works—the whole experience of merging acoustics with electronics successfully. I guess I'm most proud of the composition of the percussion tracks. Tim would give me sequences of the basic harmonies and melodies that he was going to be using, and I would go from there. I'd ask myself "What do I hear in this spot? A little tambourine or maybe a mallet part?" It's fun to create the percussion parts from nothing. That's what makes the music come alive. **PN**

*Norm Weinberg is Percussive Notes' editor of Focus on Drumset/Studio Percussion and the Electronic Percussion column. Any comments or suggestions for articles should be directed to: Norm Weinberg, Music Department, Del Mar College, Corpus Christi, TX USA 78404.*

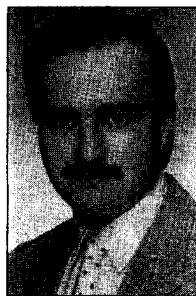
**Moving?  
Moving?  
Moving?  
Moving!**

Be sure to send PAS your current address. Please mail all address changes to:

**Percussive Arts Society  
P.O. Box 25  
Lawton, OK  
73502**

## Development Beyond Technique

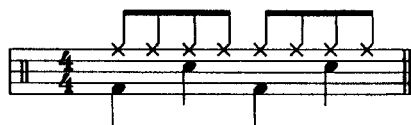
By Greg Spayd



**D**rummers and other musicians are like fine athletes in their pursuit of technical excellence which will lift them above the crowd into the realm of the elite. This pursuit of high level skill is not only admirable, but it is an important factor in reaching one's musical goals. However, musicians must remember that technique is not an end in itself, but a means of allowing fluid expression of musical ideas. Though many of us are aware of this concept, it is not always reflected in our teaching and playing. It takes more creativity and energy to teach musical application of technique. And drumset teaching, in particular, often seems to lack a focus be-

yond technical achievement.

Many of us, particularly those who have studied drumset in formal lessons, have encountered players with no formal lesson background who play with a mature sound and expression that exceeds what we produce as "schooled" musicians. The reason for the difference is not that formal instruction has interfered with the ability to groove, but that formal instruction often does not include the same listening skills and creativity



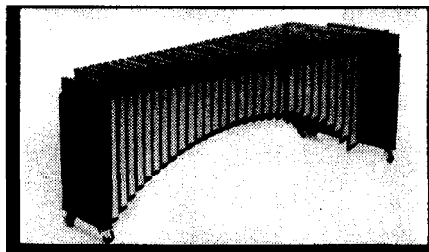
that are part of the "unschooled" player's learning process. Those elements which encourage listening and sound development are familiar to many teachers but

often are overlooked in the course of formal study. I will present a few elements which I believe inspire development beyond technique.

At any level, a drummer needs to understand that balance has a large impact on the character of sound that is produced. The nature of learning for "unschooled" players is listening—so from the beginning they are consciously or subconsciously aware of how feel is affected by balance. It is important to show students how the same beat played with different balance between the drums and cymbals results in a completely different feel. One of the best examples I have seen which illustrates this concept was presented in a drumset masterclass by Paul Wichterman (now Director of Percussion Studies at Illinois Wesleyan University) while we were both graduate students at Eastern Illinois University.

### A "NOTE" ABOUT MALLET INSTRUMENTS...

If you're a performer, instructor, or student... nothing makes YOU sound better than a **ROSS** mallet instrument.



Bells Chimes Marimbas Vibes Xylophones  
Marching Instruments Percussion Kits

Our goal at ROSS is to produce the highest quality mallet percussion instruments at the most reasonable prices. ROSS mallet instruments are built for the percussionist with the discriminating ear.

If you demand superior performance—consider quality **ROSS** mallet instruments.

For a free catalog write or call



**ROSS MALLET INSTRUMENTS, INC.**

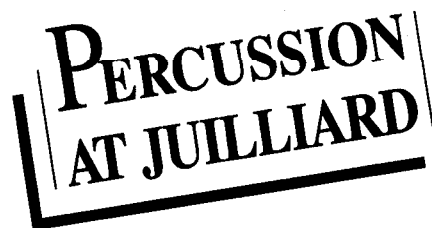
1304 First Avenue, Chippewa Falls, WI 54729

715-723-0807 FAX 715-723-3952

*For your concert and marchingbands, choose ROSS for quality and dependability at prices to fit your budget.*

## THE JUILLIARD SCHOOL

JOSEPH W. POLISI, PRESIDENT



Faculty

Elden C. Bailey Daniel Druckman

Gordon Gottlieb Roland Kohloff

David Fein, Pre-College Faculty

**Intensive**

coaching in orchestral and solo techniques by percussionists of the New York Philharmonic and other orchestras;

**Presents**

a wide variety of repertoire, including contemporary and world music;

The **program** offers

students the opportunity to participate in hundreds of public performances throughout the New York area, at Lincoln Center, in community concert series, and an active in-school program.

For audition information and application contact:

The **Juilliard School**

Office of Admissions, 60 Lincoln Center Plaza, New York, NY 10023-6590  
or call: (212) 799-5000

With no prior explanation of the point to be made, Paul asked each drummer in the room to come up to the **drumset** and play the simple beat that follows.

This beat posed no technical challenge for anyone, and yet each player produced a very different feel relative to his/her emphasis on a particular drum or the hi hat. The discussion which followed focused on using balance effectively in creating the desired feel.

In addition to balance, one must consider sound and tone color. The intrigue that anyone experiences when first sitting down to a **drumset** is sometimes lost when studies are concentrated solely on technique. Stylistic differences in music call for player awareness in selecting appropriate colors. In order for students to make intelligent choices about which colors to use in a given context, they must be aware of what is available on their **drumkit**. Encouraging students to experiment with different strokes to various areas of their drums and cymbals will help them think creatively about their own sound.

Perhaps the most blatant example of drummers who are unaware of their sound are those who play as if they are reproducing **from memory**, a succession of notes from a page in a **drumset** text. Though many fine texts are available which may do wonders for a student's growth as a player, when used exclusively, **drumset** texts tend to produce players more concerned with technique than **musicality**. Understanding how exercises and beats fit into a musical context is every bit as important as training the limbs to work in the proper sequence. Rather than literally applying mastered exercises from texts, students should be taught to use such exercises as roots for their own improvisation in musical context. Texts which include charts and recorded musical examples are helpful in applying technical skills to real music.

Finally, **drumset** is too often an ensemble instrument taught on a **one-to-one** private basis. Teachers need to make the effort to hear how their students perform in real musical settings. Ideally, a teacher would be able to spend a portion of each lesson working with a student in an ensemble. The difficulties in arrang-

ing this ideal situation are obvious, but a little effort and resourcefulness may provide opportunities for some very beneficial ensemble guidance. Faculty at a school with **pre-existing** ensembles where students perform **drumset** can observe their students in live rehearsals or performances. If no ensembles exist, they can be created with the help of other instrumental teachers who may provide students of similar levels and interests. When scheduling prohibits working with an ensemble during the lesson time, audio and video recordings of the student's ensemble can be used effectively. In addition, such recordings allow the teacher to help a student critique him/herself.

Getting a student to listen to his/her playing in terms of balance, tone color, creativity, and ensemble is essential. Such musical sensitivity combined with technical excellence will go a long way toward helping students reach their musical goals.

*Greg Spayd, a native of northern Ohio, currently resides in Corpus Christi, Texas Since 1989, he has been on the faculty at Del Mar College in Corpus Christi and a member of the Corpus Christi Symphony Orchestra. He has performed with the Ohio Chamber Orchestra and the Cleveland Ballet and Opera Orchestras as well as with jazz, rock, and blues bands in the Cleveland area. Greg is also a former member of Battu, the percussion group in residence at the Baldwin-Wallace Conservatory in Berea, Ohio. He holds a Bachelors Degree from Baldwin-Wallace, a Master of Arts Degree in Percussion Performance from Eastern Illinois University in Charleston, Illinois, and has done work toward a doctoral degree at the University of Texas at Austin.*

*[Editor's Note-As this article goes to press, Greg and his wife Susan have become the proud parents of Nathaniel James Spayd.]*

## NEW MUSIC FOR PERCUSSION ENSEMBLE

**Featured Selection by Jared Spears:**

### WINDSTONE SUITE

Percussion Ensemble for 8 Players; O.Bells, Xylo, Marimba, Chimes, Vibes, Timp., S.D., Wind Chimes, Sus. Cym., Toms, Temple Blks., Master percussion composer Jared Spears has crafted a fine new four movement suite totalling close to 300 measures of expressive writing for experienced groups. This gem was inspired by the pioneer spirit, Indian Legends and countryside of the Wisconsin area and includes folk themes and Indian motifs. Each movement may be performed separately or in combination with any of the other movements. Includes a full conductor score. This is a major work! Catalog # 121-0217-00 Grade: 5-6 \$45.00

**Also New For Percussion:**

120-0222-00  
**PETTE SUITE**  
Gary Corcoran  
Timpani Solo; Three movement piece: 1) Prelude, 2) Marche Funere, 3) Chasse. Fine piece for contest and an opportunity to feature your timpani player. Grade 2 \$3.50

120-0221-00  
**MAXIMUS**  
Jared Spears  
Solo For Two Timpani; This work incorporates a variety of percussion techniques. In a sense, the performer becomes a one-person percussion orchestra. Grade 2 1/2 \$3.50

120-0220-00  
**TOCCATARE**  
Jared Spears  
Marimba Solo; A fine new piece to feature your marimba player in contest or concert. Utilizing several emotional levels, Jared Spears has crafted an extremely expressive work. Grade 3 \$4.50

121-0218-00  
**HIGH MARKS**  
Gary Corcoran  
Percussion Quintet; Player I: Snare Drum, Suspended Cymbal, Player II: Snare Drum, Triangle, Player III: Tambourine, Wood Block, Player IV: Bass Drum, Player V: Cymbals, Includes Conductor Score. Grade 2 1/2 \$6.50

Enclose payment plus \$3.00 shipping to:

**C.L. BARNHOUSE COMPANY**  
Music Publishers P.O. Box 680, 205 Cowan Ave. W  
Oskaloosa, Iowa 52577 U.S.A.

## This publication is available in microform

**from University Microfilms International.**

Please send information about these titles:

\_\_\_\_\_

\_\_\_\_\_

Name \_\_\_\_\_

Company/Institution \_\_\_\_\_

\_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (\_\_\_\_) \_\_\_\_\_

Call toll-free 800-521-3044. In Michigan, Alaska and Hawaii call collect 313-761-4700, or mail inquiry to: University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.



**1993 Percussive Arts Society  
29th Annual Percussion Composition Contest**

**Purpose:** The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

**1993 Categories:**

Category I: **Percussion Duo** (Single instrument or small-to-medium multiple set-up for each performer)  
First Place: \$500.00 plus publication by **CPP/Belwin, Inc.**  
Second Place: \$250.00  
Third Place: \$100.00

Category II: **Keyboard Percussion Ensemble (5-8 players)**  
First Place: \$500.00 plus publication by Southern Music Company  
Second Place: \$250.00  
Third Place: \$100.00

Every effort will be made to arrange performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

**Eligibility and Procedures:** Previously commissioned or published works may not be entered. Compositions should be between five and fifteen minutes in length. Time should be included on manuscript. Clean, neat manuscript is required. Composer's name may appear, but will be **deleted** for judging purposes. All entry copies become property of PAS. The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level.

**Application Fee:** \$25 per composition (nonrefundable), to be enclosed with each entry. Make checks payable to the Percussive Arts Society.

**Deadline:** All materials (application fee, application form, and manuscript) must be postmarked by **April 1, 1993.**

For further information and complete details, contact: PAS P.O. Box 25, Lawton, OK, 73502-0025, (405) 353-1455.

**1993 Percussive Arts Society  
20th Annual Percussion Composition Contest**  
(form may be photocopied)

Composer's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number (include area code) \_\_\_\_\_

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

Signature of Composer \_\_\_\_\_

**1993 Percussive Arts Society  
Timpani Solo Contest  
(Two Levels)**

- Purpose:** To improve the quality of performance on timpani and to encourage creative writing and performance techniques for this medium. The contest is designed to select six finalists to perform at the 1993 **PASIC** in Columbus, Ohio.
- Awards:** All six finalists will receive free **PASIC** registration and the opportunity to perform at the 1993 **PASIC** in Columbus, Ohio.
- Procedures:** The contest is for two categories, Level 1 (College Student) and Level 2 (High School). Each soloist is to present a **15-minute** program consisting of two unaccompanied solos. At least one of the solos must include tuning changes within its content. Each student is to furnish scores of the music for judging purposes. Photocopies will be accepted only with a letter of approval from the publisher. Scores will be returned with a pre-stamped mail packet. Each contestant will forward a non-edited cassette to PAS (see address below). Tapes and scores will be numbered to insure anonymity. The Contest and Audition Procedures Committee will have the responsibility of selecting the finalists to be invited to **PASIC** 1993 for a live performance contest (4 finalists for the college contest, and 2 for the high school). Each contestant will be expected to assume all costs pertaining to the event including travel, room, board, etc., and must be members of PAS.
- Application Fee:** \$1500, to be enclosed with each entry. Make checks payable to the Percussive Arts Society.
- Deadline:** May 1, 1993. All materials (application fee, application form, cassette tape, and music) must be postmarked by May 1, 1993.

For further information and complete details, contact: PAS P.O. Box 25, Lawton, OK, 73502-0025, (405) 353-1455.

1993 Percussive Arts Society  
Timpani Solo Contest  
(Two Levels)  
(form may be photocopied)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number (include area code) \_\_\_\_\_

School: \_\_\_\_\_ Age: \_\_\_\_\_

Check One: \_\_\_\_\_ High School \_\_\_\_\_ College

## 1993 Percussive Arts Society Percussion Ensemble-Call for Tapes

- Purpose:** The purpose of the Percussive Arts Society Percussion Ensemble-Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the PASIC.
- Awards:** Three percussion ensembles will be invited to perform at PASIC '93 in Columbus, Ohio. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.
- Eligibility:** Ensemble Directors are not allowed to participate as players in the group. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school. This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.
- Procedures:**
1. Send a non-edited tape (cassette only) to PAS, P.O. Box 25, Lawton, OK 73502. Tapes should be approximately 30 minutes in length demonstrating literature that you feel is appropriate. The tape should include only works that have been performed by the ensemble during the past calendar year. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes will not be returned. Scores may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned only if a prepaid mailer is included.
  2. The tapes and scores (optional) will be numbered to insure anonymity. The tapes will then be evaluated by a panel of judges.
  3. Invited groups are expected to assume all financial commitments (room, board, travel) organizational responsibilities and to furnish their own equipment. One piano will be provided as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble.
- Application Fee:** \$25.00 per ensemble (nonrefundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.
- Deadline:** April 1, 1993. All materials (application fee, application form, cassette tape, programs for verification, optional pre-paid return mailer, and optional scores) must be postmarked by April 1, 1993.

For further information and complete details, contact: PAS P.O. Box 25, Lawton, OK, 73502-0025, (405) 353-1455.

### 1993 Percussive Arts Society Percussion Ensemble-Call for Tapes

(form may be photocopied)

Category:     High School     College/University

Ensemble's Name \_\_\_\_\_ School Name \_\_\_\_\_

Ensemble Director's Name \_\_\_\_\_ Address \_\_\_\_\_

Ensemble Director's PAS Membership Code Number \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number (include area code) \_\_\_\_\_

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

On a separate page list ensemble members and their PAS Membership Code Numbers.

Please include \$25 Contest Application Fee.

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

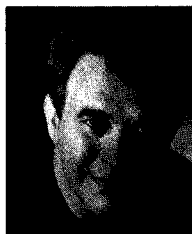
Signature of Ensemble Director \_\_\_\_\_

## Percussion Faculty and Orchestra Conductor

At the San Francisco Conservatory, we have a faculty for great music.

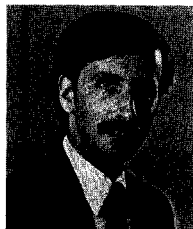


**Raymond Froehlich** is a member of the San Francisco Symphony. He has also performed with the San Francisco Ballet and Opera, and many other symphony orchestras. He received his B.M. from the San Francisco Conservatory, and co-directs the Conservatory's Percussion Ensemble.



**Richard Kvistad** is principal percussionist and associate timpanist of the San Francisco Opera Orchestra, and performs with several other symphony orchestras. He has a B.M.E. from Oberlin Conservatory of Music, and an M.M. from the University of Illinois. He also co-directs the Conservatory's Percussion Ensemble.

**Barry Jekowsky**, principal timpani of the San Francisco Symphony, has also performed with the New York Philharmonic, the Metropolitan Opera, New York City Opera and American Ballet Theatre. He is also music director of the California Symphony. Mr. Jekowsky received his B.A. and M.A. from the Juilliard School.



**Denis de Coteau**, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.



For more information contact:

Office of Student Services,  
San Francisco Conservatory  
of Music, 1201 Ortega Street,  
San Francisco, CA 94122-4498  
415-759-3431  
FAX 415-759-3499

### San Francisco Conservatory of Music

CELEBRATING **75** YEARS

*Offering the Master of Music,  
Bachelor of Music, and Music  
Diploma. Founded 1917.*

*Colin Murdoch, President.  
Timothy Bach, Acting Dean.*

*An Affirmative Action/  
Equal Opportunity Employer*

## THE PAS BUILDING PROJECT

Play a personal role in building our new International Headquarters and Museum and be a part of the Percussive Arts Society history as we enter our 31st year. Send your tax deductible contribution now by filling out the form below.

If you have any questions about the PAS Building Fund, call (405) 353-1455 or write to:

**PAS Building Fund**  
P.O. Box 25  
Lawton, OK 73502

Yes, I support the PAS International Headquarters and Museum. Enclosed is my check or money order in the amount of \$ \_\_\_\_\_. Please credit my tax deductible donation under the following name(s):

PLEASE PRINT YOUR NAME & INFORMATION CLEARLY

NAME

ADDRESS

CITY

STATE

POSTAL CODE

COUNTRY

PHONE

COMMENTS

Please return this form with payment to PAS Building Fund • P.O. Box 25 • Lawton, OK 73502

# *The Louise D. McMahon International Music Competition 1993*

For Woodwind, Brass and Keyboard Percussionists

25 Years of Age and Older

March 17–20, 1993  
Lawton, Oklahoma



Entry Deadline:  
December 1, 1992

**CASH AWARDS TOTALING \$10,000**

Judges:

Robert Schietroma—University of North Texas  
Kathy Kemler—Louisiana State University  
Robert Miller—University of Idaho

For Brochure:  
Cameron University  
Department of Music  
Lawton, OK 73505  
(405) 581-2440

# OBERLIN

## THE PLACE TO PERFORM WHAT YOU PRACTICE

Most music schools give the best performing opportunities to their graduate students. But since Oberlin is devoted to the training of undergraduate musicians, percussionists have extensive performance opportunities beginning in their freshman year. The Oberlin Percussion Group, winner of the 1986 Percussive Arts Society percussion ensemble contest, is just one of Oberlin's numerous student ensembles. Others include the Oberlin Orchestra, the Oberlin Chamber Orchestra, the Oberlin Wind Ensemble, the Contemporary Music Ensemble, and the Brass Guild of Oberlin. Oberlin's percussion program stresses the development of technique and musicianship through the study of both solo literature and orchestral repertoire. Students also have the opportunity to learn from world-renowned percussionists who come to campus to give guest master classes, clinics, and concerts.

### FACULTY

#### **Michael Rosen, Professor of Percussion**

Formerly principal percussionist with the Milwaukee Symphony. Solo recitalist and clinician in the United States, Europe, and the Far East.

*Offering the Bachelor of Music degree*

**Auditions will be held in 18 major cities throughout the United States in January and February.**

For more information, contact:

Director of Admissions, Conservatory of Music; Oberlin College; Oberlin, Ohio 44074  
(216) 775-8413



# Developing Triplets Around The Drumset

By Peter Magadini

Here are a series of exercises that explore just about all of the triplet combinations and sticking patterns used when improvising in triplets at the Drumset. The reason that I chose to write the exercises on a single line, is that I believe it is best to learn each example on the snare drum first. Then apply what you have learned to your own individual set-up. This allows you to use your ear to guide you-deciding what drum combinations you wish to work out (I feel it is better to create your own patterns). This also allows you to retain what you have learned while developing your own style, sound, and imagination. In other words, it becomes your style and not just a repetition of hundreds of possible combinations.

If you want to take these exercises a step further, change them to sixteenth-note triplets and play them at a slower speed with a straight eighth-note feel (not swung).

Example 1

First, play on the snare drum, then around the set.

Example 2

Example 3

Example 4

Example 5

**Shifting the hands-In** order to shift the hands from one triplet to another, use a single stroke triplet in the following manner (play the bass drum on all four beats and the hi-hat on beats 2 and 4). Use these exercises as a guide to switching the hands and the accents. Improvise your own patterns around the drum set using the same techniques.

First, play on the snare drum, then around the set.

**Adding the double stroke triplet and the paratriplet-**To complete the triplet soloing cycle and improvising concept, play the triplets in double strokes and paradiddles.

Example 6

Example 7

## Developing Triplets Around The Drumset

Example 8

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

Example 9

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

Triplet in double strokes.

Example 10

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

Triplet in paradiddles.

Example 11

R L R R | L R L L | R L R R | L R L L | R L R R | L R L L

Starting with the left hand.

Example 12

L R L L | R L R R | L R L L | R L R R | L R L L | R L R R

Add the above exercise to previously learned techniques, and practice soloing around the Drumset in triplets. Listen carefully and make up your own patterns as you go.

NOTE: The accents of the paratriplets fall in the polyrhythm 3 against 4.

A different pattern using doubles and singles.

Example 13

Musical notation for Example 13 in 4/4 time. The notation consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music features a series of triplet patterns. Above the staff, there are eight triplet markings, each consisting of a greater-than sign (>) followed by the number 3. The notes in the staff are eighth notes, and the triplet markings indicate that groups of three notes are to be played in one-third of a beat. Below the staff, there are two rows of letters: 'R' for right hand and 'L' for left hand, corresponding to the notes in the staff. The first row contains 21 letters, and the second row contains 21 letters, with some letters being blank. The letters are arranged in a way that corresponds to the notes in the staff, with 'R' for notes on the right side of the staff and 'L' for notes on the left side.

Playing the triplet patterns against the ride cymbal-Here the cymbal ride is played in triplets. Play the hi-hat on beats 2 and 4 while practicing the exercises.

Example 14

Musical notation for Example 14 in 4/4 time. The notation consists of four staves. The first staff is a treble clef staff with a key signature of one sharp (F#). The time signature is 4/4. The music features a series of triplet patterns. Above the first staff, there are four triplet markings, each consisting of a number 1, a number 2 followed by an ampersand (&) and a 3, and a number 3. The notes in the staff are eighth notes, and the triplet markings indicate that groups of three notes are to be played in one-third of a beat. The second, third, and fourth staves are similar to the first staff, each featuring a series of triplet patterns. The notes in the staves are eighth notes, and the triplet markings indicate that groups of three notes are to be played in one-third of a beat. The notation is arranged in a way that corresponds to the notes in the staff, with 'R' for notes on the right side of the staff and 'L' for notes on the left side.

## Developing Triplets Around The Drumset

NOTE: You may also want to try these exercises with the hi-hat playing the bass drum line. Adding the bass drum to the single-plus-double combination exercise in triplets-Play the hi-hat on 2 and 4, then practice with the hi-hat on all four beats. Improvise around the set using all the previous triplet combinations. NOTE: Play "A" as if it were one complete exercise, then play "B" as if it were another sticking pattern.

### Example 15

There are eight exercises in this example

The triplet exercises appear in Peter Magadini's book *Learn to Play the Drum Set-Volume Two*.

# Anti-Badabum

By Vinko Globokar

English translation by Nancy Francois

*Editor's Note: The following article by Vinko Globokar examines the relationship between language/speech and percussion.*

Two diametrically opposed "philosophies" divide the percussion world today. The first of these adheres almost blindly to traditional concepts. Principally based on the action of striking, it holds that each percussion instrument has a unique timbre, generated by the nature of its construction and so continues to be concerned with seeking the ideal sound of the instrument, pursuing an elusive notion of purity. This philosophy implies an accumulation of sound materials, for according to this logic of unique sound one must, for every new timbre to be obtained, use a different instrument. With a large number of instruments, a stereotyped kind of virtuosity can be developed based on the joy of striking with an emphasis on physical activity, the aim being to play faster and faster and louder and louder. It not only builds up the muscles and activates the sweat glands, but also suggests the idea of man as machine—especially a rhythm machine.

In opposition to this "positivist" and somewhat simplistic philosophy, another tendency, more creative in my opinion, is being developed which consists of a differentiated palette of tim-

bres and articulations from a single instrument which might at first be considered foreign to the nature of the instrument. The instrument is no longer an object of fetishism but something functional that the percussionist or the composer can explore and manipulate according to his needs.

Take for example the Iranian *Zarb*, a sort of darabuka with a wooden shell. When played with ten fingers, nails and palms of the hands, this instrument becomes a mine of differentiated sounds. The intermediary mallet (or stick) between the body and instrument is useless here. **Striking** is but one aspect involved; **damping, sliding, rubbing, or brushing** are equally important. In this case we realize that much greater subtlety of control and diversification of timbres is achieved when the instrument is only played by the hands without using mallets. With the hands one can shape, mix, model, and refine the sound texture; the contact with the instrument is felt more directly through the body. The result is that one can think the sound, **pre-form** it in oneself and the instrument can then be considered as an amplifier of one's ideas.

The tabla player provides a second example: using only two simple skin instruments, he plays as though he were speaking. Every language has its own specific phonetic rules, diction, syllabic

conformation, and mode of speaking. One or more of these linguistic components can serve as a model to be consciously transposed into a musical model, into a percussion language. This is what we hear when the tabla player first recites what he is going to play. The sounds pronounced by his voice are played on the instruments. There is no intention of reproducing an intelligible message. In this case, the tabla player is simply delimiting with his voice the several sonorities which he will later use in the development of a rhythmic cell (See Example 1). If some "vocal" sonorities can be perfectly reproduced by a single instrument, a general principle could be made to reproduce, using the hands and some instruments, all the phonetic components of a specific language. The aim would be to reproduce the "color" or sonorities of the vowels and consonants.

This idea was elaborated in my piece *Toucher* for one percussionist. The work is based on extracts in French from various scenes of Bertold Brecht's Galileo. The mood of the piece is theatrical; there are monologues, dialogues, crowd scenes, etc. The percussionist "plays" and "acts" alone on the stage the various characters appearing in the scene (the roles of Galileo, Sarti, the old woman, etc.) like an actor reciting all the roles of a play alternately

The French language is rich in VOW-

Example 1

The diagram illustrates rhythmic patterns for two hands: Right hand (Tabla) and Left hand (Baya). It shows four examples of rhythmic cells corresponding to syllables: Dha, Ti Re Ke, Dhi Re Dhi Re Ke, Dha Ti Re Ke, and Dhin Na Ge Tin Na Ge. Each example shows a sequence of notes and rests on a staff, with 'R' for right hand and 'L' for left hand. The patterns are as follows:

- Example 1:** Dha (R), Ti (RR), Re (RR), Ke (RR). Right hand notes are on a higher staff, left hand notes are on a lower staff.
- Example 2:** Dhi (R), Re (RRR), Ke (RR). Right hand notes are on a higher staff, left hand notes are on a lower staff.
- Example 3:** Dha (R), Ti (RR), Re (RR), Ke (RR). Right hand notes are on a higher staff, left hand notes are on a lower staff.
- Example 4:** Dhin (R), Na (R), Ge (R), Tin (R), Na (R), Ge (R). Right hand notes are on a higher staff, left hand notes are on a lower staff.
- Example 5:** Dha (R). Right hand note is on a higher staff, left hand note is on a lower staff.



## Anti-Badabum

els. I limited my choice to thirteen of them, six couples of two vowels and one single vowel:

*i/y, a/o, ā/ō, ɤ/ø, ε/e and Ē* lastly.

The percussionist must first select seven instruments or sound objects which can reproduce the sonorities (timbre) of the thirteen vowels. On one instrument two sonorities similar to the timbre of one couple of vowels must be possible; for example: **a** by tapping with the nail and by striking with the palm of the hand while simultaneously damping. On another instrument, the percussionist must find a way of approximating to the nasals **ā** and **ō** etc. (See Example 2).

The timbre of the vowels depends on the choice of instruments or sound objects; the percussionist must demonstrate a sharp listening capacity and must possess a thorough knowledge of the total collection of instruments if the seven most appropriate instruments are to be selected. The consonants, on the other hand, are determined by the articulations. Each consonant appearing in the text has to be articulated in a specific way that will make it recognizable. This involves extremely subtle hand playing in the way the sounds are initiated and in the control of the extinction of the sounds. The playing techniques invented for the reproduction of the plosives t, k, or p, derived mostly from the action of "striking" will differ considerably from those used for the fricatives s, ʃ, or the dental r.

Once able to simulate the sonorities of the letters of an alphabet, the next stage will consist in forming words, that is, putting the letters together to make syllables and then words. The vowels

and the consonants need to be linked together observing the "tempo" of the spoken language, while endeavoring at the same time to bring out the tonic accentuation and to control the "envelope" of the word. Once this skill is acquired, the sentences of the *Galileo* must be interpreted on the instruments with care being taken to follow the mode of delivery, be it explanatory, imperative or questioning. The spoken phrase underlies all the instrumental activities and serves as constant model to the version being played. The percussionist must make it clear that he is explaining something or that an order is being given or that he is getting angry. In short, he must play as if he were speaking.

This does not mean that the sentence performed on the instruments is understood, or transmits the same meaning as the underlying spoken sentence. By taking a model outside the musical world, in this case spoken language, and trying to "transplant" its organizational principles so as to create a sort of musical "para-language" applied to percussion, our concept of percussion is enriched and radically changed. The difficulties in describing and notating timbre and in distinguishing between the diverse "sonorities" disappear if the problem is removed to a level of analogy between vocal sounds and instrumental sounds. Using such extreme means, as playing instruments as if one were speaking, completely transforms one's attitude to percussion. It is no longer a question of striking an instrument, but of making it speak. The concern is not to produce sounds sufficient in themselves, but rather to integrate sounds into a

system which would strive towards a precise meaning, though with the knowledge that this meaning will never be fully attained.

How does one describe and notate timbre? In the case of *Toucher*, the instrumental timbres depend on the spoken word. The words generate the sounds; the text which is meant to be spoken is played, translated into music. Obviously the timbres and articulations depend on the performer's choice of instruments and impeccable hand technique. Without the performer, the work cannot exist.

The sound quality can also be described by using words whose meanings suggest certain sound results. In a work like *Vendre le Vent* the percussionist plays inside the piano. Placing various objects on the strings or on the piano soundboard, the performer uses the instrument as a reservoir of noises. Here it is not a question of producing an alphabet of timbres and articulations, but of inventing the sounds indicated by certain words within a limited instrumentation. In this piece the pianist and percussionist are accomplices who, facing nine wind players, pursue "a policy of destruction," and thus require aggressive sounds. In order to achieve the desired effect, the percussionist is given a notation which indicates precise time measurements and degrees of loudness, but the quality of the sounds is suggested and directed by isolated words referring to three categories of noises: human noises, animal noises and mechanical noises. Each category contains seven words:

**Human:** spitting, coughing, yelling, whispering, groaning, snoring, panting.

Example 2

*irregulier*

voix Ni By Scha Votr Grā Dō Mo Pp Ksko Zu

Instruments

f

**Animal:** barking, bellowing, croaking, neighing, chirping, meowing, growling.

**Mechanical:** squeaking, crackling, blowing, cracking, rumbling, banging, whistling\*.

Thus, the percussionist must invent twenty-one different types of sounds/noises inside the piano. The choice as to whether instruments or objects will be placed on the strings, whether mallets will be used, whether this or that gesture will be made is entirely up to the performer, since none of this is prescribed by the score. As in *Toucher*, a successful completion of the task depends entirely on the imagination and inventive capacity of the percussionist, who must for example reproduce a coughing or chirping not with the voice, but on the collection of instruments assembled. Some of the noises might not be recognizable or correspond exactly to what is listed, but it does not matter. What does matter is that the performer should be able to develop his/her imagination starting from a word which merely indicates a certain direction. The sound material is conceived as being purely functional since the aim is to reproduce noises which already exist in nature. One person might look for a different instrument for each noise prescribed; another might be satisfied with using one object to imitate all twenty-

one noises. It is obvious that by placing the percussionist in such a situation, all verbs of action, not just the simple verb "to strike," might have a place in the work.

The composition, *Tribadabum Extensif sur Rythme Fantôme (Expanded Tribadabum on a Phantom Rhythm)* for three percussionists (or percussion trio and unlimited number of participants) is solely generated by verbs of action. The following catalogue of verbs governs the development of this work: rub, throw, shake, pull, stretch, scrape, roll, strike, turn, grind, move, twist, bang, blow, touch lightly, dampen, push, loosen, bounce, move awayfrom/move close to, undulate and explode. Two concerns emerge in this work: the collection of instruments used and the setting of the actions (indicated by the rhythm). With regard to instrument choice, the percussionists will have to make practical choices with the available possibilities, perhaps building some instruments or collecting assorted materials. If the work is played outdoors in a public place, the musicians could use a canon instead of a hand gun, a fire engine siren instead of a mouth siren, a firework display instead of just a firecracker. As far as the choice of instruments is concerned, the entire responsibility is left to the performers. On

the other hand, as composer, I assume complete control over the organization of the musicians' actions and behavior.

Performing common everyday actions on stage such as blowing, twirling, lighting a cigarette lighter, emptying a container or throwing a handful of rice, actions trivial in themselves, would make no sense if they appeared in their original state. They have to be transposed to another level, where, integrated into a constraining system, they thereby become artificial or strange. In order to achieve this distancing, these actions have been set to complex rhythms. The problem of synchronization arises if the rhythms are complicated, if the trio is played without conductor or if the performers cannot look at each other, as they are moving all the time. To solve the problem of performers being completely independent in their actions and at the same time playing a common tempo, an audio tape with a perpetual periodic rhythm (12/8) is used. Each of the three percussionists wears headphones, enabling them to hear this pulsating rhythm, allowing them to perform the actions at the designated time without having to look at their fellow performers. The public does not hear this tape; this is why the piece is called *Expanded Tribadabum on a Phantom Rhythm* (See Example 3).

Example 3

The image displays a musical score for three percussionists, labeled I, II, and III. The notation consists of rhythmic patterns represented by vertical stems and horizontal lines. Above the notation, there are diagrams illustrating specific actions: a hand holding a mallet, a hand holding a stick, and a hand holding a stick with a curved arrow indicating a motion. The score is divided into two main sections by a vertical dashed line. The first section shows rhythmic patterns for all three percussionists, with diagrams of actions above them. The second section shows rhythmic patterns for all three percussionists, with diagrams of actions above them. The notation includes various rhythmic values and symbols, such as 'M', 'P', and 'F'.

## Anti-Badabum

There is another field of experimentation in this work, namely, the preparatory gesture. In order to produce a sound on a wind instrument, one has to take a breath; to play a note on a piano, the finger muscles must be flexed; to start the orchestra, the conductor has to give an upbeat, and in order to strike a membrane, the gesture has to be prepared. This preparatory gesture, considered as more or less important, can become a field of study. It involves a theatricalization of this preparation, the building up of energy. The result is visual and soundless, but it is an integral part of the work. The percussionist is faced with the following challenge: to make a comprehensive elaboration of the gesture which prepares the attack without the attack itself being heard. The visual element predominates, but it is the direct outcome of a musical set of problems (See Example 4).

At this point, it is evident that creative responsibility is given to the performer, whether it be in the invention of timbres or articulations, the choice of instruments, or in the overstepping of "musical" norms to enter the realm of the theatre. However, the question may arise if there is a danger of being rewarded by clichés or stereotyped behavioral responses when the latter is given a share of responsibility for the work itself. All performers have habits of a technical nature. One might, for example, produce an avalanche of sound without consciously choosing the notes or timbres. Such mechanistic gestural clichés are especially apparent in percussionists whose playing is founded on virtuosity of movements, speed and strength. What is preferred is a conscious and austere performance incorporating critical thought as well as the performer's creativity.

For example, in my work *Dissociation*, I was concerned to discover what mental control a percussionist has over the activity of his/her four limbs. This work takes the form of exercises which become increasingly complicated. The first exercise consists in playing a long rhythmic phrase in which the activity of the four limbs is synchronized (See Example 5). In the next stage, the left half of the body (left hand and foot) plays in counterpoint with the right, and the third exercise is in the form of a task in which each of the four limbs has a different rhythmic activity. These stages require nothing very new, as this kind of problem can be resolved by any percussionist who has worked on independence exercises for the hands and feet. However, suppose that the four limbs begin by playing a rhythmic cell in unison and that the right side of the body gradually begins to accelerate while the

Example 4

Example 4 is a musical score consisting of four staves. The top staff features a series of rhythmic pulses, with a box containing 'M →' and a dotted line indicating a section. The second staff contains rhythmic notation with various symbols like 'p', 'f', and 'mf', and some notes with stems. The third staff shows rhythmic notation with notes and stems. The fourth staff has a few notes and stems. Vertical dotted lines separate the staves into sections.

Example 5

Example 5 is a musical score for a single staff with four parts: 'main gauche', 'main droite', 'pied gauche', and 'pied droit'. The tempo is marked '♩ = 12'. The score shows a rhythmic pattern with notes and stems, and some notes with stems.

left side continues to maintain the initial tempo. This means that the percussionist must “divide” his thinking to be able to control two independent patterns. Even with the repetition of a very simple rhythmic cell, the superposition of two tempi provokes a permanent shift where no stable meeting points are possible (See Example 6).

A number of percussionists have found this kind of exercise impossible; only one of them has succeeded in mastering the required dissociation by transcribing the shift between the two voices onto graph paper. With the aid of this visual image, he was able to control the two divergent voices and play the piece by “thinking” them. It would appear that the part with the stable tempo becomes automatic, as it seems to be produced mechanically. All the concentration is then centered on the accelerated part as if it was impossible to think about two things at the same time.

One can imagine other possibilities even more complex, where the left side of the body accelerates while the right side slows down until the ultimate possibility is achieved where each limb would become independent and follow its own tempo curves. We are no longer talking about gestural virtuosity but about virtuosity of thought, where the norm is not a question of speed, but of reflection and rigorous bodily control. Unfortunately there is no recipe for mastering these proposals. The fact that some of them can never be carried out is of little importance, for they serve to push the boundaries of personal limitations, gradually eliminating unconscious gestures. The aim is to achieve a mastery over the body so that the ges-

tures do not take over and become clichés.

Two types of concerns can be drawn from this line of thought. First, there is a quest for austerity and mental control over the slightest gesture which contrasts with the “joy of striking” so commonly found among today’s percussionists. Secondly, there is the desire to encourage performers to choose their own sound material and to act upon it to produce a constantly changing sound world. This also contrasts with the traditional Western conception of percussion as the unrestrained amassing of material while limiting sound production to the unique action of “striking.”

The frantic rush to seek new sounds was particularly marked during the 50s and 60s. Two solutions were possible: one could either choose a different instrument for each desired sound or one could limit oneself to a few instruments and develop highly diversified techniques for playing them in order to extend the sound palette. There was a tendency to adopt the first solution. This is why there are compositions in which the composer uses fifty or more percussion instruments, but in which there is little experimentation of new playing techniques.

In contrast to this trend, the piece *Corporel* is a work in which the human body is the only percussion instrument. In *Corporel* the man is naked to the waist and can use only his voice, hands and feet to produce sounds. There are resonant places on the body which can produce sounds of a percussive nature, especially places where the bones are just under the skin. In other places, where the flesh is thick, the sound will

be more muted. Similarly, the sound will differ depending on whether one strikes the bones or the flesh with the finger tip, the hand, the fist or the palm of the hand. Another possibility is to create sounds made on the body by other parts of the body, as well as imitating these sounds with the voice, which can range from making noises to speaking or singing. By sitting, lying down or standing, using gestures such as caressing, wiping, scratching or striking or by using vocal articulations and exclamations based on breathing or the more or less distinct pronunciation of words, as well as the use of rhythmic structures which can go as far as to include the disarticulation of the four limbs, the percussionist (the man) can express himself wholly and make an introspective study of his body, of what he is as a person.

Is this music? Is it theatre? Faced with such a work, the performer becomes the percussionist of his own body, capable of synchronizing his gestures and his voice rhythmically, called upon to make use of his whole body to express different situations. The man is both subject and object at once. He becomes an actor. He is no longer asked to produce fifteen precise attacks per second but simply to invest each movement, however innocuous it first seems to be, with a meaning (See Example 7).

The ideas which have been discussed are also pertinent when percussionists enter the field of improvisation. Whether they are asked to improvise within the context of a work conceived by a composer or whether they willingly embark on the endless journey of “free” improvisation, percussionists must be capable of choosing a body of instru-

Example 6

The image shows handwritten musical notation for Example 6. On the left, there are two staves. The top staff is labeled 'main gauche' and 'pied gauche' and has a tempo marking of '♩ 1.72'. The bottom staff is labeled 'main droite' and 'pied droite' and has a tempo marking of '♩ 1.72'. The notation consists of rhythmic patterns with stems and flags. To the right of these staves, there is a large dotted line. Above this line, there are three tempo markings: '1.72', '1.72', and '1.72'. Below the dotted line, there are two handwritten annotations: 'rallentir' and 'le plus lent possible'.

# Anti-Badabum

ments for purely functional reasons. They must be able to build the most appropriate language for each new situation, to involve

their whole body in performance, and yet constantly question any unreflecting automatism and habits. The favorite

“Badabum-Badabum” then becomes nothing more than a quotation which if it is to be used, should contain a certain dose of irony.

**Example 7**

**Annotations:**

- ranflements** (written above a wavy line)
- 5** frapper des mains et des pieds contre le plan LENO (circled number 5)
- main gauche, main droite, pied gauche, pied droit (labeled next to a grid diagram)
- couché sur le dos**  
les bras en croix  
les jambes allongées et écartées.
- 6** *vivo* (circled number 6)
- voix, crâne, plante du pied (labeled on the right side of the score)
- Changer à pleine voix, très fort. Ce faisant lever les deux jambes pour faire contrepoids afin de se retrouver assis les jambes croisées.

The score includes a vocal line with lyrics and rhythmic markings, and a percussive line with rhythmic notation and dynamic markings like 'f'.

**Kathleen Kastner** is *Percussive Notes'* Focus on Research editor.

Any suggestion on Focus on Research should be directed to: Professor Kathleen Kastner, Conservatory of Music, Wheaton College, Wheaton, Illinois USA 60187.

**Lisa Rogers** is assistant editor for *Percussive Notes'* Focus on

Research. Any comment regarding Focus on Research should be directed to: Lisa Rogers, School of Music, University of Oklahoma, Norman, Oklahoma USA 73019.

## Your Source for Percussive Arts Research

**PAS Research Proceedings** are still available, but not for long! Highlights of research presentations from the PASIC '90 New Music Day, as well as selected paper presentations from PASIC '89, are included in this important volume.

**A limited number of these research proceedings** have been printed, so order now before they're gone!

Price is \$12.95 plus \$2.00 shipping and handling. Send a check or money order to:

**PAS**

**P.O. Box 25**

**Lawton, OK 73502**

or charge your order to your VISA or MasterCard by calling 1-405-353-1455.





# New Percussion Literature and Recordings

Edited by James Lambert



*Publishers and composers are invited to submit materials to Percussive Note8 to be considered for*

*review. Selection of reviewers and the editing of reviews are the sole responsibility of the Review Editor of Percussive Notes. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, P.O. Box 16395, Cameron University, Lawton, Oklahoma, USA 73505.*

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

## PERCUSSION ENSEMBLE

**Positive/Negative** V  
 Jeremy Beck  
 \$15.00 (score/parts/postage)  
**Ashmere Music** (1991)  
 154 Bradley St.  
 New Haven, CT 06511  
 A 7:30 quartet for **crotales/vibe/xylophone, marimba (low A, with optional notes down to low D), harp and piano.** The several different and sometimes ambiguous meanings associated with the words "positive" and "negative" form the basis of the musical ideas of this work. The composer states that "neither section is individually marked as being either the 'Positive' movement or the 'Negative' movement. Both share certain aspects of the same source music and inform each other. Because these two movements are different viewpoints of the same music, they must both be considered 'positive' and 'negative'." The first section (marked brooding, sustained) is slower-moving, more legato in nature, featuring sustained notes and rolls. The second section (marked fast and biting) is more active rhythmically, with accented

ostinatos and syncopated patterns, and using harder mallets. Both keyboard percussion parts are multi-mallet in nature.  
 Recommended for advanced university students, faculty, or professional musicians for chamber music recitals. Several passages will prove to be somewhat technically and musically challenging for all players.

**Three Tangos** III  
 Eric Griswold  
 Mitchell Peters (1991)  
 3231 Benda Place  
 Los Angeles, CA 90068

A 3-movement quintet for two marimbas, two suspended cymbals, six tom-toms, siren, guiro, garbage can lid, coins and many marbles, and three metal mixing bowls!  
 Tango No. 1 starts with a time signature of 7/8, but uses others as well (with a constant eighth-note). Two short unmetered "cadenzas" appear near the end of the movement. **Tango No. 2** uses 4/4 for much of the time, again with others appearing (and again with a constant eighth-note). The marimba parts both include many double stops (sometimes with independent rhythms between the hands) and some three-note chords. This movement also marks the introduction of the coins, marbles, and mixing bowls using a variety of techniques: drop one at a time, drop all at once, spin in the bowl, etc. Hand claps are performed as well. **Tango No. 3** starts in 4/4 but quickly uses a wider variety of changing meters. All parts are more rhythmically complex here, with the garbage can lid providing tasteful counterpoint to marimbas, tom-toms, and guiro. Some double stops and rolls occur in the marimba parts. The work closes with a gradual fade "a niente."  
 Parts and score are clearly marked with all necessary performance directions: dynamics, timing, instruments, performance techniques, etc. Larger-than-normal printing makes for easy reading of the parts.  
 Recommended as a nice "change of pace but still rather straightforward" addition to a concert for ad-

vanced high school or university-level percussionists.  
 -John Baldwin  
**Sleep, O Sleep, My Lovely Child** III  
 Traditional, arranged by Phil Faini  
 \$19.95  
**CPP/Belwin, Inc.**  
 15800 N.W. 48th Ave.  
 Miami, FL 33014

This arrangement of a traditional Italian carol, included in the "Phil Faini Percussion Ensemble Series," is easy enough to be used by a junior high level group, provided that the necessary instruments are available. Helpful in this regard is the practical orientation of the scoring, which makes feasible performance with incomplete instrumentation and instrument substitutions for chimes, bells, xylophone and marimba.

As published, the arrangement accommodates eight players, with instrumentation as follows: player 1, bells; player 2, vibes; player 3, first marimba; player 4, second marimba; player 5 (optional), third marimba; player 6 (optional) bass marimba or bass (electric or acoustic) or keyboard synthesizer; player 7, chimes, and players 8 and 9, percussion (**crotales** or bells, triangle and tambourine). The marimba parts for players 3-5 can be performed on 4-octave instruments. The bass marimba part will fit on a 4 1/2-octave instrument.

The tune itself is quite attractive, containing two contrasting sections—one, slow and chorale-like, requiring legato rolls on the wooden keyboard percussion instruments, and a fast "fa-la-la" section in triple meter introduced by metallic percussion (bells, vibes, chimes, triangle and tambourine).

As those who are familiar with the publications in this series are aware, in addition to the score and parts, a cassette that contains a full-length performance of the arrangement and rehearsal suggestions by the arranger is provided. Faini discusses appropriate mallet selection, possibilities for augmenting the instrumentation and instrument substitutions, and mentions such musical concerns as "line" and "phrasing," roll speed and dynamic control. Perhaps, if such instruc-

tional cassettes were forthcoming with more ensemble publications aimed at younger groups, it would make it possible to increase percussion ensemble activities in junior and senior high music programs—ensembles that could even be run by student directors, since many music educators simply find the time to do so.  
 -John R. Raush

## SNARE DRUM

**The Vanguard** III+  
 Todd Ukena  
 \$2.50  
 Southern #ST-670 (1988)

A rudimental snare drum solo in 2/4 (quarter = 120 march tempo) using several standard snare drum techniques: open roll, buzz roll, flams, paradiddles, close-to-open and open-to-close single-stroke roll, and edge and center playing spots. **A presto 160+** middle section features alternated and accented sixteenths. All accents and dynamics are clearly marked.

Suitable as an introductory piece for more adventuresome, non-traditional "rudimental" techniques for an intermediate snare drummer with a good single-stroke roll.  
 -John Baldwin

**Who Knows?** II  
 Todd Ukena  
 \$2.50  
 Southern #ST-583 (1987)

A beginning-intermediate snare drum solo written in 2/2 (quarter = 112-132) using some flams and short rolls. All rolls are tied. Some **stickings** are given that hint at a concert-style approach, but groups of sixteenths could be played either rudimental or concert style. Accents and dynamics are clearly marked.

Suitable as a solo piece for a beginning-intermediate student.  
 -John Baldwin

**Elementary Snare Drum Studies** I, III  
 Mitchell Peters  
 \$12.00  
 Mitchell Peters  
 3231 Benda Place  
 Los Angeles, CA 90068  
 This eighty-page text, designed "...as a beginner's method, if used

## Selected Reviews

with the aid of a private teacher, or as a supplementary text to another drum method," includes studies for the development of: a sticking vocabulary; rhythmic reading; double-bounce rolls; buzz rolls detached rolls; roll bases other than four wrists per beat, such as triple, quintuple, and sextuple bases, and quadruple and quintuple bases in 6/8 meter; crescendo-decrescendo rolls; alternating and non-alternating flams; flam rudiments such as flam taps, flam accents, and flam paradiddles; ruffs (drags); and accent patterns. A culminating group of six "rhythmic review etudes" provides excellent material for testing the rhythmic reading abilities of students at the advanced elementary or lower intermediate level. These exercises are written in 4/4, 2/4, 3/4, 6/8, 3/8, and 12/8 meters, and use quarter, eighth, sixteenth notes and rests, dotted quarter and dotted eighth notes and rests, and tied notes. They require no rolls or flams, or offer any other technical difficulties.

Anyone who has attempted to select pedagogical material for beginners has faced a number of difficult decisions—what to include, what to eliminate, what to emphasize, and what to merely epitomize. Determining the proportion of materials that focus on technical concerns and those that concentrate on the development of rhythmic and musical fundamentals is also a problem. Peters achieves a sensible balance in this regard. And he approaches the technical studies with an eye towards the development of the "total percussionist." For example, his eclectic approach embraces familiarity with a broad sticking vocabulary, the mastery of a variety of roll types and roll bases, development of technical dexterity through stick control exercises, and rhythmic reading drills. The text reflects the perspectives of a versatile, concert percussionist, and therefore, a rationale with which many teachers of beginning students can agree.

—John R. Raush

**Times Are Changing** IV  
Todd Ukena  
\$2.50  
Southern Music Co.  
San Antonio, TX 78292  
This snare drum solo combines rudimental patterns and metric de-

mands usually encountered only in concert-style material. It is presented in a tightly structured, rondo-like form, in which the four recurring "rondo" sections are cast into sixteen-bar units using a scheme of alternating 5/8, 7/8, 10/8, and 12/8 measures. The three, twelve-measures, groupings of the basic units of time are consistent. For example, all 5/8 meters are organized in 3 = 2 groups—all 7/8 meters are 3 = 2 = 2, etc.

Using the rigid structural framework, Ukena writes a demanding rudimental solo employing rolls, paradiddles, most of the flam rudiments, and even some backsticking (optional). Every pattern is carefully stuck throughout the entire solo. Accents and dynamic changes are important features of the piece. The former are normally used to emphasize initial notes in the two- and three-note groups. Dynamic levels run the gamut from piano to fortissimo.

This is a solo ideally suited for high school contest literature with one caveat. Unfortunately, the publication fails to include a metronome marking or even a descriptive term to indicate tempo, an oversight that needs to be rectified before the solo can be used for such a purpose.

—John R. Raush

### MULTIPLE PERCUSSION

**Pentafonia** IV  
**Bertold Hummel**  
\$26.25  
N. Simrock Elite Edition 2888 (1988)  
Theodore Presser Co.

This 25:00, 5-movement multipercussion solo with piano accompaniment is arranged by the composer based on the original version for percussion and string orchestra (available in rental form only). The piece calls for vibe, snare drum, four pitched drums, five temple blocks, two wood blocks, six suspended cymbals and tamtam. Movement I (*Fantasia*) emphasizes the vibe, cymbals and tamtam, and moves rather slowly with an eighth-note = 84. Allegro *ritmico* uses the drums and temple blocks, and moves much faster (quarter = 138). Movement III (*Notturmo*) is a slow, more contemplative movement for vibe (eighth

= 72). The recurring ametric sections are written without accompaniment. The *Intermezzo* is again quicker (dotted half = 60) and utilizes all of the instruments except tamtam. A rather metric cadenza is included near the end of the movement. The *Conclusion* again uses all of the instruments, but now in a more complex, denser texture.

All performance directions are clearly marked in both parts: dynamics, implement choices and parts (six types plus hands), instruments, tempo changes, etc. No unusual performance techniques are used, although the 3- and 4-mallet vibe parts will take some study as well as the "on and off directions for both snares and vibe motor. Implement changes will also need to be carefully practiced so as to not interrupt the musical flow.

Recommended as a very suitable recital piece for an advancing multipercussion student with a grasp of 4-mallet vibe techniques.

—John Baldwin

**Accent Fever** ii  
**Todd Ukena**  
\$2.00  
Southern #ST-884 (1987)

A beginning-intermediate solo for two pitched drums written in 2/4 (quarter = 112-132) incorporating some flams and short rolls. All rolls are tied or slurred. No stickings or suggestions for the physical placement/arrangement of the drums are given. Accents and dynamics are clearly marked.

Suitable as a solo piece and/or teaching piece (can show how various setups will affect stickings and slurred rolls) for a beginning-intermediate student.

—John Baldwin

**Spiral** IV  
Karl Heinz Wahren  
\$29.00  
N. Simrock Elite Edition 2874 (1990)  
Theodore Presser Co.

A 3-movement quartet using multipercussion setups of standard instruments. The overall scheme of the 11:00 work is a progression from pure rhythm, through melodic and harmonic involvement, to chaos, and a return to rhythm. Movement I opens with delicate wind chime and wooden instrument sounds, leading into rhythmic passages for the drums (bongos, congas, tom-toms). Movement

II incorporates the keyboard percussion (vibe, marimba, xylophone, orchestra bells), and soon excludes most of the other instruments.

Movement III continues with the vibe, marimba and xylophone, and gradually adds more of the other instruments back into the texture, leading to improvised solo and tutti passages (Chaos!) in a "furioso, molto vivace" setting. A return to the opening rhythmic texture soon follows to bring the work to a close.

The score and parts are clearly marked as to dynamics, instruments, implements, etc. The parts are printed with larger-than-normal notation which aids in reading from a distance in a multipercussion setup. There is some 3-mallet work for the keyboard instruments (excluding the bells). Other performance techniques are standard. The normal problems of multipercussion performance will need attention: setups, implement organization and changes, even sounds from all instruments, etc.

Recommended as a concert piece for an advanced high school or competent university-level ensemble.

—John Baldwin

**Solid Rock** iii  
Alice Gomez and Marilyn Rife  
92.95  
Southern Music Co.  
San Antonio, TX 78292

Although not apparent from the title, this publication includes not one, but two short solos: "Quartz" and "Diamond", both written for snare drum ("Quartz" requires two drums), both up-tempo (quarter note equals 152 and 160, respectively), and both featuring rock-styled rhythm patterns, as one might expect from the title. Both pieces are constructed almost exclusively of repeated eighth- and sixteenth-note patterns, not unlike a drum set chart. Shifting accents, changing dynamic levels, and contrasting timbres provided by the two drums, one with snares and one without, and the rim of one drum that is used as a ride cymbal substitute, provide variety and interest. They are repertoire for the advanced junior high student (with work) and the high school percussionist.

In "Quartz," the player is directed to use "multi-rods" (wooden

dowels) throughout; "Diamond" employs notation with double stems to indicate strokes with both sticks together, and "crushed rolls." With the exception of several measures in "Diamond," stickings are not provided. "Quartz" uses an unusual 7/4 meter and alternating 3/4 and 4/4 measures. Styled as they are in the rock idiom, the scope of these solos is admittedly narrow. However, their derivation from this popular idiom should make them attractive to the young student, and they can be useful in developing reading skills for set players by virtue of the fact that they eliminate the complications of reading notation for the entire drum set.

--John R. Raush

## MIXED MEDIA

**Motivos Nordestinos** IV  
Luiz A. Anunciacao  
\$14.59

**N. Simrock Elite Edition 2871(1990)/**  
Theodore Presser Co.  
A 4-movement, 9:00 suite for flute, vibe, marimba and berimbau. The first movement (2:40) is a four-mallet marimba solo, using a moving 1- and 2-note right hand line over a left hand repeated-note ostinato (sometimes double stops, sometimes alternated singles). Movement II is a short (1:05) simple interlude for flute, marimba and vibe (which has a few 4-note chords). *Xaxado* (1:05) features piccolo and vibe imitative lines over an unchanging one-measure 4-mallet marimba ostinato. The fourth movement is the longest (4:10), and the berimbau (there is no marimba in this movement, so a trio may be used rather than a quartet if the marimbist can play the berimbau). Solo sections are included for the flute and berimbau.

Parts and score are all clearly marked with all necessary directions. Performance instructions and explanations are included for the berimbau. Larger-than-normal printing makes the parts very easy to read.

Recommended as a nice addition to a university percussion or flute recital or any chamber music recital.

--John Baldwin

## KEYBOARD PERCUSSION ENSEMBLE

Let It Snow IV  
Do You Hear What I Hear? IV-V  
It's Beginning To Look A Lot Like  
Christmas IV

We Three Kings/What Child Is This? III-V

Don Hannah, arranger  
Jack Cenna, editor  
Percussion Services  
P.O. Box 80846

Las Vegas, Nevada 89180  
(702) 8666262,

Each holiday season I find it increasingly difficult to find quality holiday literature that is not only accessible, but is fresh, arranged well, fun to perform, and listen to, and of course, fairly easy to put together in a short period of time. These Don Hannah arrangements fit the bill in every way.

All arrangements are written for the Las Vegas Marimba Quartet made up of Jack Cenna, Bob Bonora, Nathan Bonora, and Mark Kimpton and are part of their CD Fashion Show Mall 1991 Holiday Sounds. Obviously, each arrangement has been field-tested in Las Vegas by the group. As quartets, each arrangement requires bells, vibes, one marimba, and a bass marimba. However, the bass marimba part is easily accessible by taking low G, F, E, and D up one octave. Thus, the arrangements can sound good on two low A marimbas. String bass could also be used in place of bass marimba. For effect purposes, the arranger has added a few other instruments of minimal use to add color. Finger cymbals, a good snare drum part, mark tree, cow bells, wood blocks, cymbals, and tambourine serve as doubles to the mallet quartets. It's **Beginning** does use xylophone instead of vibes and Do You Hear involves Song Bells, but all other instruments are quite standard to the ensemble and, I might say, are used by the arranger quite tastefully as opposed to overuse.

Technically speaking, marimba I needs a four mallet player who can play and roll block chords with very little independent mallet work. The bell parts are mostly single line played with a few double stops. The other parts need proficient double stop octave players, while, of course, the bass marimba is written in bass clef. After playing through each

part, I find that the lines flow well with basic stickings that are not very taxing. A good high school group would have the technique to play these pieces. While definitely not necessary, I find that one could add a drumset quite easily to these quartets and still not lose the beauty of the mallets. I also find that with a little thoughtful editing, these arrangements could be used for steel drum ensembles.

It is quite rare to find arrangements that acoustically fit a shopping mall, a concert hall, a gym assembly, a party room or a church performance. These arrangements fit each. I guess it must be the seasoned arranging abilities of Las Vegas arranger Don Hannah. Incidentally, the computer printing is high quality and easy to read. With the exception of the title cover of *What Child is This?*, I find no printing or musical errors. These arrangements are a must for every Christmas music library.

--Larry Snider

## TIMPANI SOLO

National Overture  
George Frock

\$5.00

Pioneer Percussion  
Box 18822, Burke, VA 22889

Written as a solo for four timpani, and within the capabilities of a good high school timpanist, this work derives its melodic inspiration from such favorites as "The Star Spangled Banner," "America the Beautiful," "America," and "Yankee Doodle." The tunes are never played through in their entirety. Rather, statements of the original tunes serve as melodic and rhythmic inspiration for freely composed commentaries.

The performance of a very active melodic line is expedited by both the four-drum setup and the judicious use of pedaling technique. Pedaling requirements are carefully thought out, however, and note changes are generally restricted to step-wise movement between notes on one drum, and limited to intervals of half or whole steps, or, at the most, minor thirds. The longest section of pedaling is a six-bar quotation of the initial phrase of "America," pedaled entirely on the twenty-nine inch drum.

The composition is dressed up with typical twentieth-century tim-

pani performance practices, such as using the center of the head as a beating spot, and playing with fingers, brushes, and snare drum sticks. One section features a cadenza, in which the player is invited to improvise "at will." Also found in this cadenza are notes marked with a symbol usually used to indicate the ornament termed a "turn," but used here to designate "fluctuating pitch." This, it is explained, "...may be accomplished by pedaling, or by placing a cymbal or pan lid upside down on the head and pedaling... (or) by waving a cardboard timpani cover across the head after striking..."

Those who appreciate solos that feature the melodic capabilities of the timpani will find this piece to their liking. The work also has pedagogical value, in view of the fact that an effective way to improve aural acuity and tuning skills for timpanists is the utilization of familiar melodic material. This solo offers an opportunity to work on those skills in a context that should prove very palatable to the student timpanist. The publication is printed in a practical, pull-out, two page format, making page turns unnecessary.

--John R. Raush

## CD RECORDINGS

**Huapango (Compact Disc)**  
Marimba Yajalon  
Laurence Kaptain, musical director  
Cost not given  
Heart of Wood Project  
P.O. box 30281  
Kansas City, MO 64112  
The odyssey of the marimba, from a folk instrument to a modern, factory-manufactured instrument of the concert and recital hall, is a story with many interesting chapters. Current knowledge of the interesting history of the instrument has been the result of the efforts of a few noteworthy individuals. For example, information concerning the Guatemalan marimba, its history, literature, and organology is largely attributable to one individual, Vida Chenoweth, a rare combination of scholar and performer. Another chapter of the story, that of the marimba in Mexico, specifically Chiapas, Mexico, is being contributed by yet another scholar/artist, Larry Kaptain.

## Selected Reviews

A former Fulbright Scholar to that area, Kaptain has researched the culture of the marimba in southern Mexico, and is the founder and musical director of the group featured on this new CD-Marimba Yajalon-now an Ensemble in Residence at the Conservatory of Music of the University of Missouri-Kansas City. Performing as an "ethnic Mexican marimba ensemble," this group was the only North American marimba ensemble invited to take part in the First International Festival of the Marimba in Mexico City.

The instruments heard on this recording are a grunde (5-1/2 octave) and *requinta* (4 1/2 octave), both hand-made in Chiapas. Multiple players on these instruments are the rule. Arrangements for two marimbas use a configuration of four players on the *grande* and three on the *requinta*.

The pieces recorded include the following: "Rescapetate" (traditional); "La Tortuga" (traditional); "Dios Nunca Muere" (Macedonia Alcalá); "Nandiume" (Juan Morales Joel); "La Jandunga" and "La Llorona" (traditional); "Chiapanecas" (traditional); "Maryen" (Gabriel Solís Gallegos); "Comitan" (Roberto Cordero); and "Huapango" (Jose Pablo Moncayo).

If you have never experienced the indescribable sound of an authentic marimba ensemble (the performance practice used here is that of the *marimba pura*, no other instruments added), you are in for an eye- or rather, ear-opening experience. The timbral differences between the authentic instrument and the manufactured marimba are surprising, particularly the buzzing sounds contributed by the vibrating membranes added to the bottom of each resonator.

Hearing this ensemble perform the traditional music included on this CD is an entertaining experience. The listener will certainly agree that their performance on "folk instruments" is in no way limited in artistry or musical attributes. In fact, anyone who hears this recording learns an important lesson. One does not need a factory-tooled instrument to make music that speaks directly to the heart.

-John R. Raush

### Stick Attack (Compact Disc)

Percussion Art Quartet (Michael Albert, Stefan Eblenkamp, Anno Kesting, Armin Weigert)

Cost not given

Thorofon Record Co.

Postfach100232

D-3002 Wedemark

It has been only recently that a repertoire of chamber music for percussion instruments has emerged, and groups such as the German Percussion Art Quartet have devoted themselves entirely to its performance. Composers whose backgrounds reflect a cultural and ethnic diversity of truly international scope have contributed significant literature to the growing corpus of chamber percussion literature. This is borne out by the four works recorded on this CD: John Cage's *Third Construction*, Minoru Miki's *Marimba Spiritual*, *Tangents* by Siegfried Fink, and the Brazilian composer Ney Rosauro's *Mitos Brasileiros*.

One cannot help but be impressed by the technical execution of Messrs. Albert, Eblenkamp, Kesting, and Weigert, who are never afraid to push tempos to the limit. Their musicianship and prowess as chamber players in overcoming ensemble difficulties, seemingly, with the greatest of ease, are equally impressive. This is demonstrated in their rendition of the Cage, in which one feels that they are always in total control, keeping each of the lines of Cage's counterpoint clearly in focus.

The Miki work is a marimba solo with percussion accompaniment. Whoever that is (the marimbist is not acknowledged) is up to the task. A 4-1/3-octave marimba is used, rather than the 5-octave instrument for which Miki scores the work (although an optional rendition avoiding the lowest octave, if the 5-octave instrument is not available, is indicated in the score). Using the version for the smaller marimba does remove the attractive sonority provided by the lush-sounding bottom octave of the larger instrument. That would not be unwelcome in this recording, in which the marimba sounds quite small and glassy and is kept within a narrow dynamic gamut.

Siegfried Fink's *Tangents* provides a nice contrast to the driving rhythms of the Cage and Miki pieces. It is quiet, tranquil music, much in a minimalist vein, and based, the program notes inform us, on an African ceremony witnessed firsthand by the composer. Repetitive patterns and subtle, shifting accents create a meditative atmosphere.

In some respects, *Mitos Brasileiros*, by the Brazilian Ney Rosauro, is the most convincingly performed piece on the record. Here, the listener has the impression that the performers are simply having fun. And fun it is, for the listener as well. This programmatic work has five movements, each depicting a mythical Brazilian figure. The first, "Curupira," portrays a troublemaker with magical powers and uses dance- and march- styled rhythms. The second movement, "Iara," the mermaid, features metallic percussion and water sounds. In the third movement, cuica and slide whistle are used in an ingenious way to help illustrate "Saci Perere," the "jocular gnome." The final two movements depict "Uirapuru," a kind of magical bird, and "Mula Sem Cabeça," the "horse without a head." In the latter, an incessant galloping rhythm drives the movement and the work to an exciting close.

Without doubt, this CD is a must acquisition for any serious percussionist. It is gratifying to note that there are ensembles such as the "Percussion Art Quartet," that can compare favorably to the best chamber music groups in the string and wind areas. In this reviewer's opinion, however, if removed from the confines of the recording studio and placed in a live venue, this group would produce a performance that might be technically less than perfect, but, on a visceral level, would be downright electrifying.

-John R. Raush

### EDITOR'S UPDATE

From:

Thomas Hupp

Seeweg 64

8706 Hoechberg, Tel. 400 883

Dear Dr. Lambert,

Firstly I wish to thank you for the critical review of my book "East-West in Rhythm" in your edition of *Percussive Notes*. However the address you printed is merely the one where the book was published. I would appreciate if you can print a short note in your next edition stating the price of the book and where it can be ordered.

The book costs **twenty Deutsch Marks** and can be ordered directly from me at 'Seeweg 54, 8706 Hoechberg, Germany'. Thanking you once again for your write-up.

Yours Truly

Thomas Hupp

## Directory of Advertisers

Adams Percussion .....	56
American Drum Of Virginia .....	28
Aquarian Accessories .....	4
Avedis Zildjian Company .....	Cover 8, 1
Mike Balter Mallets .....	33
Bobby Christian .....	54
C. Alan Publications .....	24
C.L. Barnhouse .....	37, 67
Louise D. McMahon International	
Musk Competition .....	72
Cincinnati College	
Conservatory of Music .....	55
College Music Society .....	15
Cook's Music .....	4
DePaul University .....	63
DRUM! .....	40
Encore Mallets .....	12
Vic Fkth .....	45
FolkBeat Percussion .....	40
Goldline Percussion .....	28
The Grove School .....	51
Grover Pro Percussion .....	6, 40
Heritage Music Press .....	21
Indiana University .....	35
Interlochen Academy .....	43
Inter-world Music Associates .....	57
Julliard .....	66
Korl Percussion .....	31
Ludwig/Musser Industries .....	Cover IV
Manhattan School of Music .....	38
Mapex .....	5
Marimba One .....	23
Marimba Productions .....	37
Oberlin Conservatory of Music .....	72
Peabody Institute .....	46
Pecktackular Music .....	12
Percussive Arts	
Society .....	7, 9, 30, 37, 61, 65, 71
D. Picking .....	35
Pioneer Percussion .....	41
ProMark Corporation .....	16
Remo, Inc. ....	Cover III
Reparcussions/Stotz Cable	
Timpani .....	43, 54
Riohcat Musk .....	43
Ross Mallet Instruments .....	66
Sabian Ltd. ....	52
San Francisco	
Conservatory of Music .....	71
Shure Brothers .....	8
Somers Music .....	35
Steve Weiss Music .....	41, 55
The Taloose Group .....	9
Temple University .....	9
Udu Drums .....	6
Woodwind & Brasswind .....	15
Yamaha Corporation of America .....	44

Edited by John Baldwin

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



**CZECHOSLOVAKIA**  
CHAPTER NEWS

The Second Prague Percussion Days were held June 12 and 13. Clinics, recitals and concerts were presented by the Czechoslovak All-Star Student Percussion Ensemble, **Bill Molenhof**, **Keiko Nakamura-Bauer**, Base1 Percussion Trio, **Bill Cahn**, **Bob Becker**, **Ed Thigpen**, **Marta Ptaszynska** and **Nexus**.



**NORWAY**  
CHAPTER NEWS

Oslo had its share of percussion clinics during the period from the end of March to the end of April. The locale was the Norwegian State Music Academy, The first event was a four-day timpani clinic conducted by the renowned timpanist



Clloyd Duff in Norway

**Clloyd Duff**, formerly of the Cleveland Orchestra. The clinic covered the history of timpani, performance practices, interpretation, and maintenance. This event was sponsored by the Norwegian Percussion Club, the Norwegian State Music Academy, the East Norway Music Conservatory, and the local artistic organizations. Both students and professionals had the chance to play in master classes and be coached by Mr. Duff in his approach to the instrument. Two further clinics were devoted to the art of **drumset**. **Gary Chafee** conducted a two-part clinic which included a master class in which as many students as possible were invited to take part and be coached by Gary. The very next day **Dave Weckl** gave a two-hour seminar on his approach to the **drumset**.



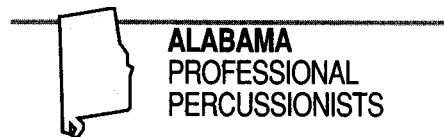
**ALABAMA**  
CHAPTER NEWS

On May 16, 150 students from Central and North Alabama, **Tennessee** and **Mississippi** participated in the Third Annual Athens Percussion Festival. The Festival took place at Athens High School, with featured clinicians **Thorn Hannum**, **Lalo Davila** and **Tim Miller**. Hannum presented clinics on "The Marching Percussion Section and the Band Director" and "Marching Percussion and the Percussion Instructor." Davila presented a clinic session on Latin percussion, with both technical demonstrations and examples of musical incorporation being featured. Miller's clinics focused on concert percussion, both for the student and for the band director. The festival was organized and directed by **Neal H. Flum**, the percussion instructor for Athens High School for the past eight years. Flum has been published by CPP/Belwin, and worked this summer with the Boston Crusaders Drum and Bugle Corps. Special assistance was provided by Clay Sloan, band director at Sulligent High School in Central Alabama. Many generous donors



Lalo Davila (left), Thorn Hannum (top right) and Tim Miller (bottom right)

sent items which were given away as door prizes. Many percussion companies sent materials which were put on display. Nuncie's Music Store from Birmingham set up a percussion products display. And Major Music of Decatur offered a display of the latest in percussion literature, and also donated several door prizes.



**ALABAMA**  
PROFESSIONAL  
PERCUSSIONISTS

The recently formed contemporary percussion group **THЯ 33** completed their third performance of the season in early June at the University of Tennessee-Martin. The other two performances were at the University of Mississippi and Auburn University. The trio consists of **Greg Byrne**, **Tim Huckaby** and **Mike Sims**. Their program for these concerts included *Snare Drum for Camu* by Joseph Celli; *Drawings, Set No. 9* by Sydney Hodkinson; *Wooden Music* by Rich O'Meara; and John Cage's *Living Room Music*. Greg Byrne also performed Jennifer Stasack's *Six Elegies Dancing for Solo Marimba* at UTM.



**CONNECTICUT**  
CHAPTER NEWS

Long-time PAS member **Alexander Lepak** was recently honored with the Roy E. Larsen Award For Excellence in Teach-



## Chapter News and Membership News

ing at the Hartt School of Music in West Hartford. He started studying music at the age of twelve, and credits Henry Adler as his most influential teacher. His early study at the Hartt School of Music was interrupted by a stint with the Marine Corps during World War II where he conducted the Third Brigade Orchestra in the South Pacific. After returning several years later he graduated cum laude in 1950, was appointed to the theory department and became percussion chairman. This was also the year that he founded the Hartt Percussion Ensemble. In 1969 he was appointed to the international faculty of the National Youth Orchestra of Canada where he continues to conduct and teach every summer at Queen's University in Kingston. While on sabbatical leave in 1979-80 he lived in Hollywood and performed with the New American Orchestra. During this time he also played for the sound tracks of four motion pictures (including *Star Trek* and *The Jerk*), many television shows, and recorded with Frank Sinatra on the *Trilogy* album. In 1981 Lepak was honored as the University & Alumnus of the Year. In 1986 he received the Hartford Artist Collective Honors Award for his contributions to African-American music. He has authored/composed a number of texts and compositions, including *Concerto for Mallet Instruments* and *Orchestra* which has been performed in four countries. Lepak is currently solo timpanist and principal percussionist of the Hartford Symphony Orchestra, which he joined in 1948. He also performs for the Connecticut Opera Association and the Hartford Ballet. Upon his retirement this spring, he will continue to teach, compose, conduct and perform with the Hartford Symphony.



### IDAHO PROFESSIONAL PERCUSSIONISTS

The Boise Philharmonic Percussion Ensemble performed in three chamber music concerts of the orchestra's Encore Series in April. These concerts marked the first time these audiences had been ex-



The Boise Philharmonic Percussion Ensemble—John Barnet, Bill Kennedy, Kelley Smith, John Baldwin and Roger Lingle

posed to percussion ensemble music of any kind, and they were extremely enthusiastic in their reception and response. The ensemble performed two movements of *Gainsborough* by Gauger, *Chicken Reel* by Daly arranged by William Cahn, and *El Gusanito* by Lechuga transcribed by Oddo. Members include **John Barnet, Bill Kennedy, Kelley Smith, John Baldwin** (timpani and principal percussion) and **Roger Lingle**.



### ILLINOIS CHAPTER NEWS

The twelfth annual Spartan Marching Percussion Festival was held last January in Northbrook at the Sheeley Center for the Performing Arts. Sponsored by the Glenbrook North High School Band Parents Organization and Ludwig Industries, percussion sections from 20 high schools (from Illinois, Indiana, Ohio, Minnesota, Missouri and Pennsylvania) and 5 colleges (from Ohio, Michigan, Oklahoma and Illinois) competed for awards and comments. The college division was won this year by Michigan State University (directed by **John Madden**). The University of Illinois in Champaign-Urbana (directed by **Mark Edwards** and **Russ Weber**) was runner-up. One of the most energetic and crowd-pleasing performances was that of Oklahoma State Uni-

versity in Stillwater (directed by **Wayne Bovenschen**). The high school division was won by **Goshen High School** from Indiana (directed by Steve **Yoder**). Following in second place was Northview High School from Brazil, Indiana, with third place going to Mohomet-Seymour High School of Mohomet, Illinois (directed by **Paul Rudolph**). For information about the 1993 festival, please contact **Peter Herr**, Director of Bands, Glenbrook North High School, 2600 Shermer Road, Northbrook, Illinois 60062.

Yamaha artist **Steve Houghton** recently conducted a **drumset** master class at the **Belleville Area College Jazz Festival**. He was also the featured solo artist with the BAC Jazz Ensemble at the evening concert. Houghton is one of the most well-rounded percussionists in the business. In addition to performing and recording with Gary Burton, Frank Mantooth, Freddie Hubbard and Doc Severinson, he offers exciting clinics as a multipercussion artist. He has served as percussion chairman for IAJE and has authored three texts.



### INDIANA PROFESSIONAL PERCUSSIONISTS

Classical marimbist **Rebecca Kite** has been awarded a 1992-93 Master Fellow-

ship by the Indiana Arts Commission. This Fellowship is part of the Individual Artist Fellowship grants program sponsored by the Arts Commission. Designed to support individual artists, this cash award is based on creative and artistic excellence and demonstrated commitment to personal artistic development.

---



**KANSAS**  
CHAPTER NEWS

Yamaha artist **Dave Mancini** recently conducted percussion clinics at several high schools in the greater Kansas City area. He was featured as a clinician during a morning rehearsal session with the Shawnee Mission South High School Jazz Ensemble, and spent the afternoon with the Olathe North Jazz Band. As a mutipercussionist Dave has performed and recorded with Maynard Ferguson, Chuck Mangione and High Class Brass. His book *Drum Set Fundamentals* has been used extensively throughout the United States since its publication in 1988. Dave's appearances at these high schools was sponsored by Yamaha Corporation of America and Funk Music Center of Olathe who also provided a Yamaha RTC drumset for his clinics.

---



**KENTUCKY**  
CHAPTER NEWS

The week of April 10-16 marked a series of workshops and master classes at the University of Kentucky in Lexington. **John Bergamo** was the artist/composer, focusing on traditional and innovative techniques for hand drumming. His compositions were featured on a concert by the UK Percussion Ensemble, directed by **James Campbell**. The concert included *The Grand Ambulation of the B-flat Zombies*, *Piru Bole*, *Square One* and *Foreign Objects*. John was also featured as tabla soloist on the premier performance of *Ruinforest* with the UK Steel Band. This residency was sponsored by the Student Activities Board and the UK Percussion Society.



John Bergamo, artist/composer

---



**MASSACHUSETTS**  
CHAPTER NEWS

**Thorn Hannum's** Mobile Percussion Seminar recently completed a very successful Winter Program, highlighted with an exhibition at the National Music Clinic in Philadelphia featuring the Shepherd Hill Regional High School of Dudley. At this clinic Hannum discussed the percussion program as a year-round activity, Shepherd Hill performed excerpts from their Indoor Marching Percussion Ensemble show—"Selections from Leonard Bernstein's *Muss*"—which was arranged by Hannum. Also included in the Winter Program was an exhibit and clinic at the Massachusetts Music Educators Convention in Boston in March. This clinic featured a performance by the Salem High School Percussion Ensemble from Salem which capably demonstrated "Sight-Reading Fundamentals for the Percussionist." Hannum emphasized the importance of using a logical method for sticking all one-beat rhythm patterns, thus establishing a consistent means of interpreting solo and ensemble literature. Hannum's Mobile Percussion Seminar

offered an expanded Summer Program with Percussion Camps at Western Illinois University, University of Alabama, Ohio Wesleyan University and University of Massachusetts-Amherst.

---



**MICHIGAN**  
PROFESSIONAL  
PERCUSSIONISTS

Yamaha artist **David Gross** recently performed James Oliverio's *Timpani Concerto No. 1* with the Grand Rapids Symphony under the musical direction of Catherine Comet. These two performances by Gross mark only the second time the concerto has been performed in its entirety. The 3-movement work requires eight timpani and lasts 23 minutes. The performances concluded with a cadenza written by Cleveland's **Paul Yancich**, the only other artist to perform the full concerto. Gross is principal timpanist with the Grand Rapids Symphony Orchestra and has appeared both as principal timpanist and soloist with the Kansas City Philharmonic and the Colorado Musical Festival. He has played with the Philadelphia Orchestra, Columbus Symphony, Indianapolis Symphony and the Philadelphia Opera Company. Gross has also been on the faculty at Michigan State University, University of Missouri-Kansas City and the University of Delaware.

---



**MISSOURI**  
CHAPTER NEWS

Yamaha artist **Ed Soph** recently conducted a clinic for high school percussionists at the Mineral Area Jazz Festival in Flat River. He also judged bands and performed with the Jim Widner Big Band at the evening concert. Pro Music provided a Yamaha maple custom drumset for his performances. Soph is assistant professor of music and jazz studies/percussion at the University of North Texas and has appeared in the educational video *The Drum Set, A Musical Approach*.

## Chapter News and Membership News



### NEW YORK CHAPTER NEWS

A New York State Day of Percussion was held at Syracuse University in early April, hosted by **Ernest Muzquiz** and Michael **Bull** and coordinated by Chapter President **Kristen Shiner McGuire**. **The clinicians were Christopher Lamb** of the New York Philharmonic and Keith **Copland**, drumset artist. The concert featured the **Maelstrom Percussion Ensemble** and the Syracuse University Percussion Ensemble. Many thanks go to the Sabian Cymbal Company for helping to make this day a success,

**Kristen Shiner McGuire**, President of the New York Chapter of PAS, presented several percussion clinics around the state last spring: New York State Band Directors Association in Syracuse (March 7); John Keal Music Company in Albany (March 19); Steuben County Music Teachers Association in Bath (March 20); and NYSBDA Regional Workshop in Holly (June 5).

On June 7, the Holy Cross High School Percussion Ensemble played a full concert of new and recent percussion works. The group played a new work by percussionist/composer James Pugliese, which was based on hip-hop rhythms and used electronic trigger pads. They also performed a work by Valerie Capers entitled *Escenes Afro-Cubanas* which included authentic Latin percussion parts along with piano, trombone, flute and electric bass. The Holy Cross Ensemble is directed by **Michael Lipsey**. The concert also included works by Richard **Albagli** and David Mancini as performed by the Empire State Percussion Ensemble,



### NEW YORK PROFESSIONAL PERCUSSIONISTS

June 4 was the date of a live recording concert featuring percussion works by Tan Dun juxtaposed with important compositions by John Cage, Lou Harrison and John **Bergamo**. In this unusual format, the audience, musicians, composers and producers were able to "preview" a compact disc, and explore the connections between composition, live sound

and the recorded medium. Duns works that were performed by the **Talujon Percussion Quartet** included *Elegy: Snow in June* (for cellist and four percussionists); *Silk Road* (for soprano and one percussionist); and *In Distance* (for piccolo, harp and bass drum). This preview concert was presented by CRI (Composers Recordings Inc.), America's premier new music label.



### NORTH CAROLINA CHAPTER NEWS

The Department of Music at Elizabeth City State University headed by Floyd L. Robinson sponsored a Percussion Workshop for high school and college students and percussion instructors in early April. The workshop featured four sessions addressing percussion techniques and pedagogy including marching percussion, keyboard percussion, timpani and drum set. The clinicians were George Sheppard (percussion instructor/arranger for the **Glassmen** drum and bugle corps) and **Johnny Lane** (head of percussion studies at Eastern Illinois University School of Music and a clinician for Remo, Inc., Zildjian, Latin Percussion, Inc., Mike Baker, Bobby Christian, and HQ Percussion Real Feel Practice Pad.)



### OREGON CHAPTER NEWS

Saturday, May 30, was the date of World Percussion Day held at The Drum Shop in Portland. Clinics and demonstrations took place throughout the day with various artists performing on a variety of world percussion instruments. **Jerry Steinholtz** (Toca Percussion) played bongos, timbales and hand-held instruments. **Israel Annoh** (originally from Ghana) demonstrated the techniques of playing the African talking drum. **Michael Beech** shared his knowledge about the doumbek and other Middle Eastern hand percussion instruments. **Caton Lyles** demonstrated the power of the African djembe drum. **Rik Masterson** presented a clinic on tabla techniques. And Christopher Kern demonstrated his skills on the steel drum.

The week of June 22-26 marked the

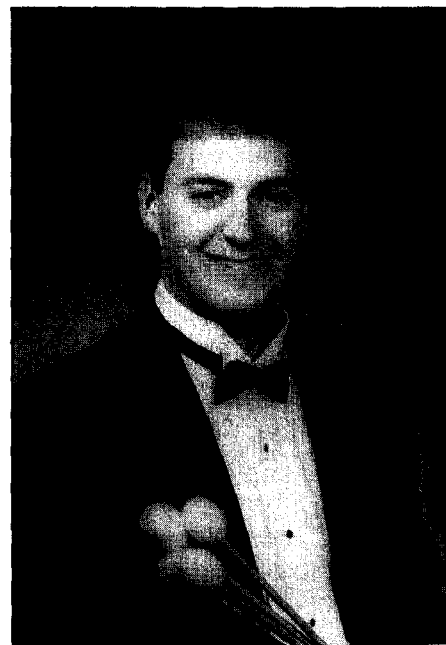
Summer Drum Set Camp for intermediate drumset players held at The Drum Shop in Portland. The Camp staff included **Graham Lear**, **Chic Colburn**, **Guy Maxwell**, **AI Criado** and **Marty Leonard**. The schedule included master classes, small group instruction and much one-on-one instruction.



### PENNSYLVANIA CHAPTER NEWS

**Kevin V. Taylor**, graduate assistant in percussion and music theory at Penn State University, was the national winner in the percussion division of the Music Teachers National Association **Wurlitzer Collegiate Artist Competition** held in Milwaukee, Wisconsin, last April. Kevin won a significant cash award and was featured on the **MTNA** winner's concert the evening of April 7. Kevin received his B.S. in music education with the Performers Certificate from Penn State in 1990. He performs with the **Altoona Symphony Orchestra** and Music at Penn's Woods Festival Orchestra. Kevin is a student of **Dan C. Armstrong** at Penn State.

**Dan C. Armstrong**, associate professor of percussion at Penn State University,



Kevin V. Taylor  
MTNA National Winner, Penn State University

was featured in two concerto performances last spring. In late February, Armstrong performed Creston's *Concertino for Marimba* with the Penn State Symphonic Wind Ensemble under the direction of Smith Toulson. And in mid-March, he was a guest artist with the Hershey Symphony Orchestra in a performance of Mayuzumi's *Concertino for Xylophone and Orchestra*. The orchestra was led by Dr. Sandra Dackow.

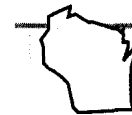
Three of the marimba ensemble arrangements which were performed by the PASIC '90 Marimba Orchestra and edited by Dan C. Armstrong will soon be available from C. Alan Publications. Two of these works, Dvorak's *Largo* and Moszkowski's *Spanish Dance No. 5 (Bolero)*, were originally arranged by Clair Omar Musser for the International Marimba Symphony Orchestra of 1935. The other work, E.A. MacDowell's *Witches' Dance*, was arranged for xylophone and band by Charles Owen and transcribed by Armstrong for premier with William Moersch as soloist with the PASIC '90 Marimba Orchestra.



Garfield High School's winning Instrumental Ensemble, at the recent Lionel Hampton/Chevron Jazz Festival. Clarence Acox, Ensemble Director (center, front); Bob Saydlowski, Sonor Artist Relations; Buz King, Sonor Product Manager

of this year's Lionel Hampton/Chevron Jazz Festival, providing 12 drumsets for all performance sites during the four-day event.

Washington's 1992 Days of Percussion took place Friday and Saturday, April 10-11, at the North Seattle Community College. Performances were given by the Seattle World Percussion Society Crack Djembe Troupe, Andrew Spencer (Central Washington University), The Dead Rosewoods (Chris Cumpler, Chris Francis and James Bennett), The Olympic Marimba Duo (Ed Hartman and Don Dieterich), The Olympic Marimba Band (with Chuck Silverman, Chad Rager and Tor Dieterichson) and The Olympic Percussion Orchestra (featuring Ed Hartman, Steve Ryals, Kevin Christopher, John Agey and friends). Clinics were presented on a number of topics by Jeff Beegly, Alphonso Adinolfi, Eric Michaels, Peter O'Gorman, Garey Williams, Ocheami, Steve Smith, Al Keown, Todd Zimberg, Olu Meji, Chuck Silverman, Jon Belcher, Chad Rager, Authur Hull, Clarence Robinson, Freddy Gruber, Andrew Spencer, Batucada, Bernard Purdy and Tor Dieterichson.



## WISCONSIN CHAPTER NEWS

The 1992 State Convention of the Wisconsin PAS Chapter was held in mid-February at the Shattuck Music Complex, Carroll College, in Waukesha. The event was hosted by the Carroll College Band Department (Dr. Larry Harper, director of bands) and the Project Create Percussion Ensemble Program (Jim Sewrey, director). The 4day event included concerts, symposiums, master classes, pedagogy classes, panel discussions, historical presentations, concerto auditions, etc. Artist/clinicians included Percussion Group-Cincinnati, Laszlo Marosi, Doug Wolf, Vida Chenoweth and Tele Lesbines.

On June 24, Geary Larrick presented the first performance of his composition titled *A Repertory List* for students at Gesell Institute on the campus of the University of Wisconsin-Stevens Point. Instruments played were a temple block, a cup bell and a hand drum, accompanied by a performer-prepared tape recording. The topic of this presentation was 'The Craft of Musical Creation,' and incorporated percussion improvisation in addition to the recorded reader's part.



## TENNESSEE CHAPTER NEWS

The Lindenwood Studio of Percussion, under the direction of Stan Head, presented a marimba clinic on Saturday, May 23, at the Lindenwood Christian Church. The featured clinician was Michael Burritt, percussion instructor at Rent State University. Michael focused on the four-mallet grip as well as the types of strokes used in contemporary marimba literature. The event concluded with a concert that evening, featuring works by Sueyoshi, Glasscock, Burritt and McCarthy



## WASHINGTON CHAPTER NEWS

Seattle's Garfield High School was selected as Outstanding Festival Instrumental Ensemble at the Lionel Hampton/Chevron Jazz Festival held recently in Moscow, Idaho. The school's prize was a Sonor Force 2000 five-piece drumset, donated by I-IS'S, Inc., a division of Hohner. Sonor was the official drum

# NEWS FROM THE INDUSTRY

Edited by Steve Beck



**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

Alfred Publishing Company, Inc., 16380 Roscoe Blvd., P.O. Box 10002, Van Nuys, CA 91410-0003 announced the release of Essential Styles, Book 2 (Houghton/Warrington). Book and Compact Disc \$17.95.) Book and Cassette Tape \$17.95. Steve Houghton and bassist Tom Warrington have written this sequel to Essential Styles Book 1. The new book offers 20 play-along grooves such as Fusion-Samba, 5/4 Odd-Time, 12/8 Afro-Cuban, Up-Tempo Jazz, Hip-Hop, Slow Rock and more. The book includes written out charts of each selection and performance tips for both drums and bass. All of the grooves have been recorded with a rhythm section and woodwinds, with drums mixed on the left channel and bass on the right (so either instrument may be dialed out). In addition, many of the tracks contain open choruses of comping so any instrument can practice playing solos. For more information contact Alfred.

Alfred also announced four new publications from Studio 4 productions. Alloy (percussion trio) (Adams) (VI) \$15.00. The individual sonorities of the metallic keyboard percussion instruments are blended. Bar Code (vibraphone, marimba and rhythm section with cassette tape) (Collier) (VI) \$19.50. A contemporary funk/jazz composition featuring syncopated melodic lines and a challenging ascending chord progression for improvisation. The piece requires a minimum of two-mallet players with intermediate technique and a basic knowledge of jazz chord symbols and scales. Ten Etudes for Snare Drum (Zivkovic) (V) \$6.00. Ten advanced snare drum etudes, for study and/or perfor-

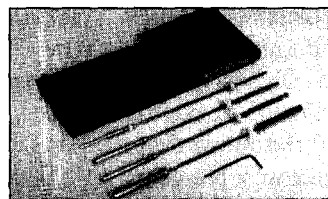
mance, from composer Nebojsa Zivkovic. Each etude includes a brief introduction containing an explanation of the piece's technical focus as well as rehearsal suggestions. Tightwad (vibraphone, marimba and rhythm section with cassette tape) (Collier) (V) \$19.50. An eleven-bar minor blues variation, this piece lives up to its title by shortening the standard blues form by one measure. The piece also incorporates a rhythmically challenging call and response interlude featuring tutti unison lines and improvised drum breaks. Intermediate to advanced two-mallet technique is required. For more information contact Alfred.

## B&W LOUDSPEAKERS

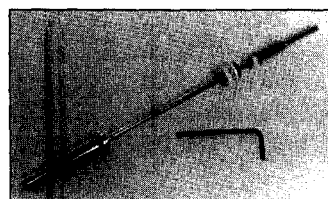
B&W Loudspeakers, Meadow Rd., Worthing, England BN112RX announced a 2 CD collection entitled "Live at the Montreux Jazz Festival." Each CD features 6 performances from the 1989 Montreux Jazz Festival in Switzerland. Representing the US is vibist, Jerry Tachoir and the Tachoir Quartet. The first CD contains the Quartet performing an original composition by Marlene Tachoir entitled "See-Saw-Scene." The second CD contains the Quartet performing another original again by Marlene Tachoir entitled "Erica's Dream."

## MIKE BALTER MALLETTS

Mike Balter Malletts, 15 E. Palatine Road, Suite 108, Prospect Heights, IL 60070 announced the addition of the Balter Professional Triangle Beater Series. Made of surgical steel, each beater is double-ended and has an adjustable counter weight. Model TB, full set with adjusting tool fea-



**The Balter Professional Triangle Beater Series-Model TB (above) and Model SB (below)**



tures four beaters in a leather case. Model SB, 4-N-1, is a single beater with adjusting tool which has four different beaters on one shaft. Retail price: Model TB \$60.00 set, with the leather case. Model SB, \$22.00 each.

## CPP/BELWIN, INC

CPP/Belwin, Inc., 15800 N.W. 48th Avenue, Miami, FL 33014 has announced the acquisition of DCI Music Video, Inc., Manhattan Music Publications, Inc., and REH Publications, Inc., under the banner of CPP Media Group, a new division of CPP/Belwin, Inc. DCI Video/Manhattan Music co-founders Paul Siegel and Rob Wallis will continue to provide editorial direction from their New York offices. Along with Roger Hutchinson, founder of REH, they will develop and produce video, print and software product for the division. David Hakim, vice president of sales for DCI Video/Manhattan Music, now holds that position for the CPP Media Group. He and the entire DCI sales team have relocated to CPP/Belwin's Miami facility.

## THE EDWIN MELLEN PRESS

The Edwin Mellen Press, Lewiston, New York announced a new book. The title of the volume is "Biographical Essays on Twentieth-Century Percussionists." The 336-page book's author is Geary Larrick, a percussionist and composer residing in central Wisconsin. Each biographical subject in the book is treated with an educational history, a mention of professional positions, and bibliographical listings of various publications the subject has helped to create. Countries represented in this study include the United States of America, Canada, Australia, England, Germany, France, Netherlands and Japan. The book's eighty chapters or articles include discographies, listings of method books and periodical articles, and cross references with percussionists and musicians in this century. For more information, contact Geary Larrick at G and L Publishing.

## G AND L PUBLISHING

G and L Publishing, 2337 Jersey Street, Stevens Point, Wisconsin 54481, announced the availability of two new recordings of percussion music. Dr. Geary Larrick, Percussionist is the title of a video cassette recording. This studio recording features Dr. Larrick as composer and per-

former on marimba, vibraphone, and snare drum. The solo compositions, in a variety of styles, were written from 1975 to 1991. Price is \$25.00. Music of Geary Larrick is an audio cassette recording. This recording of live performances features Larrick playing timpani, snare drum, marimba, vibraphone and piano. A short lecture is also included. Music on this recording was written from 1978 to 1991, and includes a variety of styles. Price is \$10.00. For more information contact G and L.

## HQ PERCUSSION PRODUCTS

HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143 manufacturer of Real Feel Practice Pads, has just released the Real Feel Practice Manual. The 12-page booklet retails for \$3.00 and includes practice pad exercises from eight users and endorsers: Kenny Aronoff, Gary Chaffee, Dom Famularo, Gordy Knudtson, Johnny Lane, Rick Latham, Chuck Silverman and Ed Soph. The manual is intended to provide drummers with a variety of warm-up ideas. For more information, contact HQ Percussion.

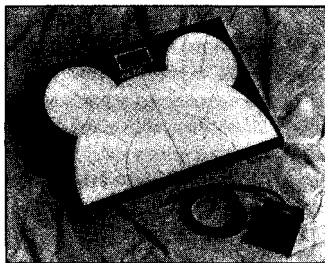


**HQ Percussion's Real Feel Practice Manual**

## KAT

KAT, 300 Burnett Rd., Chicopee, MA 01020 announced two new products and major upgrades for its drumKAT and Midikiti Pro. The drumKAT EZ is the latest percussion controller. Taken from the essence of the drumKAT the new instrument was designed to be easy to use, and to work instantly with any of the popular drum machines and MIDI sound modules. Features include: Compact, 10 pad gum rubber playing surface, 3 stereo trigger inputs (can be used as 6 mono inputs), 3 note dynamic layering, real time hi-hat control, all

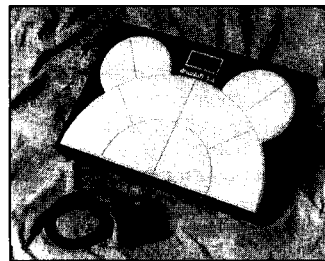




**KAT's drumKAT EZ...**



**tomKAT TWO ZONE...**



**drumKAT 3.0...**



**and midiKITI Pro Update**

steel construction, 3 inputs for mallet expanders, expressive foot control and breathcontrol inputs.

**tomKAT TWO ZONE...**The new 10" tomKAT pad from KAT and DAUZ Designs has two triggering surfaces - pad and rim. Like an acoustic snare drum, a drummer can play rim shots and snare sounds individually or simultaneously. Features include: same tomKAT mounting configurations, black or gray playing surface; black or chrome backs, complete with stereo jack and all necessary cables.

drumKAT 3.0 for drumKAT owners, is a software upgrade. The new features include:

4 notes per pad in **multiple**, alternate and **velocity shift** modes, **8 note alternating mode**, interaction suppression matrix designed to eliminate cross-talk between triggers, assignable **foot** and breath control inputs, new hi-hat **modes**, new trigger interface.

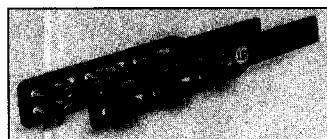
**midiKITI Pro Update...KAT** also has announced an new optional upgrade for the **midiKITI Pro** called the "Power Chip." The new features include; variable delay mode: each hit causes up to four independent notes to play separated by a delay of 25 to 400 milliseconds., pattern generator: record one to four patterns of up to 64 notes **each** and each pattern can be controlled independently by the trigger inputs, buzz roll mode: toggles preprogrammed drum rolls on any trigger. For more information, contact **KAT**.

## LATIN PERCUSSION

Latin Percussion, 160 Belmont **Ave**, Garfield, NJ 07026 announced Jingle Sticks, which are two plastic rods housing six pairs of **Cyclops™** jingles. The handle is made of black foam rubber for a comfortable grip. **Designed** to be played in the same manner that a drummer uses drumsticks, they were **originally** created to allow drummers and percussionists to play stick-hittable instruments without sacrificing the ability to continue a tambourine pattern. Suggested Retail Price \$27.95.

Latin Percussion also announced the new CP tambourines. The jingle sound is designed to be clear and crisp. The shell is made from plastic, and comes in white, red, and black, and are available in both 10 and 8 inch sizes. The **10** inch size comes with a double row of 8 sets of jingles. The 8 inch size comes with a single row of 7 sets of jingles. CP 10 retail price: **\$21.95**. CP 8 retail price: \$11.00.

Latin Percussion also announced their new Tribells. Each of these bells are separated with tonal intervals. Tribells are three separate bells mounted on a single bracket. The three bells start with a small, high pitched bell. Mounted next to that is a LP **Tapon** cowbell, and below is a cha-cha bell. For more information, contact **L.P.**



**Latin Percussion's Jingle Sticks**



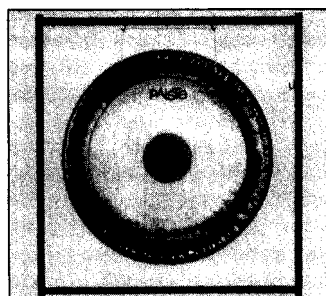
**Latin Percussion's Tribells**

## MEREDITH MUSIC PUBLICATIONS

Meredith Music Publications, 170 **N.E.** 33rd Street, Ft Lauderdale, FL 33334 announced its publication of "The Snare Drum in the Concert Hall," by **Al Payson**. This publication contains excerpts of orchestral snare drum parts, foreign terms, a section featuring solos in the style of contemporary composers and exercises to develop control needed for orchestral playing. The book is available from dealers internationally or directly from Meredith Music Publications. 88 **pgs.**, \$11.95.

## PAISTE AMERICA, INC.

Paiste America, Inc., 460 Atlas Street, **Brea**, CA 92621 announced the creation of a new line of 14 Paiste Planet Gongs. Their formal introduction was made at **PASIC '91**. Along with new gongs, Paiste introduced a new piece of literature entitled 'Paiste Gongs & Sounds'. This literature covers all of the company's gongs, as well as its other bronze percussion products. For more information, contact Paiste.



**Paiste's Planet Gongs**

## PER-MUS PUBLICATIONS, INC

Per-Mus Publications, Inc., **P.O.** Box 02033, Columbus, OH 43202 has announced three new mallet percussion ensembles. 1) Kanon in D by Johann Pachelbel, arr. for Mallet Ensemble by Mario Gaetano (\$10.00 score & parts). This work by Pachelbel is scored for mallet ensemble consisting of vibraphone, two marimbas, chimes, two orchestra bells, timpani (**4**), cello (or string bass/bass marimba), and suspended cymbal (opt.). 2) Gopak from "The Fair at **Sorochinsk**" Modest **Moussorgsky**, arr. for Marimba Quartet by James L Moore. (\$10.00 score & parts) This opera excerpt is suited for marimba (or mixed mallet) quartet. 3) Air for the G String **J.S.** Bach, Arranged for Marimba Quartet by James **L.** Moore. (\$7.00 score & parts) One of **J.S.** Bach's melodies scored for marimba (or mixed mallet) quartet. For more information contact Per-Mus.

## PURECUSSION, INC.

PureCussion, Inc., 3611 **Wooddale** Avenue South, Minneapolis, MN 55416 announced the release of the Fix-it Kit to allow RIMS to be used on Yamaha's Maple Custom Series drums. Up to now, RIMS users encountering the problem have been trimming the grommets with slight success or following the PureCussion advice of mounting the RIMS below the lugs. The Maple Custom lug has openings top and bottom. A longer tension rod will pass through the lug and allow the RIMS to support the drum from beneath the lug. A lock nut secures the system. Consisting of 4 long tension rods with lock nuts to overcome the problem. For more information, contact PureCussion, Inc.

PureCussion, Inc., also announced the addition of Pearl Corporation to its list of drum companies offering the RIMS Mounting System as optional factory installed equipment on selected series of their drums. The targeted series will now be inventoried in Nashville without holes being drilled at the factory for shell mounted tom brackets.

Expanding on uses for **PureCussion's** NE Series drums (single headed RIMS mounted instruments) PureCussion has also developed a **12"** "Piccolo" and a conventional sized **14"** Snare Drum, each with 10 "lugs." Models include: PSN 1210 Blk or Chr **12"-10** Piccolo Snare **Blk/Chr** \$175.00 (list) PSN 1410 Blk or Chr **14"-10** Snare Drum **Blk/Chr** \$185.00 (list). For more information, contact PureCussion, Inc.

# NEWS FROM THE INDUSTRY

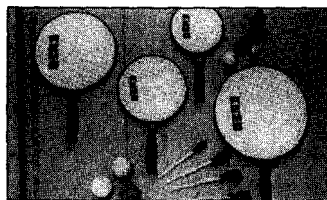
## REBEATS PUBLICATIONS

Rebeats Publications, a division of Cooks Music 219 Prospect, P.O. Box 6, Alma, MI 48801 announced the release of 2 videos and 3 books, all of particular interest to vintage drum buffs and drum historians. Videos: An Introduction to Vintage Drums (120 min). Features Wm. F. Ludwig Jr., John Aldridge, Harry Cangany and Ned Ingberman. This is an introduction to the history of the American drum companies from the turn of the century through 1970. A printed time-line is included, featuring color miniatures of dozens of drum badges, showing their respective places in drum history. This video helps the viewer identify, grade, date, and establish the value of many vintage drums. **Rebeats- #1 'Rebeats'** is a video drum magazine. Issue number one features: **PASIC '91**, Pow-wow drumming, an equipment profile of Bun E Carlos, the Kodo troupe from Japan, part one of a biographical series on George Way, and more. Books: Gene Krupa, His Life & Times - A new printing of Bruce Crowther's Krupa biography a traditional biography with family background, detail on the places Krupa lived and worked, and many pictures.

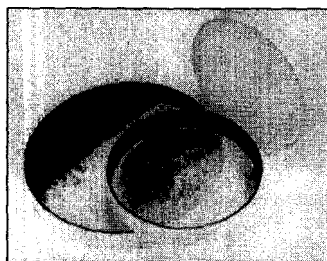
George Way's Little Black Book - George Way was a circus drummer and vaudevillian before becoming a drummer. The book contains an abbreviated biography of Way, and the entire contents of his personal handwritten vendor directory. This 3-ring binder included notes, diagrams, and explanations. Not-So-Modern-Drummer; The First Three Years. NSMD is a publication acting as a clearing-house for vintage drum information. It includes articles about vintage drums as well as dealer and collector directories, 'wanted and 'for sale' ads, etc. All 180 pages from the issues of the first 3 years are included in this book. For more information, contact Cooks.

## THE REMO DRUM COMPANY

The Remo Drum Company, 12804 Raymer Street, North Hollywood, CA 91605 has announced new indoor/outdoor musical sports. Remo Paddle Drums, a racquet-style drum head was designed for picnics, parties, and family gatherings. The face of each paddle is a drum head which can be struck with a mallet, ball or hand. Different drum head sizes result in varied pitches, making the paddle drum game a musical event. These paddle drums are available in three packages with sets of two, four or six. Paddles are available in six sizes, ranging from eight to 22 inches in diameter. All come with mallets and foam balls (four-set



Remo's Paddle Drums...



Ocean Drums...



and second generation of Falams K-series drumheads

and six-sets include shuttlecocks). Individual paddles are also available with a mallet. Available at local music, gift and nature stores. Prices range from \$27.50 to \$269.50. For more information, contact Remo, Inc.

Remo also introduced the new Ocean Drums. The sounds of the sea, created by the motion of a two-headed drum with tiny steel balls inside as the drum is swayed from side to side. When struck with a mallet or hand, the Ocean Drum swells with sound and vibrates like a snare drum. These drums are available in three sizes: 12, 16, and 22 inches, each with a mallet. The drums range in price from \$45.00 to \$75.00 and can be found in local gift shops, music and nature stores. For more information, contact Remo, Inc.

Remo, Inc. has also introduced a second generation of Falams K-Series drumheads which combine Kevlar, Mylar and new steel ring technology. The Kevlar material is bonded between two film layers designed to be waterproof. The 14 and 15-inch batters are available in coated, smooth white, ebony or natural film, with or without clear dot reinforcement. Snare sides are available in smooth white. Suggested list prices range from \$37.25 to \$43.50. For more information, contact Remo.

## RIOHKAT MUSIC

Riohcat Music, P.O. Box 764, Hendersonville, TN 37075 announced the release of a new publication entitled: "Solo Vibraphone Collection." These compositions by Marlene Tachoir were adapted for the vibes by Jerry Tachoir. The book consists of 6 unaccompanied 4-mallet solos for vibraphone targeted for the intermediate to advanced player. It lists for \$12.00 and can be purchased at your local music or percussion shop or directly from Riohcat Music. Include an additional \$1.00 for postage and handling.

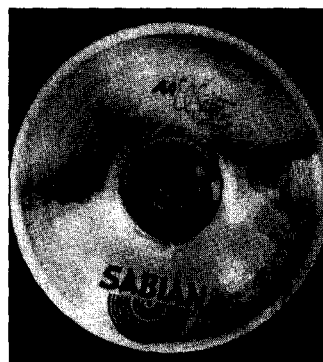
## SABIAN LTD.

Sabian Ltd., Meductic, New Brunswick, Canada EOH 1L0 announced the release of its new 24 page, full color 1992 NewsBeat Catalog. The latest issue features Rod Morgenstein and Deen Castronovo. Available Free of charge at authorized Sabian dealers, or by contacting Sabian Ltd.

Sabian also introduced the HH Jazz Ride. Available in 20" and 22" sizes, this cymbal was designed to replicate the sounds popularized in the late 40's, 50's and early 60's. The HH Jazz Ride is available in brilliant finish at no extra charge. For more information, contact Sabian.

Sabian also announced the addition of a 12" size to the recently introduced line of B8 China Pro Splashes. For more information, contact Sabian.

Sabian also introduced the 18" AA El Sabor (the flavor), created especially for Latin percussionists. This thin cymbal was designed to give a full crash response when played by the hands of the conga player and immediate stick response by the timbale player. Featuring an unlathed bell designed for playing time or clear claves, and a special flanged edge to minimize excess overtones. The cymbal is available in brilliant finish at no extra charge. For more information, contact Sabian.



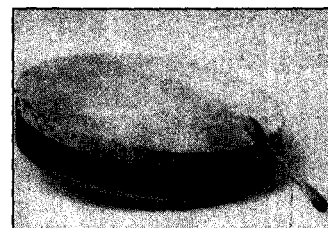
Sabian's AA El Sabor

Sabian also announced the addition of 12" and 14" AA and HH Mini Chinese cymbals to its 1992 catalog. The small size of the cymbal was designed in part to keep it comparatively inexpensive and make it easy to position anywhere within a drum or percussion set-up. These cymbals are available in brilliant finish at no extra cost. For more information, contact Sabian.

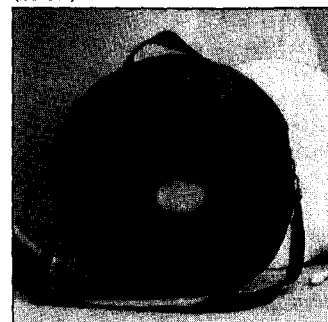
Sabian also announced the introduction of the China Gong, a new series of five smaller gong instruments (14", 16", 18", 20", 22"). Hand made from bronze, these gongs are hammered to shape, and lathed before their centers are roughly brazed. Pitched but not tuned, their sounds are meant to be mellow, dark and warm. These gongs can be suspended from cymbal stands, or Sabian gong stands, available separately. For more information, contact Sabian.

## SAGA MUSICAL INSTRUMENTS

Saga Musical Instruments, 429 Littlefield Ave., PO Box 2841, South San Francisco, CA 94080 announced three Bodhran models, each covered in traditional, natural goatskin. The TB-3 list price is \$39.95. Model TB-2 and TB-4 are \$49.95 list. The C-5000 Bodhran Bag (\$19.95 list), features black heavy-duty nylon exterior, padding, smooth non-scratch nylon interior, heavy duty black zipper, webbed black nylon handles, adjustable webbed shoulder strap and an exterior tipper pocket with velcro flap closure. The double-ended stick provided with the Bodhran is called a "tipper" or a "kipper." Replacement tippers are available at \$3.95 list. Saga also sells flat,



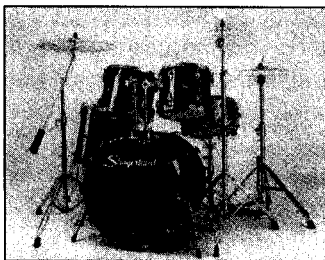
Saga's TB-2 Bodhran (above) and Superior C-5000 Bodhran Bag (below)



22" diameter, natural goatskins for replacement Bodhran heads (19.95 list). Tony Sullivan's The Bodhran Tutor (book & tape; \$19.95 list) is an introduction to the Celtic Bodhran. For more information, contact Saga.

## SLINGERLAND DRUMS

Slingerland Drums, 101 Sycamore Drive, Ashland, VA23005 introduced its newest line of drums, Artist Power Custom Series. The drums are available in seven colors: Natural Maple, Graphite Metallic, White Gloss, Wine Bed Maple, Black Gloss, Emerald Green and Bright Blue. Featuring maple interior and exterior with mahogany cores, the shells are 5-ply (7mm) thick. The shells are cross-laminated for stability without reinforcement rings and are equipped with 45 degree bearing edges. The standard five-piece setup S3002C, includes a 16 x 22 bass, 10 x 12 tom tom, 11 x 13 tom tom, 16 x 16 floor tom and 6 1/2 x 14 metal snare. A variety of sizes is also available as is a choice of three different hardware series. For more information, contact Slingerland.



Slingerland's Artist Power Custom Series

## SONOR

Sonor, a division of Hohner, PO Box 9167, Richmond, VA23227 is offering a new line of clothing for drummers. The Sonor logo is available on a variety of clothing and accessories. Included in the new line are short-sleeve and long-sleeve T-shirts, mock turtleneck shirts, sweatshirts, sweatpants, caps, tour jacket, and a limb edition varsity jacket (with a black wool body plus leather-look sleeves



Sonor's Wearables

and collar). Also offered is a set of five luggage I.D. tags, which can be used on drum cases, plus terry headbands and wristbands. For more information, contact Sonor.

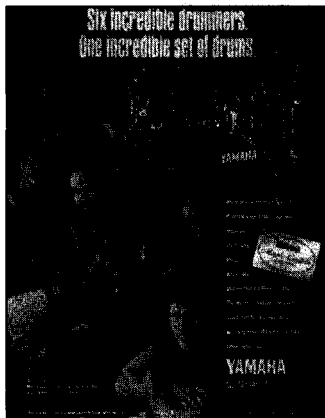
## THEODORE PRESSER COMPANY

Theodore Presser Company, Bryn Mawr, Pennsylvania 19010 has published a new work by Marta Ptaszynska. Graffito for solo marimba (11440536, \$8.00) was composed in 1988 for Nebojsa Zivkovic, who has recorded the work on the Bayer label. The piece has been described as a rather classical large Rondo, with contrasting episodes and elaborated transitions. For further information, contact Theodore Presser Company.

## YAMAHA CORPORATION OF AMERICA

Yamaha Corporation of America, Band & Orchestral Division, PO Box 899, Grand Rapids, MI49512-0899 announced a new Maple Custom™ drumset poster featuring Yamaha artists: Dave Weckl, Alex Acuna, Mike Baker, Peter Erskine, Tom Brechtlein, and Sonny Emory. To receive this poster, send \$5.00 for postage and handling to Yamaha.

Yamaha has also released a new video entitled "Live in Tokyo" featuring Yamaha artist/clinician and electronic percussionist Tony Verderosa. This free, twenty minute, electronic percussion performance oriented video was shot in Japan during the Tokyo Music Fair. To get the video, send 85.00 for postage and handling to Live in Tokyo, c/o Yamaha.



Yamaha's Maple Custom™ drumset poster (above) and "Live in Tokyo" video featuring Tony Verderosa (above, right)

# Sustaining Members

## BENEFACTORS

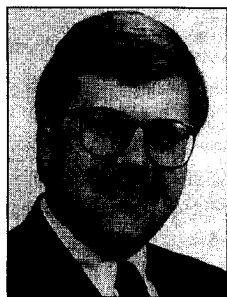
Avedis Zildjian Co.  
Ludwig Industries  
Paiste America, Inc.  
Pearl Corporation, Inc.  
Remo, Inc.  
Sabian Ltd.  
Yamaha Corporation of America  
PATRONS  
Mike Baiter Mallets  
Cleveland Institute of Music  
Evans Products, Inc.  
H.S.S. Inc.  
Kaman Music Corp  
Kori Percussion-USA  
Latin Percussion, Inc.  
Mapex—Jupiter Percussion  
Roland Corporation US  
Ross Mallet Instruments Inc  
Yamaha Canada Music Ltd.  
SPONSORS  
Adams Percussion  
American Drum Mfg. Co.  
American Drum of Virginia  
Aquarian Accessories Corp  
Beyer Dynamic Inc.  
J. D. Calato Mfg. Co./Regal Tip  
Century Mallet Instrument Service  
Danmar Percussion Products  
ddrum, Inc.  
Drum Workshop, Inc.  
Falcon Design  
Vic Firth, Inc.  
Tom Gauger  
Gross Percussion Products  
Interworld Music Associates  
Kat Inc.  
Kevin Lepper Percussion  
Marimba One  
Marimba Productions, Inc.  
Meinl Cymbals & Percussion  
Modern Drummer Publications  
Noble & Cooley Co.  
Pro-Mark Corp  
PureCussion, Inc.  
Repaircussions/Stotz Cable Timpani  
Rhythms et Sons Sarl  
Shure Brothers Incorporated  
Stingray Percussion, Inc.  
Udu Drum  
FRIENDS  
Action Reaction USA, Inc.  
African Percussion  
The Albright Mallet  
Cliff Alexis Bteel Drums  
Alfred Publishing Co., Inc.  
Sam Ash Music Stores  
Asian Sound/Michael Ranta  
Aspen Music Festival  
Atlanta Pro Percussion, Inc  
Bands of America, Inc.  
C L Bamhouse Co.  
Mel Bay Publications, Inc.  
Berklee College of Music  
Herbert Brandt—Notenversand  
Brook Mays Pro Shop  
C F Peters  
C M P Records  
California Institute of the Arts  
Capital University  
Casper College Music Department  
Jack Cenna-Percussion Services  
Chautauqua Institution School of Music  
Chinese Percussion Development Center  
Bobby Christian Music And Mallets  
Clarion University of Pennsylvania  
Colorado State University  
Columbus Percussion  
Concorde Trio  
Cooks Music  
Cousin Sally Ann  
Coyle Music Centers, Inc.  
CPP/Belwin, Inc.  
CSU Summer Arts  
Mary Dahlgren Publications  
Depaul University  
Dick DiCenso Drum Shop  
Fred J. Divisek  
Down Beat  
DRUM! Enter Music Publishing Inc.  
Drum Specialist  
The Drum Shop  
Drummers Collective, Inc.  
Drummers World  
Drums Ltd/Inc/Franks Drum Shop  
Drums On Sale  
Clloyd Duff  
Duquesne University  
Egypsia Exotic Artes  
Empire State Percussion Music  
Encore Mallets  
Frank Epstein

## Exotic Percussion Plus

Fall Creek Marimbas  
FAS International  
G and L Publishing  
Gilt Trips  
Goldline Percussion Products  
Gon Bops of California, Inc.  
GP Percussion Timpani Mfg.  
Grove School of Music  
Grover Enterprises  
H. Q. Percussion  
Jonathan Haas  
Heartbeat  
J. Clinton Hoggard, Jr.  
Harold Howland Music  
Humes & Berg Mfg. Co. Inc  
IAJE  
Indiana University  
Indiana University of Pennsylvania  
The Instrumentalist  
Interlochen Center For The Arts  
Interstate Music  
J B Publications  
J.R. Publications  
J.A.G. Drums  
JC's Drum Shop  
Just Drums  
K & K Sound Systems  
Kemper-Peters Publications  
Kendor Music, Inc.  
Neil A Kjos Music Co.  
Wilfrid Laurier University  
Alphonse Leduc & Cie Sarl  
Stanley Leonard Percussion Music  
Hal Leonard Publishing Corp  
Arthur C Lipner  
Ludwig Music  
Mallet Unit  
Manhattan School of Music  
Mannes College of Music  
Andrew Marchetti Productions  
Meredith Music Publications  
Mix Bookshelf  
Music For Percussion Inc.  
Musicians Institute (PIT)  
Musikverlag Zimmermann  
NACWPI  
National Drum Association  
New England Conservatory  
New Music Marimba, Inc.  
New Music West  
Nexus  
Nichols Music Publications  
Northwestern University  
Oberlin Conservatory of Music  
Octagon Glove  
Olympic Marimba Records/Publications  
Page Drums  
Pan Caribe Tours  
Panyard Publications Inc.  
Paul/Mueller Studio  
Peabody Conservatory of Music  
Per-Mus Publications, Inc.  
Pioneer Percussion  
Plugs-Port  
Joseph Porcaro  
PR Percussion/PR Real Sales  
Theodore Presser Co.  
Professional Music Center & Drum Shop  
Jan Pustjens  
R I B Productions  
RB Percussion  
Rhombus Publishing  
Rhythm Fusion  
Rhythm Tech Inc.  
Riohcat Music  
Robinson Percussion  
San Francisco Conservatory of Music  
Robert Schietroma  
The Shepherd School of Music  
Silver Fox Percussion  
Simmons Drums Inc.  
Softbags  
Somers Music Publications  
Southern Music Company  
Temple University  
Tommy's Drum Shop  
Trick Percussion Products, Inc.  
Trueline Drumstick Company  
Todd A. Ukena  
United States Percussion Camp  
University of Colorado  
University of Northern Colorado  
University of Oregon School of Music  
Vater Percussion  
Vellum & Parchment Works Ltd.  
Steve Weiss Music  
Windsor Music Publications  
The Woodwind & The Brasswind  
Yale University  
Zenobia Musical Instruments

# Update/PASIC '93—Columbus, Ohio

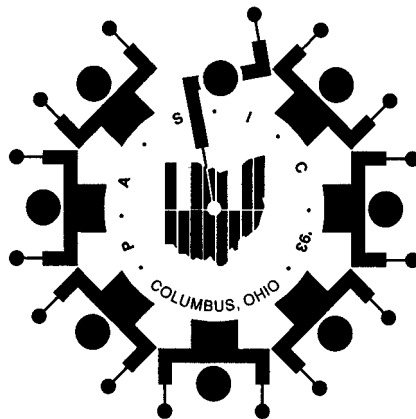
The PASIC '93 Planning Committee has completed design the design of their logo, signifying the location of the convention, Columbus, Ohio. The goal of Terri



Bob Breithaupt

Dusseau, the graphic designer, was to depict a global theme, represented in the round design of the logo, along with the graphic representation of a mallet striking

ing the center of the "State" of Ohio, the location of Columbus. A keyboard-like graphic is also a



part of the Ohio design.

It is the goal of the planning committee for PASIC '93 to represent "global" topics at the Columbus convention; "European Percussion" is the topic of the New Music/Research Day, and an active effort is underway to represent many ethnic interests, as well as the traditional areas. We are gearing up for an exciting year in preparation for November 10-13, 1993, when, like the logo represents, the world of percussion will focus upon Columbus, Ohio. Make your plans now!

## International Drum Month

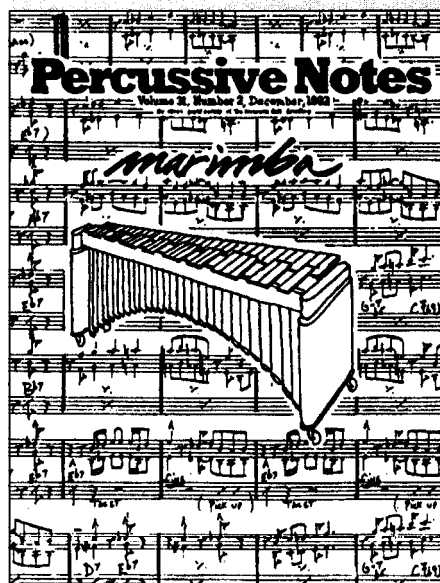
International Drum Month, November 1992, is a project of the Sustaining Members of the Percussive Arts Society, sponsors of IDM and is operating this first year primarily by a grant of \$50,000.00 from the National Association of Music Merchants (NAMM). Additional funding is being provided by the percussion industry members of PAS. The administration will be handled through the offices of Jerome Hershman with overall supervision by a special Steering Committee that has been organized under the supervision of the Chairman, Lloyd McCausland of Remo. The other members of the Steering Committee are Mike Balter (Mike Balter Mallets), Steve Beck (Percussive Arts Society), Pat Brown (Pro-Mark Corporation), James Catalano (Ludwig Industries), Robert Morrison (Pearl Corporation) and Jay Wanamaker (Yamaha Corp. of America). The arranging and supervision of setting up a national radio station network for IDM participation with radio merchandise tie-ins has been delegated to New York promotion specialists Robert Rosenblatt Associates, who also handles the IGM Radio net-

work program. The month of November was chosen to coincide with



the annual convention of the Percussive Arts Society which will be held November 11 to 14, 1992 at the Hyatt Regency in New Orleans, La. For further information contact Jerry Hershman at International Drum Month c/o J & D Music Services, 136 West 21st Street, 3rd Fl., New York, N.Y. 10011-3212. Phone: 212-924-9165 or Fax: 212-675-2577.

### IN THE DECEMBER ISSUE



### FEATURE: MARIMBA

- Tuning Your Marimba Resonators
- A Brazilian Percussionist in Cuba
- Interview with Leigh Howard Stevens
- Interview with Nancy zeltsman
- Evolution of Keyboard Percussion Pedagogy



PLAY

While U

PLAY!



REMCO  
USA

**Kick** back. Take a break from your sticks and still keep the **Beat**. Remo Paddle Drums are real Remo drumheads in a racquet. **Smack** a ball around with your friends. It's the kind of **Sound** exercise you'd never get on stage. And you just might have a lot more **Fun!**



# LET'S SETTLE THIS OUTSIDE

This is where a snare sound lives or dies.

And out here, there's no match for the Challenger Vector.

Other drums simply don't have the Vector's famous carrying power or bright focused snare sound. And tuning higher or striking harder won't help.

We use a traditional snare drum design, but that doesn't mean we haven't improved the breed.



The Vector shell is reinforced with our exclusive High Torque Stabilizing Ring

for a full range of head tension with no distortion or damage to the shell.

We've widened and strengthened the snare gate for better protection under tough conditions.



Our new cast aluminum batter and snare hoops give you a lighter drum.



And our exclusive Keystone Snare System is still the fastest and easiest to operate.

Our Challenger multi-toms also feature the High Torque Stabilizing Ring for the strength to withstand



the most extreme tunings. We've managed to lighten the drums and still keep them the strongest, best-sounding drums you can buy.

Challenger marching snares and toms. Once you get these drums outside, you won't want to settle for anything less.

**Ludwig**

P.O. Box 310 • Elkhart, IN 46515