

$\text{♩} = 120$

# Percussive Notes

Volume 31, Number 2, December, 1992

An official publication of the Percussive Arts Society

*marimba*





# WE FOUND A WAY TO MAKE SOUND LIKE THE A



*Monster backbeats. Breakneck tempos. Single strokes from hell. Close your eyes, and you'd swear there were two drummers up there, but it's just Dennis Chambers being, well, himself. Given his extraordinary abilities, it would be almost impossible to make*

*Dennis sound ordinary. However, two possibilities come to mind. The first is to break his arm (just kidding, Dennis). The second is to take away his new K. Zildjian Dark Crash Thin and Medium Thin cymbals. You see, the new K Dark Crashes are an inte-*

# TAKE DENNIS CHAMBERS AVERAGE DRUMMER.

*gral part of Dennis' set-up, because they give*

*him a whole new range of sounds.*

*"I've been playing Zildjians all my life,"*

*notes Dennis, "and the reason*

*I like the K's is their real dark, warm*

*sound." Why do the new K*

*Dark Crashes offer so many sonic*

*possibilities? Well, they're*

*now available in a couple of different*

*weights. The K Dark Crash Thin*

*offers a warm, shimmering dark crash that is*

*full-bodied and complex. It encompasses*

*the very essence of the classic K sound, but with*

*a brighter initial attack. Available in 14"*

*through 20" sizes. The K Dark Crash Medium*

*Thin is a slightly heavier dark crash cymbal.*

*It offers more high-end response in the*

*initial attack, yet is still very full-bodied, with*

*warm, low-pitched overtones. In 16", 17", 18", and*

*19" sizes. These new cymbals com-*

*bine the input of top players like Dennis,*

*Peter Erskine, Dave Weckl*

*and Marvin "Smitty" Smith, with*

*the painstaking handcrafts-*

*manship that has made the K's, quite*

*simply, the finest cymbals*

*money can buy. The result, to quote*

*Dennis, is "a sound that's hard to*

*duplicate. Each K has a different personality." Of*

*course, what we say here is no substitute*

*for playing them. So to learn more, please visit*

*your nearest Zildjian dealer. Or write*

*us at 22 Longwater Drive, Norwell, MA 02061.*

*OK, Dennis. You can take the cast off now.*



*The New K  
Dark Crashes*

**Zildjian**

CYMBAL MAKERS SINCE 1623

# C O L U M N S

6 **Message from the President**  
By Robert Schietroma

7 **Message from the Second Vice President**  
By Randall Eyles

35 **Forum**  
By Mark Ford

100 **Selected Review of New Percussion Literature and Recordings**  
Edited by James Lambert



107 **Chapter and Membership News**  
Edited by John Baldwin

113 **News from the Industry**  
Edited by Steve Beck

## FEATUREDRUMSET



10 **An Interview with Leigh Howard Stevens**  
By Michael Burritt



15 **An Interview with Nancy Zeltsman**  
By Rich Holly

19 **An Evolution of Keyboard Percussion Pedagogy**  
By Dean Gronemeier

## P A S I C ' 9 3

25 Update/PASIC '93-Columbus, Ohio

## P N E D U C A T I O N



27 **A Brazilian Percussionist in Cuba**  
By Ney Rosauro



30 **A New Approach To Teaching Snare Drum Rolls**  
By Andrew Spencer



33 **Snare Drum Warm-Ups**  
By Chris Thompson



# Percussive Notes

An official publication of the Percussive Arts Society • Vol. 31, No. 2/December 1992

## PNPERFORMANCE



- 39 **Hector Berlioz' *Symphonie Fantastique***  
*By François Dupin*
- 46 **Using Calf Timpani Heads**  
*By Rebecca Kite*
- 49 **Tuning Marimba Resonators**  
*By Rebecca Kite*

## PNDRUMSET & STUDIO PERCUSSION

- 52 **Brazil '92**  
*By Doug Auwarter*

♩ = 120

TAMBOURINE: Struck hand drum played with split nylon or plastic sticks

FAMBINO: Tambourine

CARIN: Snare drum

AKOODO

HIGH SURDO: High Bass Drum

LOW SURDO: Low Bass Drum

This phrase used to begin measures, but over time, evolved, resulting in a more sound

- 55 **Spooky Drums #2/Warren "Baby" Dodds**  
*Introduction by Guy Remonko*  
*Transcription by Steve Krugman*  
*Edited by Ed Soph*

♩ = 120

## PNRESEARCH

- 60 **J. C. Deagan Percussion Instruments**  
*By Mike Wheeler*

WOOD AND STRAW GALOP.

LA BELLE STRANNA.

CONCERT POLKA.

ROSA POLKA.

POLKA.

- 65 **Published Literature For Xylophone (ca. 1880-ca. 1930)**  
*By James A. Strain*

## PASIC '94

- 116 **PASIC '94-Atlanta, GA**

# Percussive Notes/Editorial Staff

EXECUTIVE EDITOR James Lambert/Cameron University

ADVERTISING MANAGER Steve Beck/Lawton, OK

ASSOCIATE EDITOR FOR FEATURES Rich Holly/Northern Illinois University

FOCUS ON EDUCATION  
Marching Percussion  
Education Committee  
Mark Ford/East Carolina University  
Jay Wanamaker/Grand Rapids, MI  
Robed Snider/U.S. Navy Band

FOCUS ON PERFORMANCE  
Percussion Repair  
World Percussion  
Instrument Innovations  
Marimba Clinic  
Symphonic Percussion  
Terms Used in Percussion  
Timpani Clinic  
Michael Rosen/Oberlin Conservatory of Music  
Brian Stutz/Rochester, NY  
Norbert Goldberg/Brooklyn, NY  
Charles Wood/New York, NY  
Michael Burritt/Kent State University  
Richard Weiner/Cleveland Orchestra  
Michael Rosen/Oberlin Conservatory of Music  
Rebecca Kite/Minneapolis, MN

FOCUS ON DRUMSET/STUDIO PERCUSSION  
Video Workshop  
Electronic Percussion  
Norman Weinberg/Corpus Christi, TX  
Ted Pitzzecker/New York, NY  
Norman Weinberg/Corpus Christi, TX

FOCUS ON RESEARCH  
Kathleen Kasner/Wheaton College  
Lisa Rogers/University of Oklahoma

SELECTED REVIEWS James Lambert/Lawton, OK

PAS NEWS  
Chapter and Membership News  
Committee News  
Programs  
John Baldwin/Boise State University  
Randy Eyles/U.S. Air Force Band  
Wilber England/Indiana University

PASIC '83—NOV. 10-13, 1993 Robed Breithaupt, Host/Columbus, OH

PASIC '84—NOVEMBER, 1994 Tony McCutchen, Host/Atlanta, GA

DESIGNER Shawn Brown

COVER DESIGN Robert Austin Bealmeier

## Guidelines for Contributing Authors

*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, but should be placed at the ends of articles. 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 5" 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 an 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, reviewed and has undergone final editing, it may be submitted 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 Percussive Arts Society is a worldwide organization founded in 1961 and incorporated as a not-for-profit corporation under the laws of the State of Oklahoma. Its purpose is educational, promoting a wide range of musical knowledge, encompassing the young percussion student, the teacher, and the performer. Its mission is to facilitate communication among all areas of the percussive arts. PAS accomplishes its goals through its 6 annual issues of *Percussive Notes*, its worldwide network of chapters, and its annual International Convention (PASIC). Annual membership begins in the month dues are received and applications processed. Eighty percent (80%) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6932) is published 6 times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris, Lawton, OK 73507; telephone: 405-353-1455. Second Class postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional & Library—\$40, Student—\$20. • POSTMASTER: Send address changes to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502. • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: 405-353-1455. • Editorial material should be sent to: James Lambert, *Percussive Notes*, P.O. Box 16395, Cameron University, Lawton, OK 73505. • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502. • COPYRIGHT ©1992 by the Percussive Arts Society. Reproduction of any or part of this publication without permission from the Editor is prohibited by law.



# Percussive Arts Society/Administration

## OFFICERS

Robert **Schieltroma**, President  
 Garwood Whaley, **First Vice-President**  
 Randall **Eyles**, Second **Vice-President**  
 Genaro Gonzalez, Secretary  
 Mike Baker, 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 **Faini**, 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  
 Gatwood Whaley, Meredith Music Publications, Gaesville, MD  
 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

## IPAS ADMINISTRATIVE MANAGER

Steve Beck

## IHISTORIAN

Kathleen Kastner

## SUSTAINING MEMBERS ADVISORY COUNCIL

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

## ADVISORY BOARD OF PAST PRESIDENTS

John Back, Rochester, NY/1987-90  
 Donald **Canedy**, La Habra, CA/1960-63  
 Saul **Feldstein**, Miami, FL/1968-72  
 Gary **Olmstead**, Indiana, PA/1973-77  
 James **Petersak**, Potsdam, NY/1978-81  
 Gordon Peters, Chicago, IU/1964-67  
 Thomas **Siwe**, Urbana-Champaign, IL/1964-66  
 Larry Vanlandingham, Waco, TX/1982-84

## HALL OF FAME

year specifies date of induction)

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

## Mission Statement

*The Percussive Arts Society (PAS™) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS™ accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN™), the Percussive Arts Society International Headquarters | Museum and the annual Percussive Arts Society International Convention (PASIC™).*

## Message from the President

By Robert Schietroma



**A**S I WRITE MY FINAL MESSAGE as President of PAS, I want to first reflect upon the incredible new heights we have reached in the past few years. We now have a permanent home office, an architecturally beautiful facility that reflects the stature of the Percussive Arts Society. Sincere thanks to the hundreds of you who have made this possible,

Our headquarters is also the home of our Hall of Fame Museum which has exhibited rare instruments since our August 8th Grand Opening. Many thanks to the donors who have already so generously given to the museum. Another significant addition to the Headquarters will be the housing of the World Percussion Network. Special thanks to Norm Weinberg, Berry Zimmerman, and Blair Helsing, who have worked tirelessly on this project.

And most recently we have all been rejuvenated once again by our annual convention, this time held in New Orleans. The sights, sounds, and energy received from this memorable gathering will sustain us throughout the year. Our gratitude to Jim Atwood, Ray Fransen, and all members of the planning committee,

The challenge during my term was to develop better communication among the members of PAS. We now have a

quarterly, *Reports in Short*, that goes to the Board of Directors, Committee Chairs, State Presidents, Sustaining Members, etc. which should be distributed to all members. This report includes the individual Officer reports and minutes of all Executive Committee conference calls. We believed it was important to the membership, that the Executive Committee make it clear that there is no hidden agenda with the Officers or the Board of Directors. Every member of the Society can obtain copies of these minutes by contacting any of these people or the home office. In fact, we felt so strongly about the membership having more of a voice in PAS, that we have presented bylaw changes to the Board that should initiate Board members elections by the membership at large and SMAC member elections by all Sustaining Members.

Thanks to the Board of Directors and the Executive Committee for their support during my term. A special thanks to Executive Committee members Garwood Whaley (Chapters), Randy Eyles (Committees), Genaro Gonzalez (Minutes and PASIC), Mike Balter (Budget), and John Beck (Advisor), as well as Jim Lambert (*Percussive Notes*), and Steve Beck (daily operations and PASIC).

During the term of this Executive Committee, we also put into motion two membership support drives, one in conjunction with International Drum Month. The first IDM, November 1992, was sponsored by PAS and NAMM to showcase the percussion industry. This was a great event for our industry and PAS is proud to participate in promoting our Sustaining members. Through IDM advertising, PAS membership information was distributed to numerous drum

shops. This is a membership market that PAS needs to nurture.

The other membership drive targets student chapters/clubs. PAS has over 5,000 loyal members whose influence extends to tens of thousands students and enthusiasts. Student chapters/clubs are essential to document this influence as well as nurture the additional growth of PAS. As to the PAS mission...it has been long overdue that we reach out farther to extend our membership to include both students and enthusiasts of all ages.

I would like to close my final message with a challenge to all professional members of PAS. When I became President I also became a Sustaining member Friend. The new classifications of Sustaining members better reflect the sponsorship of PAS, If each professional member would join as a sustaining member Friend, our dollars would more than double. This increased revenue would enable us to more effectively advertise, increase publications, support current committee programs and WPN, and develop both student and enthusiast membership.

Take my challenge. If each PAS member recruited one new member, we could easily double

our membership. If every member initiated a student chapter/club, we could more than triple the membership.

Succinctly put, the organization requires your input. No other group is as diverse and yet as cohesive, which is our strength. We care about percussion and the perpetuation of percussion education, not only for ourselves, but for others. Please become involved in nominations for the Boards and Vote for your leaders. The organization belongs to its members. You are the most important link. It has been an honor to serve you. PN

---

As to the PAS mission.. it has been long overdue that we reach out farther to extend our membership to include both students and enthusiasts

---

of all ages.

---



## Message from the Second Vice President

By *Randall Eyles*



**T**HESE ARE EXCITING TIMES FOR the Percussive Arts Society. Our accomplishments during the last few years are a source a great pride for every PAS member. Several unprecedented milestones of achievement are immediately called to mind: the grand opening of the Percussive Arts Society International Headquarters and Museum in Lawton, Oklahoma; the World Percussion Network (our on-line computer network); the first ever National Drum Month; the annual Chapter Presidents Award; and yet another spectacular percussion extravaganza at PASIC '92 in New Orleans. These milestones began as dreams and were realized because of the devotion and hard work of PAS volunteers.

Serving as a PAS officer has provided me the opportunity to participate in the challenges of managing a not-for-profit corporation in the 1990's. By molding ideas into feasible plans the PAS Executive Committee has helped lead PAS to success. Some dreams can become reality. This has happened with our beautiful new building, our museum, our on-line computer network, our Chapter Presidents Award, and certainly our annual convention. Congratulations PAS!

New and old challenges face PAS. At PASIC '92 a new plan for PAS clubs

was presented to the Board of Directors. The size of the PAS membership has not seen any significant growth during the last twenty years. If implemented, PAS clubs will afford all PAS members a great vehicle to assist with a membership drive that will help PAS serve more people,

In addition to working on the PAS Executive Committee one of my duties as Second Vice President of the Percussive Arts Society is to supervise, coordinate, and encourage PAS Committees. At PASIC '92 twenty-seven hours of meeting time was scheduled for our committees. Additionally another 25 hours of contests, masterclasses, concerts, and clinics were planned and managed by PAS committees. This is a clear indication that our committees continue to play a major role at our international convention. Also, committee activity throughout the year and in our publications is increasing in efficiency and productivity. Because PAS is a not-for-profit organization, all of our committee work is accomplished by volunteers. These devoted percussionists have given freely of their time, energy, and expertise to help further the goals of the Percussive Arts Society. It is with great pride that PAS publicly thanks its committees:

### ANTHOLOGY COMMITTEE

Larry White, Chair

### CONTEST AND AUDITIONS PROCEDURES COMMITTEE

George Frock, Chair

### COMPOSITION CONTEST COMMITTEE

Lynn Glasscock, Chair

### EDUCATION COMMITTEE

Steven Grimo, Interim-Chair

### ELECTRONIC PERCUSSION COMMITTEE (WPN)

Norman Weinberg, Chair

### JAZZ COMMITTEE

Ed Soph, Chair

### LAWTON BUILDING FUND RAISING COMMITTEE

John Beck, Chair

### MARCHING PERCUSSION COMMITTEE

James Campbell, Chair

### MEMBERSHIP COMMITTEE

Johnny Lee Lane, Chair

### NEW MUSIC/RESEARCH/NOTATION COMMITTEE

Chris Shultis, Co-chair

Larry Snider, Co-chair

### PERCUSSION ENSEMBLE COMMITTEE

Douglas Wolf, Chair

### SCHOLARLY PAPERS COMMITTEE

Kathleen Kastner, Chair

### SUSTAINING MEMBER ADVISORY COUNCIL (SMAC COMMITTEE)

Saul Feldstein, Chair

### UNIVERSITY PEDAGOGY FORUM COMMITTEE

Phil Faini, Chair

If you would like to become part of the PAS team of committee volunteers, please contact any of the Committee Chairs or the PAS office in Lawton, Oklahoma. Currently there is an opening for the Education Committee Chair. Letters of application for this position will be accepted until January 1, 1993. P N

Letters of application for the position of Education Committee Chair will be accepted until January 1, 1993. Please contact the Percussive Arts Society office in Lawton by phone at 405/353-1455, by fax at 405/353-1456, or by mail to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502.

# 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.

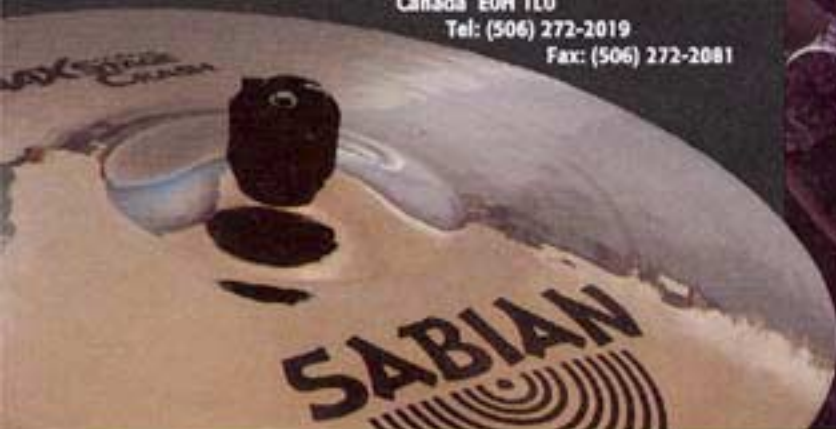
When you're on stage, you can't afford to compromise on dynamics, tone, power and control. So don't. With AAX Stage, you get it all, plus studio quality sound!

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.**





## Introduction

By Rich Holly



**M**arimba performance and compositions have come a long way in the past 20 years. Thanks to the efforts and diligence of classical marimbists such as Keiko Abe, Leigh Howard Stevens and Gordon Stout, numerous composers and listeners were awakened to the marimba's qualities as a solo instrument. New techniques were developed, and the literature has become much more demanding, and arguably more expressive as well. Most importantly, solo marimba music has become much more accepted by audiences and critics alike.

Following in the aforementioned marimbists' footsteps are the "New Breed" (please excuse me while I steal the phrase from CBS golf coverage) of marimbists. William Moersch, Michael Burritt, Robert Van Sice, Nancy Zeltman, Julie Spencer and others have in recent years been making quite a dent of their own, commissioning new works as well as broadening the listenership for marimba. Of course, for many years now Dave Samuels and Bill Molenhof have played marimba—even Bobby Hutcherson and Gary Burton on occasion! Certainly the interest level in marimba playing has increased exponentially due to all of these artists' (and others'), performances and efforts.

Where once the focus of a percussion education was centered on drums and accessories, today it is most common to find the focus of a percussion curriculum to be keyboard percussion. While it may be true that there are not enough jobs for that many keyboard percussionists, we are however (at least for my money!) creating newer generations of percussionists who are better prepared musically. That is (at least) what keyboard percussion study gives us. And because of that, I believe percussionists the world over are today much more respected as musicians.

In this issue's Feature, we re-visit with Leigh Howard Stevens. Michael Burritt's interview with Leigh discusses many of the innovations and changes in marimba technique that are attributable to Leigh, as well as Leigh's future goals.

This past summer I had the opportu-

nity to interview Nancy Zeltman. Those of you present at PASIC '92 know how well she plays. I found Nancy's sense of humor and candor to be very refreshing, and I'm sure you'll enjoy learning more about her from our interview.

The final article in our Feature is a review of numerous available (and some not-so-available) four-mallet method books. Dean Gronemeier's article is an outgrowth of his doctoral paper, and it points not only to the strengths and weaknesses of various books, but also speaks to Dean's concept of teaching four-mallet marimba technique. P N

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

## Add Color...

- Premium rattan or select birch handles
- High quality wrapping and crowning
- Precision weighted
- Dual density core
- Color coded

Our new "Multi Tonal" mallets were created to add an unlimited array of spectral colors to your sound palette. Whether you're an aspiring marimba virtuoso or a pit percussionist, these mallets will enrich your performance!

Choose from our ten models and explore the vast new sonorities available to you.  
Add color to your performance.

Try "Multi-Tonal" mallets - and bear the difference!

Available at selected dealers.

**GROVER**  
PRO PERCUSSION  
29 Bigelow St.  
Cambridge, MA 02139

## An Interview with Leigh Howard Stevens

By Michael Burritt

According to *Time* magazine, Leigh Howard Stevens is "the world's greatest classical Marimbist...Stevens has revolutionized the playing of the instrument." Mr. Stevens' development of "one-handed rolls," birch handle mallets and independent four mallet technique have dramatically changed the solo marimba idiom as we know it. He is a graduate of the Eastman School of Music where he studied with John Beck and received the prestigious Performers Certificate. Mr. Stevens has also studied under such artists as marimba virtuoso Vida Chenoweth and William Dorn, the late xylophone master of Toscanini's NBC Symphony. New marimba lovers have sprung up all over the world, converted by Leigh Howard Stevens' public solo recitals, hundreds of college campus appearances, performances with symphony orchestras, European concert tours, master classes, and radio and television appearances both here and abroad. His book, **Method Of Movement for Marimba** is considered the most authoritative text on four mallet technique and his album, *Bach on Marimba*, has been greeted with rave reviews for its artistry by magazines as diverse as *Stereophile* and *Billboard*.

**MICHAEL BURRITT:** Leigh, could you please begin by telling the readers a little about how you got started as a musician?

**LEIGH HOWARD STEVENS:** I began in third grade in South Orange, New Jersey. I originally wanted to play saxophone but, since I was a "cut-up," the band director thought being in back with the percussion section might be a better place for me. Although I was not initially enthusiastic about percussion, after a short time I became very motivated and began playing drums in pick-up groups in the area.

**BURRITT:** When did you begin to study keyboard percussion instruments?

**STEVENS:** Like most beginning percus-

sionists I started with a rubber practice pad and a pair of drum sticks. In my last year and a half of high school I began to work on xylophone.

**BURRITT:** What initiated this?

**STEVENS:** My orchestra and band directors encouraged me to audition for All-State Orchestra. To do so I had to prepare something on timpani, snare drum and xylophone. The required xylophone solo was *Tambourin Chinois* by Fritz Kreisler, arranged for xylophone. I was very unhappy to discover that the rhythms I had been learning to read could move up and down in pitch as well. Since I couldn't really read music, I had to write "Every Good Boy Does Fine" alongside the treble staff on my music. So, I memorized the solo and took it to my first All-State audition.

At the audition I met a fellow by the name of Scott Bleaken. Scott had the first marimba I had ever seen there at the audition. His *Tambourin Chinois* sounded much better than my version partly because he was playing it on a marimba and down an octave. When no one was in the room I got down on my hands and knees and looked underneath the instrument, because I was convinced something with this much resonance had to have a speaker in it somewhere, I couldn't believe it was just wood and a tube making this lush beautiful sound. So it was love at first sound!

**BURRITT:** When did you begin working with four mallets and developing the techniques the majority of marimbists now use?

**STEVENS:** Because I had some basic

theory knowledge and knew that it took at least three notes to make a chord, I assumed that most adult xylophone players would of course use four mallets. How else would you play harmonies? So, from the time I began playing xylophone I frequently held and practiced with four mallets. At this time I very innocently began practicing one-handed rolls as well.

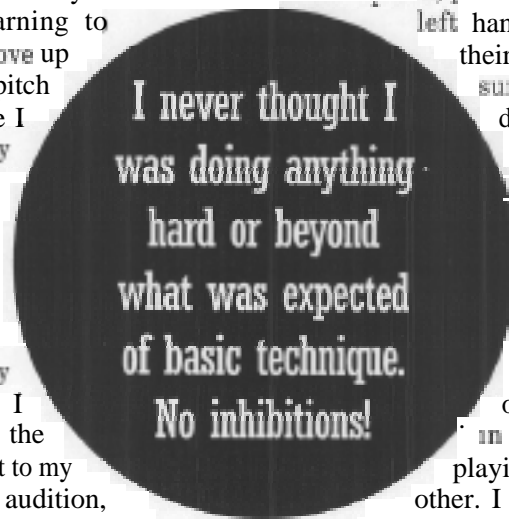
**BURRITT:** How did this come about?

**STEVENS:** I had seen my sister and brother, who were studying classical piano, play a chord with their left hand and a scale in their right hand, I assumed xylophonists did a similar kind of thing. I thought trying to hold three mallets in one hand would be much too advanced for a beginner, so I rolled the perfect fifth outline of the chord in one hand while playing the scale in the other. I had no teacher at

the time and therefore no one to tell me how "difficult" it was to do such a technique. I believe this to be the reason the rotary motion has always come so naturally to me. I never thought I was doing anything hard or beyond what was expected of basic technique. No inhibitions!

**BURRITT:** What grip did you begin with and how did you arrive at the grip you now use?

**STEVENS:** I started with a traditional cross stick grip and switched a year later to a modified palm-to-the-side Burton grip. I might have stayed with this grip but during my freshman year at Eastman I got an opportunity to travel to New Zealand to study with Vida Chenoweth. She told me to switch to Musser grip in order to prepare for the summer. After reading one of her articles in *Percussive*



side Notes on Musser grip, I could see the advantage of holding the mallets uncrossed in the fingers, but I still didn't want to change. I wasn't happy with the palm down hand position, the inner mallet pivot and method of changing intervals, and the choking up on the outside mallet, which make it even harder to get large intervals. So, during that time I modified the Musser grip and came up with the technique that I now use, which allowed me to continue to develop the rotary and pivot motions I had worked on so hard,

**BURRITT:** When *did* you begin using birch handles?

**STEVENS:** During the time that I was developing and modifying my grip, Dave Mancini, a terrific percussionist and drum set player with whom I was in school, came into my practice room and handed me a pair of Jose Bethancourt mallets, which were an Americanized version of the Guatemalan latex-wrapped stick. The younger readers may not realize that in the early 1970's there was no such thing as birch handle mallets. Outside of a rare pair of Bethancourts, there were only rattan handles or those fiberglass school mallets. What was attractive to me about the Bethancourt mallets were the extra length and stiffness in the handles. I found from the very first day that although they felt weird, I

played more accurately with them, especially when I used this new finger-held

four mallet technique.

I think it is important to understand why stiff handles fit this technique better. There is a great deal of flexibility in the grip that I use. You hold the sticks at the end and primarily with the fingers, so there tends to be floppiness until you develop some strength in these muscles.

Rattan magnifies this floppiness to an unproductive degree. Through some ex-





## An Interview with Leigh Howard Stevens

perimenting with various types of wood and diameters, I settled on 5/16" birch dowels and a length that allowed me to execute the tenths in the second movement of the *Kurka Concerto for Marimba*. Despite some initial negative reaction to the handles, I would estimate that now 75% of the mallets sold for use on the marimba have birch handles.

**BURRITT:** *Could you tell us about studying with Vida Chenoweth?*

**STEVENS:** Well, there is no question that the four months I initially studied with Vida Chenoweth in the summer of 1972 was the most influential musical event of my career. Getting to meet Vida Chenoweth and spending three six-hour coaching sessions a week with her was fantastic. It was like having a second conscience standing over you, a much wiser conscience, telling you faster, slower, softer and louder and back to the beginning. In

that four-month period I progressed by leaps and bounds in terms of my understanding of how to practice, what I practice and what it was going to take for me to have a career as a solo marimbist. I also studied with her after I graduated while she was teaching at Roosevelt University in Chicago,

**BURRITT:** *Can you pinpoint the "break" that really initiated your solo career?*

**STEVENS:** I would like to say that I had been practicing six to eight hours a day for about five years when the "break" happened to fall my way. I was prepared. That break was the 1976 PASIC at the Eastman School of Music in Rochester, New York. At that convention I had the opportunity to play for about five to six hundred of the most interested percussionists from this country, as well as some international people who had

come for this first official international percussion event. This brought me from being the obscure percussion teacher at *Nazereth* College of Rochester to virtually having the beginnings of a solo career. I went from having about ten locally booked concerts the previous year to having more than twenty the year following the convention and more than thirty the next year,

**BURRITT:** *Although much of your career has been built around solo concerts, you have had some significant opportunities to play as soloist with orchestra. Could you talk about some of these experiences?*

**STEVENS:** The first time I had the opportunity to play with an orchestra was at Eastman when I was awarded a Performers Certificate. At that time all recipients of the certificate performed as soloists with the Rochester

## JAY HOGGARD

Vibraphonist | Composer | Educator

*"The most dazzling vibraphonist in jazz" New York Times*



### Recording Artist

10 albums including  
*The Little Tiger* and  
*Overview on Muse Records*

### Artist in Residence, Wesleyan University

Director Jazz Orchestra  
Instructor jazz theory  
and improvisation

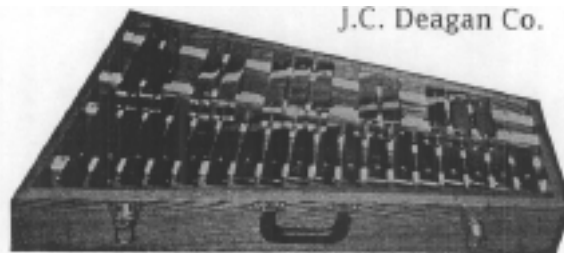
### Musser Vibraphone Performer & Clinician

Jay Hoggard Quartet/Solo Vibraphone available  
for Concerts, Clinics, Lecture-Demonstrations.

Contact: Jay Hoggard, Music Department  
Wesleyan University, Middletown, CT 06457  
(203) 344-8544 Ext. 2235 or (203) 346-2963

**"Probably the greatest glockenspiel case ever made."**

-Hal Trommer,  
J.C. Deagan Co.



The "Meistersinger" case from  
**Repaircussions**

Currently in use by:

• Boston Symphony • New York Philharmonic  
• National Symphony • San Francisco Symphony  
• Baltimore Symphony • Cincinnati Symphony

Hundreds of others throughout the world.

Call, fax, or write us to find out how you can turn your glockenspiel into a world-class instrument.

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

22 Jemison Road, Rochester, NY 14623-2014  
(716) 436-7830 Fax: (716) 436-7840  
Brian Stotz, Owner

Philharmonic Orchestra. For that occasion I commissioned a new concerto from Raymond Helble, which has since been revised, and premiered it in 1975 with the R.P.O. in the Eastman Theater. I have since performed with such American orchestras as the Denver Symphony and the Syracuse Symphony as well as in Europe. However, most of my concerts are of the unaccompanied solo variety, much like the careers of guitar soloists.

**BURRITT:** *You have commissioned many new works for marimba over the past twenty years. What experiences involved with these endeavors would you like to share with the readers?*

**STEVENS:** It's been my experience that the really great composers are interested in the player's input and don't necessarily think every note they write is a gold nugget. They are flexible. They're creative craftsmen. It's been an honor to work with the likes of Joseph Schwantner, John Corigliano, John Serry and Raymond Helble. But the things that really stick with you for life are the horror shows, rather than the pleasant experiences. On several occasions I have been lined up to do the world premier of a work and walked on stage not knowing whether I would get through them or not. The scariest of all was my New York debut in Town Hall in 1979. On that program I scheduled the premieres of Helble's *Toccata Fantasy* and John Serry's *Night Rhapsody*. Six months before, it looked like a good idea.

**BURRITT:** *Were both works completed at that time?*

**STEVENS:** No. Raymond Helble's work had just been completed, but John Serry's wasn't done until about six or eight weeks before the concert. However, I was away on tour and had little time to focus on learning either. I returned to New York about four weeks prior to the Town Hall concert and still could not play *Night Rhapsody* front to back without stopping. I was very nervous. This was to be my

first time playing for New York critics as well as about eleven-hundred people, many from the PAS convention which was in New York at the time. Not to mention the extreme musical and technical demands of these new works that were on the very fringe of marimba technique at the time. Fortunately, because of a lot of mental imagery work, I got through the performance unscathed; no memory slips or train wrecks,

**BURRITT:** *We've been talking mostly about events that took place twelve to twenty years ago. What about now?*

**STEVENS:** I am very lucky that there continues to be interest in my solo concerts. The big artist management companies say the solo recital is a dying art form, but I think it's just like automobiles and ice cream: a larger market is being divided up into many small niches. Anyway, in an average season I play in Europe at least once. In a good year I might make three or four trips over there. There are also at least one or two periods a year when I'm on the road here in the States. Of course, a fixture of every year is the Marimba Summer Study Program that I teach every June.

**BURRITT:** *I was also thinking about your other activities—mallet and instrument design.*

**STEVENS:** My interest in acoustics and instrument design goes back to high school when I read my first acoustics book. I actually have drawings from that period in colored pencil of different bar shapes and bar support systems. They're pretty strange. My interest in mallet design goes back to the first summer I studied with Chenoweth in New Zealand. The marimba is still developing so quickly that it's a never-ending design process. In fact, I'm almost ready with a new mallet design that is completely different than anything currently available. Anyway, I think I'm the luckiest marimbist in the world in that I have had the opportunity to apply my knowledge and experience

to design not only mallets, but two low 'E' marimbas, first for Musser and more recently for Malletech. Even though there are some common themes, they look and sound quite a bit different. The Musser M4500LHS is brighter and the Malletech LHS4.6 is darker but a bit louder. It gives me a special sense of satisfaction to hear other players using my technique perform on them—it's like I'm participating in the performance even though I'm not on stage.

**BURRITT:** *Having accomplished so much to this point, what do you hope to achieve in the future?*

**STEVENS:** Well, composing is one of my new interests, even though I've only completed one piece so far—*Rhythmic Caprice*. I want to perform in larger venues so I can communicate the marimba's potential as a solo instrument to a bigger general public. I'm lucky that my record contract called for me to make two records aimed at the general classical listening audience before recording any contemporary music. Musicmasters' idea was to build a listening audience for the marimba first, then hit them over the head with contemporary music. That really is the key to the success of the marimba: building an audience. So, the first album was Bach. The new one is a great album for the young: Debussy's *Children's Corner*, Schumann's *Album for the Young*, Tchaikovsky's *Album for the Young* and Khachaturian's *The Adventures of Ivan*. The third recording project will include some of the more popular works that I have commissioned. Then, who knows?

**BURRITT:** *Thank you, Leigh, for sharing these memories and insights with the PN readers. Good luck with your many future endeavors.* **PN**

---

*Michael Burritt is Professor of Percussion at Kent State University in Ohio. Additionally, he is an internationally recognized marimba artist and clinician for Musser. Michael is the editor of "Marimba Clinic" for Percussive Notes.*



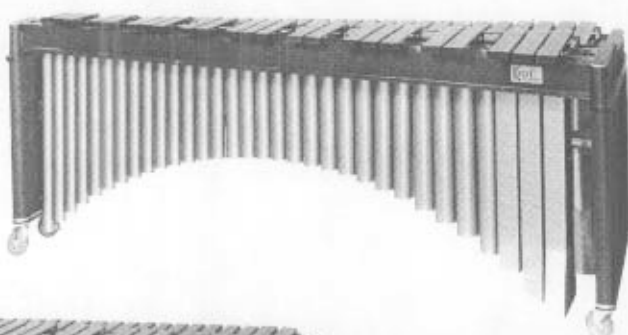
**KORI**  
PERCUSSION

**MARIMBA ALTA**

## The Name To Know For Quality Rosewood Marimbas And Xylophones

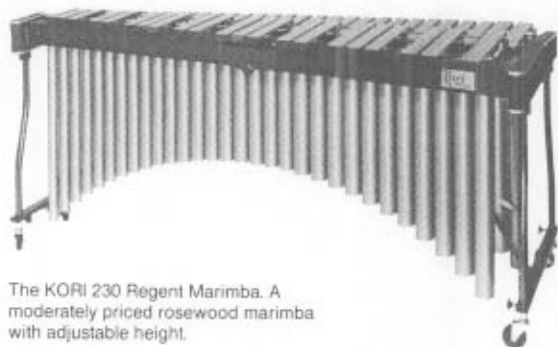
KORI Percussion Instruments Have Become The  
New Standard in Keyboard Percussion  
From Coast To Coast

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



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



## An Interview with Nancy Zeltsman

By Rich Holly

**RICH HOLLY:** Nancy, *how did you get started as a musician?*

**NANCY ZELTSMAN:** My parents started me with piano lessons when I was five. Early on, I was quite a good pianist for my age and very interested in music, but not exactly crazy about the piano. At age 12, I leapt at an opportunity to take up timpani and xylophone and play in the junior high band, and found I loved it. I immediately began private percussion lessons with Bob Ayers (nearby, in northern New Jersey) who was fabulous: I studied with him weekly for the next six years. My last two years of high school, I took additional lessons with the New York City-based xylophonist/mallet specialist, Ian Finkel. Ian was an amazing teacher: he put me through reams of music and rigorous technical work with two mallets on xylophone and four mallets on marimba and vibraphone. I also feel indebted to my high school band director, Donald Marrs, a terrific musician who worked with me a lot on musical phrasing, approached in minute detail—which beautifully balanced the speed-learning Ian required of me. In the fall of 1976 I moved to Boston to study with Vic Firth at New England Conservatory, from which I graduated with a Bachelor's degree in Percussion.

**HOLLY:** *What led to your specializing in marimba and which marimbals were your main influences?*

**ZELTSMAN:** Ian undoubtedly has the most to do with that decision. He'd talked a lot about his reasons for specializing and what he saw as its virtues. He respects percussionists wanting to be incredibly versatile. He pointed out, however, that anybody trying to do everything has very little chance of furthering any one instrument on a level that might have a historical impact. Within specializing, he believes in becoming as knowledgeable about music and as

stylistically well versed as possible. He practices what he preaches. Ian is well-known for being pretty eccentric, but he also has enormous integrity and creative spirit.

After two years of studying with him, I could learn music pretty quickly and therefore, at N.E.C., managed to cover most of what Vic considered the basic four-year mallet curriculum during my freshman year. Each of the remaining years at N.E.C., I elected to give solo marimba recitals

which mostly consisted of transcriptions I made of classical pieces and a few contemporary works. I was, and still am, mostly interested in discovering new pieces for myself and not playing many pieces other people did/do in order to explore new ground. The tremendous opportunity and necessity for that was probably the main thing that drew me in, coupled with the marimba's versatility.

I was a good percussionist but knew I didn't have the fire about it that the



ALLEN HAYRATI

Nancy Zeltsman

## An Interview with Nancy Zeltsman

best of my colleagues did. I decided the important thing was to play music I enjoy, even if it doesn't provide a living on its own. I consequently supplement my income with other work.

Other than Ian, my main influences were David Friedman and Dave Samuels (I studied beginning jazz with Samuels for a few years after college: a very humbling experience!). Dave and Dave both possess a wonderful heartiness in their marimba playing; the sound is clean and full-bodied and whatever they play has a depth and "groove." Even when they're playing in a free context, little figurations will have an orientation to groove. I think my style is patterned after them more than any other players, even though I've gone in quite a bit different direction musically.

**HOLLY:** *How and when did Marimolin begin?*

**ZELTSMAN:** Violinist Sharan Leventhal and I were brought together in October of 1985 by the composer Robert Aldridge to perform a terrific trio of his, *Combo Platter* for violin, alto sax and marimba. (We recently recorded it for an album of the same name comprising various chamber pieces for saxophone which will be released on Northeastern Records in the spring.) Sharan and I immediately felt a unique energy and rapport playing together and, several days after that concert, decided to form a duo. In case readers wonder, it's pronounced "Ma-rim-o-lin!"

I think we both had a gut feeling that our instrumental combination, though "different," was viable in a long-range way. We both enjoyed having a hand in the creation of new works and bringing them to life and were excited by the prospect of establishing a whole new genre of repertoire. Several composer/friends presented us with wonderful pieces as gifts which got us started. Our formal debut recital was in May of 1986 in Boston. With the exception of last

season, when we took a break, we've self-produced three to four concerts each year in Boston and an occasional one in New York in addition to whatever out-of-state touring came up.

**HOLLY:** *I understand that Marimolin has commissioned many works. What is the response of the composers when you first approach them?*

**ZELTSMAN:** You're probably wondering whether composers respond, "Violin and marimba?!: you've got to be kid-

g! I think many of them are attracted by the uniqueness of the combination and find it sparks some really fresh ideas. Many seem intimidated by the prospect of writing for violin and marimba.

in a virtuosic role.

To help ease this, I'd like to give myself answering the basic questions again. I readily distribute a few pages

titled, "Memo to composers—Brief guidelines on composing/notating for marimba." As was the case for our performance at last month's PASIC in New Orleans, our concerts often include a piece with a guest player and/or a piece with tape accompaniment. A lot of composers enjoy those options and we enjoy the color and range they add. With a tape piece we can suddenly take on the proportions of a chamber orchestra with just the two of us on stage.

We've premiered about 60 pieces so far.



SUSAN WILSON

You're probably wondering whether composers respond, "Violin and marimba?!: you've got to be kidding!" I think many of them are attracted by the uniqueness of the combination and find it sparks some really fresh ideas.

We "commission" works in a number of different ways. Various grants have enabled us to pay composers fees or honorariums ranging from \$150 to \$10,000. As I said, we've also been fortunate that many composers have been willing to write for us just on invitation with the promise of a performance and the possibility of future performances. We've also sponsored an annual composition contest now in its sixth year. Over the last five years, we've received some 90 entries from far and wide, and a few gems have emerged that way.

**HOLLY: What is the response of the audience to these new works?**

**ZELTSMAN:** We've probably performed most often for audiences of new music followers: listeners who've already heard a lot of contemporary music and who enjoy exposing themselves to music they've never heard before. This specialized audience, which includes a lot of composers and percussionists, usually receives our music very enthusiastically.

we also play for more general audiences. Junior high and high school audiences can be wonderfully open-minded: they're still relatively unprogrammed about what they're supposed to think, so they really hear. Adults are often so full of preconceptions that they feel very muddled when it comes to taking in new music. We don't play much in the way of recognizable tunes, but sometimes a new piece in a fairly light vein reassures people and demonstrates that not all new music fits the expectations they might have had.

They start to recognize that new music comes in a lot of flavors. I think it helps that we're pretty interesting visually and that there's often a strong rhythmic element to latch on to. I feel a special satisfaction when people seem surprised at how much they "enjoyed a concert;" they discovered themselves listening more openly.

**HOLLY: I read recently that you are now involved in a commissioning project with William Moersch and Robert Van Sice. Could you please tell us about this?**

**ZELTSMAN:** Bob and I met through Bill at the 1990 PASIC in Philadelphia. The three of us sat down together late one night at the nearby Denny's and talked mostly about the commissioning we'd done and favorite pieces we'd come across. It was clear how similar our focuses are. Several months and impressive phone bills later, the three of us applied for a Meet the Composer/Reader's Digest Commissioning Grant as a consortium of marimba soloists sponsored by New Music Marimba and the Percussive Arts Society. It was a very pleasant surprise to receive it as this is one of the more competitive grants out there. The grant funds go to three composers—Steven Mackey, Eugene O'Brien and Gunther Schuller—who will each write a new work for solo marimba. In November of 1993, Bill, Bob and I will each premiere one of the pieces on the same program: we're currently scheduling a tour centered around a performance at the PASIC in Columbus, Ohio. Many readers probably recall the similarly-conceived project in which Bill, Gordon Stout and Leigh Stevens participated in 1985/86. I know I found it fascinating and I hope this new project will be as fruitful.

**HOLLY: I think most readers associate your name solely with Marimolin. Do you have a solo career as well?**

**ZELTSMAN:** Not exactly, yet! Occasionally I do something on my own, but

I've definitely been pushing hardest for the last several years to work within Marimolin. I really enjoy performing in the duo: I love the interaction, musically, intellectually and emotionally while, at the same time, we have very soloistic roles.

I'd like to do more solo performing as well, though. One reason I'm excited about the solos project with Bill and Bob is that it may prove to be a springboard. Another springboard may be my soon-to-be released solo CD, Woodcuts, on GM Recordings, produced by Houston-based percussionist Ray Dillard (who's also produced the last few Nexus albums).

I'd been dreaming of making a solo album for years. Finally, thanks to Ray, the opportunity arose and a program gelled which feels cohesive and personal. The music was composed by Andrew Thomas, Dan Levitan, Bob Aldridge, L.A.-based guitarist Nick Kirgo, Caleb Morgan (a piece for marimba and tape), Astor Piazzolla (a duo for two guitars which is directly adaptable; I overdubbed the second part), Suzanne Vega and Michael Hedges (I transcribed and made solo marimba adaptations of tunes they recorded). The album title comes from a multi-tracked composition of mine Woodcuts (After Satie). With the exception of Andrew Thomas' Merlin, the album is comprised entirely of first recordings.

**HOLLY: What are your future musical goal and plans?**

**ZELTSMAN:** Marimolin's main goal is to release a second album. We plan to start recording little by little next year while we keep working on raising the funding necessary to see it through. Besides ongoing duo-commissioning projects, we're hoping to commission a double concerto with orchestra before too long.

A personal goal is to clear more time to practice, to explore material and to study various aspects of music to improve my general knowledge. Other than that, I want to keep performing as much as possible.



## An Interview with Nancy Zeltsman

**HOLLY:** *As a performer, what are you striving for in your music?*

**ZELTSMAN:** I'm striving to take the marimba into the future; to acquaint more audiences with it and with me: I hope I succeed at communicating something personal through music. It's very important to me to feel I've reached an audience. It's therefore a challenge and perhaps a paradox that I have a penchant for new and nonstandard music-but I'm striving to discover ways to put it across to audiences so they feel something for it and why it drew me in.

I'm striving to present concerts which stand apart. The atmosphere at many concerts is so dry and austere. Especially because people nowadays go out less often, concerts should have energy and really mean something. I love a quote I read by the first violinist of the Kronos [String] Quartet, David Harrington, "A great concert can be like an emotional guidepost later on, a place to refer to."

**HOLLY:** *If you could change one thing about the state-of-the-art in regards to marimba and marimba music, what would that change be?*

**ZELTSMAN:** A lot of marimbists seem to me to have a disappointingly narrow view of the marimba's tonal and timbral capabilities. On the surface, it's a very user-friendly instrument: you take a mallet, you strike a key, you have a sound. Many players don't seem to have any type of sound concept which goes much deeper than that.

I often think people use mallets which are too hard. The marimba isn't a xylophone: it should generally have a deeper, richer, more full-bodied character. A lot of mallets also have a thin, shallow tone. I make a lot of my mallets myself; of the commercially-available ones, I'm most impressed by and use a lot of Encore Mallets.

I never play with four matched mallets, I talk about this everywhere I go

and can't believe how resistant people are to trying it. A mallet that enables the top third of the marimba to speak easily sounds brittle and gives you little fundamental pitch for the bottom third of the instrument. I commonly use a medium-soft mallet on the bottom (mallet #1), a medium #2 and two medium-hard mallets in the right hand; or a medium-soft #1 and medium-hards for mallets #2, #3 and #4. There's often no way around some sort of compromise with mallets, but generally I think people could be a lot more imaginative.

Having said this, mallet choice isn't everything. I realize I'm in a minority of people who play "traditional" grip (although Keiko Abe is good company!). I have to confess, I'm really not up on how other grips work, but there are a variety of strokes/articulations I use which a lot of students who play with other grips seem to have trouble emulating. I really don't care what grip anyone uses, but I'm anxious to hear a much more varied spectrum of sounds, totally separate of dynamic contrast.

I think I've become especially sensitive to these considerations because of the playing I've done with Sharon. She's been incredibly creative over the years with varying her violin's timbre, attacks, durations and phrasing in our playing together in order to blend with or complement characteristics of the marimba. It's drawn a lot out of me because I've felt compelled to try and reciprocate. The violin, as just one example, is capable of an astounding range of colors and articulations which, obviously, have been explored and refined over a great many years. The marimba's performance tradition, relatively speaking, is at a very young stage. Focus on various expressive subtleties seems to be seriously lagging behind the attention that's been paid to developing flashy techniques.

As there is increasing thought given to

the "subtleties," it will inevitably impact on the music, both the performance practices of existing literature and new pieces being created, I love it when pieces have a lot of directives-I don't mean just "soft mallets" or "medium mallets"-but tenuto marks, staccatos, phrase marks, attitude suggestions, just like other instruments get! Of the composers who've written for Marimolin, Gunther Schuller stands out in my mind as one who's shown particular vision in this regard in his piece *Phantasmatia*. I sent Bob Van Sice a score and tape of it and was tickled when he subsequently commented, "That's one of the first pieces I've come across which treats the marimba like an adult."

If I could change a second thing about the state-of-the-art, it would be that the standard range of all marimbas becomes five octaves extending down to low C. I really don't get the rationale of stopping at E. I've played a five-octave for five years; I now play a Marimba One which I love. Having the lower range has greatly influenced the timbral conception I'm developing; I'm continually learning from the lower notes about the nature of the marimba's "voice" in general.

**HOLLY:** Nancy, *thank you so much, and good luck to you!*

**ZELTSMAN:** Thanks, Rich: it was really a pleasure. PN

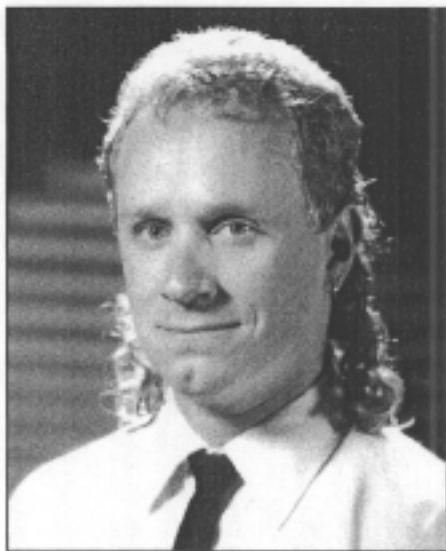
---

*Rich Holly is Professor of Percussion at Northern Illinois University, timpanist with the Illinois Chamber Symphony, and drummer/percussionist with Rhythmic Union. Rich is Associate Editor for Features of Percussive Notes and an active clinician for Yamaha Corporation of America and Sabian Cymbals, Ltd.*

Share PAS with a friend!  
Percussive Notes has  
exciting news for everyone!

# An Evolution of Keyboard Percussion Pedagogy

By Dean Gronemeler



decided to choose advanced four-mallet marimba techniques as the focus of my doctoral lecture document, it seemed essential to first explore the existing keyboard percussion tutors and their evolution. Although the focus is marimba technique, there is a need to explore texts dealing with techniques of related instruments, such as vibraphone and xylophone, so as not to delete any crossover or overlapping pedagogical approaches.

Most of the materials examined in this article pertain to four mallet performance on vibraphone and marimba. However, the techniques are also applicable to bells, xylophone, and although rarely called for, crotales and chimes. The reviewed materials are either texts or video tapes and are presented chronologically by publication date.

A significant feature of each text is the type of four mallet grip it employs.

There are three common grips, with some slight variations, used in four mallet percussion keyboard playing. These grips are: the "traditional cross grip," the "Burton grip," and the "Musser/Stevens grip."

The "traditional cross grip" is the earliest grip found in the pedagogical literature. This grip is formed by holding one mallet, commonly called the inside mallet, between the thumb and index finger while a second mallet, commonly called the outside mallet, is inserted between the index finger and the middle finger. The two mallets cross in the palm of the hand with the outside mallet under the inside mallet. The "traditional cross grip" was used in most of the early vibraphone tutors, but it became less popular with the arrival of another cross grip developed by the great vibraphonist Gary Burton and called,

**T**his article could have been subtitled: *Looking for a Complete Technical and Musical Marimba Tutor.* When I de-

**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**  
1-800-548-5003

**theWOODWIND & theBRASSWIND** 19880 State Line Rd.  
South Bend, IN 46637

**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 instrument8 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** MADE IN AMERICA

**ROSS MALLET INSTRUMENTS, INC.**  
1304 First Avenue, Chippewa Falls, WI 54729  
715-723-0807 FAX 715-723-3952

For your concert and marching bands, choose ROSS for quality and dependability at prices to fit your budget.

## An Evolution of Keyboard Percussion Pedagogy

appropriately, the "Burton grip." However, some great keyboard percussion artists such as Keiko Abe, continue to employ the traditional cross grip.

The "Burton grip" is much like the "traditional cross grip" except that the inside mallet crosses in the palm under the weaker outside mallet. This crossing of the mallets adds additional support and strength to the outside mallet. The "Burton grip" has become the preferred grip among such great vibraphone players as David Samuels, Bill Molenhof, David Friedman, and Jerry Tachoir.

The third common four mallet grip is referred to as the "Muser/Stevens grip." This grip is formed by holding the inside mallet at the end of the mallet shaft between the thumb and the index finger and the outside mallet near the end of the shaft between the middle finger and the ring finger. Detailed photographs illustrate this grip in Leigh

Howard Stevens' *Method of Movement for Marimba* (pages 10-15). The mallets in this grip do not cross, which allows for a larger interval spread than is possible with any other four mallet grip. This increased spreading feature is preferred by many marimbists.

Four mallet keyboard techniques have been discussed in percussion pedagogical texts since the early part of this century. The National School of Vibracussion in Chicago published a fourteen lesson tutor entitled *Home Study Course in Vibracussion*. Lesson number thirteen is entitled *Special Lesson on Four Mallet Playing* and has a copyright date of 1922. There are diagrams in this lesson describing the correct and incorrect ways of holding the "traditional cross grip." There is a section entitled *Practical Application* which describes the proper hand positioning of the mallets and correct arm

motion when simultaneously playing natural and accidental bars. Page seven of the lesson provides two very brief sections entitled *Execution or Technique* and *Silencing One Mallet*. *Execution or Technique* refers to the ability of a player to change from one body position to another and correspondingly position the mallets. *Silencing One Mallet* refers to "elevating" the outside mallet in situations when a single line passage is more efficiently played between the inside mallets. The entire lesson is only eight pages in length including a piece entitled *Aloha* on page eight.

Circa 1930 Howard A. Green wrote a book entitled *Marimba Method*. The text, published by Jenkins Music Company of Kansas City, Missouri, gives no exact publishing date. This book briefly discusses both two and four mallet playing techniques. The section on four mallets includes photographs that illustrate

# Play Your Best...

Your sound is your musical signature, so make sure that it is the best that it can be! With Mike Balter Mallets superb craftsmanship you are guaranteed the highest quality, perfect weight and balance, and a sound that will truly make you an artist.

## MIKE BALTER MALLETS

...a stroke to perfection®

15 E. Palestine Road, Suite 108

Prospect Heights, IL 60070

Phone (708) 541-5777 Fax (708) 541-5785





proper hand positioning of the "Musser grip" for all chord positions,

Harry C. Thompson published the text *Instructor for Vibra-Celeste, Vibraphone and Vibraharp* through G. B. Tutthill in 1931. This text deals with the techniques of holding the "traditional cross grip," spreading the mallets, and dampening the bars (for vibraphone). He also discusses double note and chord playing.

Howard M. Peterson's text of 1937 entitled *Peterson's Xylophone and Marimba Studies* presents three and four mallet playing. Photographs are provided to illustrate proper "traditional cross grip," spreading techniques, and the stroke. There are also photos that illustrate the shifting of body positions and the turning of the hands for certain intervallie changes. Peterson also attempts to cultivate the ability to read three and four note chords, and supplies many etudes and folk tunes for musical application of the techniques.

Lionel Hampton's *Method for Vibraharp, Xylophone and Marimba* edited by David Gornston first appeared in 1939 and a renewal was released in 1967. This method is organized in three sections, each focusing respectively on two mallet playing, three mallet playing, and four mallet playing. Throughout the book the student is introduced to new scales, exercises and jazz tunes. Photographs are used to illustrate the "traditional cross grip." There are exercises to strengthen "the manipulation of the hammers" (spreading technique). Photographs are used to illustrate the proper movement of the hands and body positioning when playing chords which contain natural and accidental bars. Thirteen pages provide examples for musical application of the techniques. The last section concentrates on four mallet playing and includes a photograph illustrating the "double wrist turn." The book ends with a section on four mallet arranging and transcribing,

About two decades after the Hampton book appeared Phil Kraus published three texts entitled *Phil Kraus' Modern Mallet Method for Vibes, Xylophone, and*

*Marimba*. The third volume in the set, copyrighted in 1960, focuses on four mallet playing. The text contains forty-one lessons in all, each based on an element of music theory with a progressive lesson plan that combines technique, theory, and harmony,

The text *Four Mallet Studies*, written in 1968 by Gary Burton, is considered by many to be the first significant text which approaches the study of four mallet keyboard percussion technique. Burton uses photographs from above and below the instrument to illustrate the proper "Burton grip" and spreading techniques. After thoroughly describing these techniques he includes exercises to develop them. He presents fourteen of the possible twenty-four consecutive single line mallet permutations. (All twenty-four are listed for the first time in Marj Holmgren's text *Developing Four Mallet Technique*, written in 1978.) Burton concludes his book with a section on voicing techniques in the jazz idiom.

Graded *Reading Exercises for Four Mallets* by Max Neubaum is a collection of musical etudes that was published in 1971 but contains no explanation of four mallet technique. The book supplies a good study for the somewhat ignored topic of four mallet sight reading. The work functions well as an etude book, and in that respect is a contribution to four mallet texts. The book does not, however, supply the foundation for a complete school of four mallet technique.

Fred Wickstrom's *Keyboard Mastery for Mallet Percussion* is a two volume set published in 1972. The first volume concentrates on two mallet playing while the second volume deals with three and four mallet playing. In the

second volume Wickstrom uses diagrams to illustrate the "traditional," "Musser," and "Burton" grips. Wickstrom discusses mallet spreading and demonstrates chords with different intervals. He also includes a section on chord progressions.

*Four Mallet Technique Studies for Xylophone, Marimba, and Vibes* by Garwood Whaley is a general and basic approach to four mallet playing that was published in 1975. Whaley's text, along with Raymond E. Meyer's *Multiple Mallet Studies for Marimba* (1975); Karen Ervin's *Contemporary Solos and Contemporary Etudes of 3 and 4 Mallets*

(1977); Linda Lorren Pimental's three works, *The Solo Marimbist*, volumes I and II (1976), *The Marimba Goes Baroque*, (1978), and *Bar Percussion Notebooks*, volumes I and II (1978 and 1980); along with Gordon Stout's three books of etudes (1975, 1982, and 1989), are good representative

sources for four mallet etudes and studies. None of them, however, specifically addresses the development of four mallet keyboard percussion techniques as they are simply collections of studies and short pieces.

To date the most complete technical approach to the study of four-mallet marimba playing is Leigh Howard Stevens' text *Method of Movement for Marimba*, published in 1979. In this text, which is divided into three parts, Stevens carefully and completely examines all of the technical considerations involved in playing four mallet marimba. Excellent photographs along with detailed graphs are used to help explain body positioning, the "Stevens grip," and the various strokes. Stevens categorizes four different strokes as they correlate with four different motions. These include the

\*\*\*\*\*  
To date the most complete technical approach to the study of four-mallet marimba playing is Leigh Howard Stevens' text *Method of Movement for Marimba*.

## Au Evolution of Keyboard Percussion Pedagogy

Single Independent (pp. 26-29), the Single Alternating (pp. 30-31), the Double Vertical (pp. 32-34), and the Double Lateral (pp. 35-37). Part Two of the book contains 590 exercises that develop the techniques explained in part one. This text is a complete system for studying four mallet marimba techniques, however, it lacks examples for musical application of the techniques.

In 1990, Stevens published a revised edition of *Method Of Movement for Marimba* which contains a supplemental third part entitled *Ten Years Later*. This supplement, while only ten pages in length deals with some very impor-

tant aspects of playing that were not previously addressed, or upon which Stevens wished to expound. Section 1 of the supplement is entitled *Other Ways to Use MOM* (Method of Movement) and focuses on *how to* practice the exercises. Stevens further explains the details pertaining to hand positioning, height, recovery, interval change, and striking area. Section II is entitled *Daily Exercise Routines* and focuses on the "core" exercises that need to be practiced daily. He supplies a chart which designates how much time is to be spent on each technique. Section III, entitled *Tables of Repertoire*, simply lists various studies and major works according to the techniques which they contain. Section IV is entitled *Amplifications* and describes the three aspects that Stevens feels need a wider range of volume amplification. These include hand positioning, inner mallet length, and keyboard height. Section V is entitled *A Retrospective* and is a short history of the development of keyboard percussion technique. Stevens lists contributions from artists such as Clair Omar Musser, Vida Chenoweth, Gary Burton, and Joe Morello. He then concludes part three with a section called *First Edition Errata* in which he corrects the errors of the first edition.

*The New Lionel Hampton Vibraphone Method*, written in 1981 by Lionel Hampton and Jean-Claud Forestier, contains a complete and detailed school of vibraphone playing within its 327 pages of text and musical examples. The text is divided into three parts, plus an introduction discussing the fundamentals of music. Part One focuses on vibraphone techniques and scales. The grip that is pictured is the "traditional cross grip" and discussions include six mallet playing. Parts two and three focus on musical examples. The examples in part two are orchestral vibraphone transcriptions in the jazz idiom. Hampton's text supplies a complete foundation for advanced vibraphone playing.

The videos *Mallet Keyboard Musicianship, Steps to Excellence, volumes 1 and 2*, by Dave Samuels appeared in 1988 and provide a good introduction 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!"  
Dr. Dean 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

four mallet vibraphone playing. Although **Samuels** demonstrates on the marimba, the focus is on the vibraphone and the jazz idiom. **Samuels** explains the "Burton cross grip," spreading techniques, the proper stance in front of the vibraphone, striking the bars, mallet dampening and pedaling technique, some mallet permutations, and improvisation. The video tapes are organized to reinforce Samuel's books *A Musical Approach to Four Mallet Technique for Vibraphone*, volumes 1 and 2, written in 1982. These books contain excellent technical and musical examples.

*Master Technique Builders for Vibraphone and Marimba*, edited and compiled by Anthony J. Cirone in 1985, presents the playing philosophies and styles of thirteen different keyboard percussion artists. There are many excellent technical and musical approaches presented throughout the book, but there is not

enough elaboration from any one artist to consider the book a school of playing. The merit of this compilation is the presentation of a variety of ideas and approaches for consideration from many great keyboard percussion artists.

The video *Master Study Series*, volume 1, was produced in 1988 by Jerry Tachoir and is a basic outline of the various keyboard percussion techniques as they pertain to the vibraphone. He explains the "Burton cross grip," how to strike the bars, motion of accuracy, and some mallet permutations. Tachoir also discusses the techniques of pedaling and dampening.

*Teaching Percussion* by Gary Cook was published in 1988 and is an excellent survey of teaching techniques of many percussion instruments. The keyboard chapter is extensive and provides a solid foundation for a school of four mallet playing. Photographs illustrate in detail the three types of grips and various tech-


niques. Cook also supplies musical examples and continues with a section on phrasing and musical expression.

*Contemporary Mallet Method* by Jerry Tachoir was published in 1991 through **Rioheat Music**. He structures the text in five chapters followed by eleven musical exercises. In chapter 1 Tachoir diagrams and explains the "Burton grip" and speaks briefly on how to "warm up." In chapter 2 he explains "Sticking," "Independent Sticking," and "Theory." The focus of chapter 3 is "Sticking Chords." In chapter 4 Tachoir discusses the techniques of "Executing Harmonies While Improvising" and "Comping." In chapter 5 he discusses "Clarity in Executing Lines on the Vibraphone through the Use of Dampening." The book is very appropriate for the beginning vibist, as it explains the various techniques and then offers musical exercises for the student

**NEW FROM GOLDLINE®**  
**MALLET/STICK TRAYS**

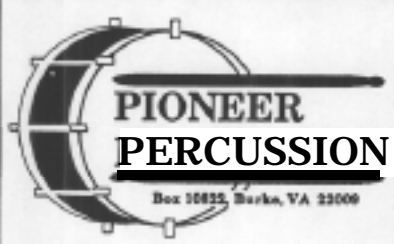


AVAILABLE IN 4 SIZES



"From touring to studio work, my Goldline xylophone stand, goose neck suspended cymbal stand, and mallet trays are perfect. Where were you guys 15 years ago?"  
**VANESSA A. BROWN**  
(Shirley MacLaine, Marilyn McCoo, Jennifer Holliday)

**HAND MADE IN THE U.S.A.**  
FOR INFORMATION CONTACT:  
**GOLDLINE®**  
**PERCUSSION PRODUCTS**  
P.O. Box 28187 • Spokane, WA 99228-8187  
(509) 467-9542



**PIONEER PERCUSSION**  
Box 10825, Burke, VA 22009

**MARIMBA SERIES**

**Two Movements For Marimba**  
For Four-Mallet Marimba  
by Mario A. Gaetano, Jr.  
Grade 5: \$6.00

**Triechorama**  
For Four-Mallet Marimba  
by John J. Immerso  
Grade 3: \$3.00

**Emmaus**  
For Flute and Four-mallet marimba  
by Walter B. Saul  
Grade 5: \$8.00

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

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



**UDU DRUM**  
ROUTE 67, BOX 126, FREEHOLD, NY 12431  
(518) 634-2539

**MAGICAL MARIMBA MUSIC**  
**JULIE SPENCER**  
**"Ask"**

The inspiring virtuosity and soulful spirit of Julie Spencer, one of the world's most exciting mallet players, is captured on this stunning recording. "Ask" offers madmba and vibie solos and ensemble works with John Bergamo and Colored Fish.  
Cassette \$9.95 • CDs \$15.95

**INTERWORLD MUSIC**  
730 Balboa, San Francisco CA 94118  
(415) 221-6019

\*FMS special price, postpaid. California residents add sales tax.



## Au Evolution of Keyboard Percussion Pedagogy

to employ the exercises.

Although all the above texts are excellent, there are very few that focus on learning the various four-mallet techniques in a musical setting. Of these few, there are none that are specifically geared for the marimba. Of all the materials examined herein, the *Method Of Movement for Marimba* by Leigh Howard Stevens is the only complete system for the study of four mallet marimba technique. However, in order to be a complete technical and musical approach to playing, the Steven's book might incorporate a fourth part which applies the tech-

niques to musical settings. This approach to keyboard percussion pedagogy would not only develop a mastery of the technique, but would also cultivate a musical interpretation as well. The phrasing and shaping of the musical line would be incorporated into the study, thereby giving the student a more meaningful and musical learning experience than merely the development of the technique.

PN  
The preceding article is excerpted from Dean's DMA Lecture Document, entitled "Advanced Marimba Techniques: An Analysis With Musical Approaches to Per-

formance Problems in West Side Suite." He is also the author of the soon-to-be available book, "A Musical Approach to Advanced Four-Mallet Marimba Techniques" (Baker Publications).

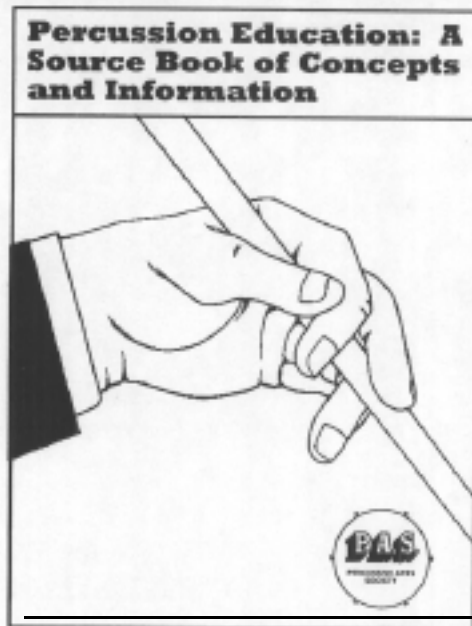
Dean Gronemeyer received his degrees in percussion performance from Northern Illinois University and the University of Arizona. He is currently Director of Percussion Studies at the University of Nevada, Las Vegas. Dean is an active clinician for Kori marimbas, and is also principal percussionist with the Las Vegas Symphony Orchestra.

## Percussion Education: A Source Book of Concepts and Information

Developed by Garwood Whaley and the PAS Education Committee, this book has been very well received and is now a required text in many college percussion techniques classes.

### TABLE OF CONTENTS

- Recommendations for the Reorganization of Percussion Instruction
- Motivating the Percussion Student
- The School Percussion Ensemble: Organization
- The School Percussion Ensemble: Instrumentation
- The School Percussion Ensemble: Literature
- Percussion Equipment, Inventory, and Security
- Sticks, Mallets, and Beaters: Which for What?
- The Percussionist's Pencil Aids to Marking Parts
- Percussion Problems from the Podium
- Percussion in the School Stage Band
- Presenting a Percussion Clinic for High School Students
- All-State Percussion Auditions
- Percussion in the Concert Band: An Annotated List
- The Elementary Percussion Section Part I Repertoire-The Foundation of Musicianship
- The Elementary Percussion Section Part II: Part Editing
- Percussion Method Books: A Bibliography
- The Worst Percussion Solos Ever Written (How to Avoid Them)
- Audio and Video Percussion Resources



Price: \$9.95 plus \$2.00 shipping

To receive your copy, send a check or money order to: PAS, P.O. Box 25, 701 NW Ferris, Lawton, OK 73502  
Bookstore discounts available • School purchase orders accepted

## PASIC '93/Columbus, Ohio—November 10-13, 1993

By Bob Breithaupt, Host



**A**s PASIC '92 in New Orleans concluded as another successful PAS event, plans are continuing for PASIC '93, in Columbus, Ohio, November

10-13, with Bob Breithaupt as host.

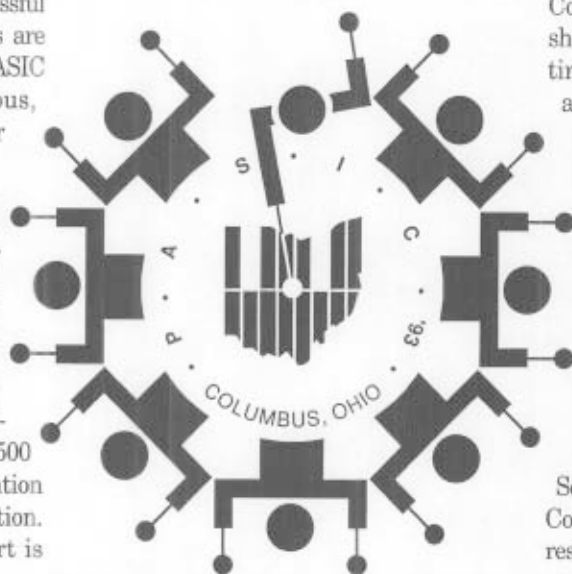
The convention will take place at the new Columbus Convention Center, a full-service convention facility of nearly 300,000 square feet, complete with food services, retail establishments and connected to two major hotels, the Hyatt Regency (the host hotel) and the Holiday Inn Crown Plaza. Columbus is conveniently located, within 500 miles of 50.4% of the total U.S. population and over 35% of the Canadian population. Port Columbus International airport is

within ten minutes of the Columbus Convention Center via the new airport connector, due to open in 1993.

Exhibitors should note that display

space will be plentiful at the Columbus convention, and we encourage you to plan for a well-attended event with convenient loading facilities at the rear of the Columbus Convention Center. Likewise, members should plan to come early and enjoy the entire convention, since hotel rooms in the area are reasonably priced and should be plentiful.

Columbus is one of the fastest growing cities in the country, committed to education, business and the arts. The Ohio Theatre, The Riffe Center for Government and the Arts, The Columbus Museum for Visual and Performing Arts are just a few examples of the importance of the arts to this city. Visitors may also enjoy a trip to the nationally-known Columbus Zoo, The Center of Science and Industry or the Franklin Park Conservatory, along with many clubs and restaurants featuring live music. **PN**



### 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 Kay, 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

### 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

## 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.

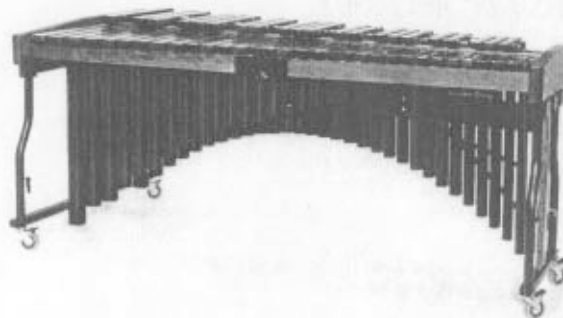


**ORPHEUS MUSIC**  
13814 Lookout Road  
San Antonio, Texas 78233  
(800) 821-9448 • (512) 637-0414



## 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





## A Brazilian Percussionist in Cuba

By Ney Rosaura

AS THE BRAZILIAN GOVERNMENT'S representative to the *VII Festival de la Habana de Musica Contemporanea*, I traveled to Cuba in November, 1991. For the flight to Havana I had trouble getting on to the airplane with my Berimbau (a Brazilian stringed instrument) and a bag of sticks. The flight attendant thought that it was an Indian bow with dangerous arrows which could threaten the security of the flight! However, the Cuban government representatives received me warmly at the airport and informed me that I would be playing as a soloist in a concert that night.

After dropping my luggage at the hotel I went directly to the *Teatro Nacional de Cuba*, a very large and impressive theater. I had to wait a long while for the stage manager and finally I saw the instruments on which I was to perform. It was an old Premier vibraphone with a broken pedal and a Premier marimba minus the cords that hold the bars. I asked my translator if we could go downtown to buy some cord to fix the marimba. She replied that it would be impossible because there were not any stores that sold rope! After hours of phone calls we finally got another marimba from the National University. The new marimba was another Premier four octave instrument with the lowest two bars cracked. I consequently spent my afternoon changing marimba bars, fixing the vibe pedal, and adjusting my repertoire to fit a low C marimba. That night's concert was not only a success, but a thrill for me personally. I had the privilege of being the first international percussionist to perform as a soloist in Cuba.

The next day I went to Matanzas, one of Cuba's biggest cities, where I was to have a rehearsal of my *Concerto for Marimba and Orchestra* with the local orchestra conducted by maestro Enrique Mesa. The members of the orchestra were mainly young, and the Premier marimba that I was to play turned out to be a xylophone. I was very confused

and even thought of canceling the rehearsal (as I would do in any other country). I did not because of the circumstances of the moment, so we started the rehearsal. As we began I asked why the string section was so small. It was because I had sent in advance one copy of every orchestra part and there was no copy machine available to duplicate the parts! However the orchestra performed very well and the concert (after two more rehearsals with a real marimba) was a big success.

Over the next few days I heard some other concerts at the festival. I was very impressed by the talent of Cuban composers and players, especially the younger ones who showed both musical talent and technical ability. I was told that this is because in Cuban music education starts in the elementary grades and that standards for technical skills, such as sight reading and piano proficiency, are very high for young people who want to prepare for professional training.

The most interesting part of the trip was when I had closer contact with Cuban percussionists at the Instituto Superior de Artes or ISA. The Building of the School of Music was the old Country Club of Havana where rich Americans used to spend holidays before the

revolution. It is a huge building with lots of rooms for all activities in a lovely section outside the city. The pool and the golf court are now used for sports training, and in the same area the Cuban government has constructed other buildings that together form the fine Arts Department for the National University. All the students live in dorms, do not pay any tuition or dorms fees, and they receive money from the government while studying to cover their expenses.

The percussion instruments there were all Premier and mostly in bad shape because of the lack of replacements parts. They also lacked modern methods and music for percussion, especially sticks, mallets and drum heads. The head of the percussion department is Professor Lino Neira Betancourt, a very respected percussionist/musicologist who has written a lot about Cuban music and instruments. Unfortunately most of this material is out of print due to the lack of paper for new publications.

One of the programs at 'SA included a ceremony awarding an honorary degree to Professor Justo Pelladito and a concert/clinic that I gave about Brazilian music for percussion. Professor Pelladito is one of the top Cuban spe-



A scene from the II Festival Nacional de Percusion "ISA 91"—Abril/91



## A Brazilian Percussionist in Cuba

cialists in Afro-Cuban hand percussion and is also the principal percussionist of the Ballet Folclórico de Cuba. I was impressed because such a man with only a background in folkloric music was receiving the highest title awarded at the University level. I could never imagine the same thing happening in Brazil, where top samba and other ethnic artists would never be invited to teach at the college level. Care about the preservation of the folk traditions in Cuba is very important.

At the beginning of the ceremony for Pelladito pure Cuban rum was served in big doses. With the hot climate and that early morning rum I started my clinic about Brazilian music a little looser than usual, and while playing I almost lost my mallets. After my clinic some students played for me and I heard some very good performances including a arrangement of *A Child is Born* that a young student worked out by intuition. To finish the day some students

and teachers played and sang folk/religious tunes similar to some found in Brazilian music. The way they played the Batas and Congas was fantastic. They played with virtuosity and musicality gracefully weaving a fabric of rhythms that are cousins to the sophisticated p&rhythms of Africa.

At the ISA, the percussion department is divided between classical and folkloric studies. At the students have to go through the two programs with equal emphasis. The programs include: snare, timpani (with great emphasis in tuning exercises), mallets, and orchestral studies as well as batas, congas, bongos and hand accessories. Folk and classical percussion ensembles are also included. The principal percussion teacher is Luis Parrera Perea who is a very fine musician and percussionist. As the principal percussionist of the Orquesta Nacional de Habana he has recorded some LPs in Cuba that include excellent standards from the concerto repertoire like Milhaud's *Concerto*

for Vibes and Marimba and some rare music just available in Cuba like the Leo Brower *Concert for Percussion and Orchestra*.

I had the opportunity to hear the percussion ensemble of the Orquesta Nacional directed by Luis Parrera and Julio Peraza. They have an incredible amount of Premier instruments and mallets and very interesting cases for Guiros and Maracas. These luxury cases are similar to plush lined violin cases, but they were fitted to hand percussion instruments. They played some original music by Cuban composers with a very good level of precision and musicality. Besides the musical aspects, the Cuban percussionists were very friendly and have a good sense of humor.

Unfortunately, contact with Cuba is not easy (especially for Americans). But for those who have an interest in Cuban music, there is an annual international summer course for percussion in June in which legit

## How would you define music?

Artists and philosophers throughout history have attempted to answer this question. Honoré de Balzac called music "the most sensuous of arts," while Thomas Fuller believed "it was nothing else but wild sounds civilized into time and tune."

At Northwestern, our world-renowned faculty and outstanding students—talented, creative young musicians like yourself—are redefining music every day. And you can enhance your education with the rich resources of Chicago, which offer almost limitless opportunities for performance and internships,

You can audition in January, February, and March—we hold auditions in more than 30 cities nationwide. You can also audition on campus. For an audition appointment, an application, financial aid information, or a booklet describing us in more detail, contact Admissions Box B, School of Music, Northwestern University, 711 Elgin Road, Evanston, Illinois 60208-1200; phone 708/491-3141; fax 708/491-5260.

Northwestern University  
School of Music  
Faculty in Percussion

Terry L. Applebaum, DMA,  
Professor and Associate Dean

Patricia Dash, Chicago Symphony  
Orchestra

Al Payson, Chicago Symphony  
Orchestra

Paul Wertico, Studio Recording  
Artist

Northwestern:  
Redefining Music





AGENCIA DE INFORMACION NACIONAL

Marimbists perform at the II Festival Nacional de Percusion "ISA 91"—Abril 91

and folk percussion is taught by the best Cuban artists. For further information contact:

**Professor Lino Neira**  
**Facultad de Musica ISA**  
**Calle 80 # 1709(interior)/ 17 y 19-Playa**  
**La Habana-Cuba-11300**

The VII Festival de la Habana de Musica Contemporanea organized by the Union de Artistas de Cuba was a successful event in which people from all over world, including Americans, were present. My travel to Cuba, despite some problems due to the difficult situation that the country is currently in, was definitely one of the higher musical experiences of my life, P N

*Ney Gabriel Rosauro is the professor of percussion at the Universidade Federal de Santa Maria. He has studied with Siegfried Fink, and Luiz Anuniacco. For nine years Ney was the timpanist for the Orquestra do Teatro Nacional de Brasilia from 1977 to 1987 and he has previously taught at the Escola de Musica de Brasilia. Originally from Rio de Janeiro, Brazil, Rosauro has conducted work shops and clinics in Brazil, Germany, and the USA.*

# INDIANA UNIVERSITY School of MUSIC

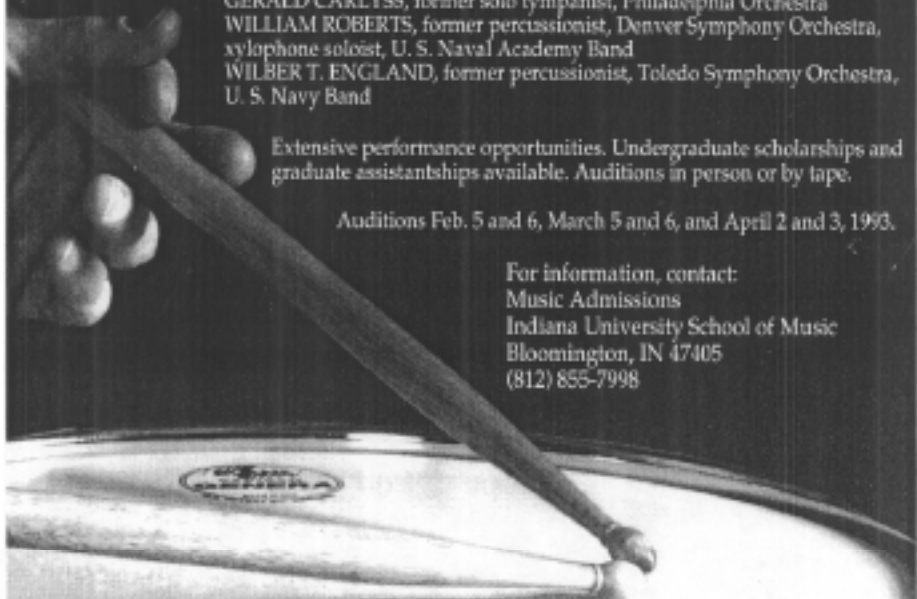
## PERCUSSION FACULTY

GERALD CARLYSS, former solo tympanist, Philadelphia Orchestra  
 WILLIAM ROBERTS, former percussionist, Denver Symphony Orchestra, xylophone soloist, U. S. Naval Academy Band  
 WILBER 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 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



## A New Approach To Teaching Snare Drum Rolls

By Andrew Spencer



CHRIS STONE

ONE OF THE MOST DIFFICULT techniques for the young percussionist to learn is the Snare drum roll. Traditional pedagogical techniques use the approach of applying tension gradually in the grip to control the rebound. They teach rolls by developing a freely bouncing stick, gently applying tension to the stick to control the rebound, and then placing that stroke in a rhythmic structure. Many students taught this way often make the production of a Smooth rhythmic roll an obstacle which can take months to overcome. There is a method of teaching the Snare drum roll to young percussionists which avoids many of the problems encountered by the traditional methods. Simply put, it uses the opposite approach, that of starting from a tight grip and quickly moving to a relaxed one while constantly playing a rhythmic pattern.

Traditional methods start by allowing the stick to bounce freely and then applying more pressure with the fingers to control the bounce. Unfortunately, this ignores the overall importance of rhythm in the early roll. The student is learning to control the rebound, but not in a rhythmic context. Teaching rolls using a System that always stresses the importance of rhythm is much more successful than using systems which do not. I have met with great success using the following method for Students in grade school music programs and percussion methods courses in university curriculum.

### THE CONCEPT

The following system operates on the assumption that certain characteristics in the early roll are of primary importance. The rhythm of the early roll is more important than its overall sound. Once the rhythm is mastered, it is fairly simple to smooth out the bumps. With this basic idea in mind a few other concepts should be mentioned.

- the multiple-bounce roll should be taught first
- longer rolls are easier to learn than shorter ones and should be used exclusively when first introducing rolls to students
- the roll must always have an underlying rhythm;

### JUSTIFICATION

the multiple-bounce roll has more applications than the double-bounce roll for the young musician. Of equal importance is the fact that it is easier for the young student to produce a multiple-bounce stroke than a double-bounce stroke. Therefore, the student gains confidence in rolling quickly which leads to greater success in mastering the more difficult double-bounce.

shorter rolls require quick alternation between bounce and single strokes. This affords little time for the student to get the feel of the bounce stroke before he/she has to start tapping. Longer rolls allow the student greater time to acquire the ability to alternate bounce strokes. Once the longer rolls are easily produced, learning the shorter ones presents no problem.

for a roll to start and stop precisely on time, there must be a definite stroke at its beginning and end. The placement of these terminal strokes can be accurately insured by the use of multiple bounce strokes in a strict, even rhythm. In addition, the evenness of the rhythm goes a long way towards insuring the smoothness of the roll itself,

In teaching a Snare drum roll I use

various strokes while insisting upon accurate rhythm. The first and most radical of these is the 'grind' stroke. This stroke is very unmusical and tense, but very easily learned and manipulated. It is achieved by wrapping all the fingers around the stick as tightly as possible, I often tell the student to attempt to squeeze water from the stick! This creates a great amount of tension in the hand and forearm. Due to this tension, the stroke is generated mostly by the arm and not the wrist, The bead of the drumstick is pressed into the drum head with considerable force (at least at a forte dynamic) and not allowed to rebound at all.

Admittedly, this sounds like a percussionist's nightmare! However, it must be remembered that the grind stroke is merely an intermediate stage between the single and multiple-bounce strokes. When using this method of teaching rolls the student must be reminded that the 'grind' stroke is not the final product and will be discarded as soon as the rhythm is solidified.

The next intermediate stroke is the Same as the grind but with the rear two (or three, depending on your grip) fingers removed from the stick. With a traditional grip the left hand must allow the last two fingers to fall away from the stick as the bead strikes the drum head. This 'half-grind' stroke allows the stick to rebound slightly and thus gives the student the sensation of rhythmically controlling a rebounding stick.

The final stroke uses the 'half-grind' hand position with significantly less tension in the fingers, This allows even more rebound in the stick, and the resultant sound is a multiple-bounce stroke.

Therefore, to teach a Snare drum roll to the young student I use five steps listed at right (Figures 1-5).

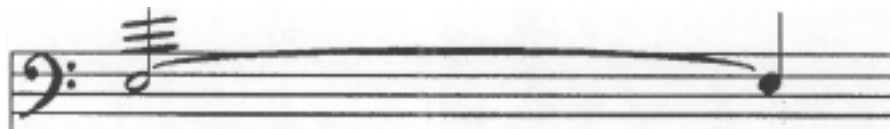
Do not allow the student to proceed to the next Step until complete mastery has been demonstrated over the current one. This insures that the rhythmic integrity of the roll is maintained. If the

student experiences a loss of rhythmic control as the tension is loosened, revert to the previous step and alternate between the two.

Mastery of the snare drum roll is important to the technique of any percussionist. If the concept of rhythm is stressed at the early stages of the roll

development, the student will always have a well-structured, balanced roll which is easy to manipulate. If rhythm is not stressed, the resultant roll will suffer in entrances and releases, and overall smoothness. I believe that teaching the roll using the 'grind' method will insure the accuracy of the roll's rhythm. PN

- 1) Choose a half note roll at 100m.m. -Figure 1



1 1 e & ah 2 e & ah 3

- 2) Tap out the rhythm of the roll-Figure 2



' 1 e & ah 2 e & ah 3

- 3) 'Grind' the previous rhythm — Figure 3



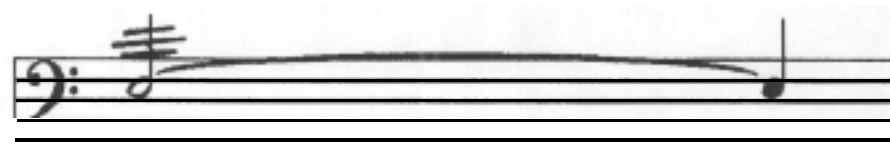
3 1 e & ah 2 e & ah 3

- 4) Loosen the back two fingers and 'half grind' the rhythm— Figure 4



4 1 e & ah 2 e & ah 3

- 5) Buzz the rhythm by relaxing the tension in the remaining fingers— Figure 5



5 1 e & ah 2 e & ah 3

Andrew Spencer is Director Of Percussion Studies at Central Washington University and a clinician for the Yamaha Corporation. He holds the Bachelor's and Master's in Percussion Performance and studied with Terry Applebaum at Northwestern University. He received the D.M.A. in Percussion Performance and the Performer's Certificate from the Eastman School of Music where he studied with John Beck

## Steve Weiss

Music

Concert Percussion

Timpani

Mallet Instruments

• Sticks

Mallets

\*Sheet Music

Best Selection/Best Prices  
Write or call for FREE catalog

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



*The  
Cleveland  
Institute  
of Music*

DAVID CERONE  
President



*Richard Weiner*

"A superlative faculty is the measure of excellence in arts education."

David Cerone,  
President  
The Cleveland Institute of Music

Richard Weiner, principal percussionist with The Cleveland Orchestra, and Paul Yancich, principal timpanist with the Cleveland Orchestra, have always favored one-to-one music education. They recognize The Cleveland Institute of Music's commitment to excellence, and that is why they are playing a significant role in shaping the careers of gifted young musicians.

As members of The Institute faculty, they are sensitive to the needs of students and know the problems and pitfalls of performing and how to address them. As prominent members of one of the world's great orchestras, they understand the motivations of talented young people who aspire to prestigious performance careers.

They share with students experience gleaned from within their own lives — as does the entire team of artist/teachers at The Cleveland Institute of Music.

The conservatory faculty of the wind, brass, and percussion departments at The Cleveland Institute of Music include: Martha Aarons and Jeffrey Khaner, flute; John Mack, oboe; Franklin Cohen and Theodore Johnson, clarinet; David McGill and George Goslee, bassoon; James Darling, Michael Sachs, and David Zauder, trumpet; Eli Epstein and Richard Solis, horn; James DeSano, trombone; Thomas Klaber, bass trombone; Ronald Bishop, tuba; Richard Weiner and Paul Yancich, percussion and timpani.



*Paul Yancich*

Bachelor of Music  
Diploma

Master of Music  
Artist Diploma

Doctor of Musical Arts  
Professional Studies

11021 East Boulevard • Cleveland, Ohio 44106 • 216/791-5000  
For further information, contact: William Fay, Director of Admission.

## Snare Drum Warm-Ups

By Chris Thompson

**IN THE FINAL ANALYSIS**, warm-ups and exercises should be written and designed to do just what they say: warm-up and exercise. A good warm-up includes stretching and patterns which stress the basics of stroke (focus on the arc movement of the head), finger control, use of the rebound, and ability to stop the stick in grace-note position.

Open your rehearsal with 8 on a *Hand*. This is a fine example of an etude. Start with the first variation utilizing a full stroke, stressing the independent movement of both hands. Always begin at a slow tempo and play to a metronome whenever possible. When each variation is mastered, move on to the next, play them in sequence, and increase the tempo slowly. When the exercise becomes easy, try playing it softly.

1. R L R L R L  
 2. R R L L  
 3. R R R L L L R L R  
 4. R L R L R L  
 5. R R L L R R L R L  
 6. R R L L L

*Accent to Tap* is an exercise created to establish the two playing levels required to play accent patterns and eventually, flam figures. Make sure you are using your fingers to play the taps or bottom end (unaccented notes) to achieve a consistent sound. Simply turning your wrist back will take care of the accents, so concentrate on playing the taps.

2a. p f f p  
 2b.

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

# American Drum

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

Write for a free catalog.

American  
 Drum  
 of Virginia

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

## Snare Drum Warm-Ups

After you've completed the first two exercises, you're ready to move on to the *Diddle Groove* (as shown at right) or any diddle (double-bass) oriented exercise. Work on playing the diddles evenly and keep the patterns smooth and grooving to the pulse. Once again, always remember to use your fingers!

Upon completion of these three exercises, you should be warmed-up enough to move on to more complex etudes or to your musical program-whatever your time or situation allows. Some important tips to remember are:

- 1) Start simple-increase complexity.
- 2) Start slow-increase speed slowly (learn to play at all tempos).
- 3) Make exercises fun to play and musical.
- 4) Play all exercises at different dynamic levels (pp-ff).



Super calfskin  
for Timpani



White calfskin

**VELLUM & PARCHMENT  
WORKS LTD.**

- ANNO 1830 -



White porcine

Manufacturers Of world famous KALFO Super Timpani, professional calfheads and other fine natural drumheads under trade marks:-  
**KALFO -VELVET — REGINA**

Fax, Phone or write to:

**VELLUM & PARCHMENT WORKS LTD.**

CELBRIDGE, CO. KILDARE, IRELAND. Phone: (01) 6288270 Fax: (01) 6273314

- 5) Short excerpts from your musical program make terrific exercises.
- 6) Don't forget to stretch out periodically.
- 7) Practice in front of a mirror or a row of windows (glass door) to achieve a uniform playing style. P N

*Chris Thompson is currently the Percussion Director for the Madison Scouts Drum and Bugle Corps. Under Chris' direction the Scouts have consistently challenged for the D.C.I. Championship including the 1988 D.C.I. World Championship. Previously Assistant Director for the Rutgers University Marching Band, Chris is currently percussion coordinator for the Michigan State University Spartan Marching Band. Chris graduated from West Chester University with a Bachelor of Arts degree and earned a Master of Music degree in composition from Rutgers University. An accomplished pianist, as well as percussionist, Chris is an active freelance musician, composer, and arranger in the Madison area. Chris is a Yamaha performing artist and clinician.*

**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 313-763-4700. Or mail inquiry to: University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

## New Percussion Ensemble Literature..

By Mark Ford



IN THE AUGUST 1992 issue of *Percussive Notes* I wrote an article in Focus on Education on *Programming for Percussion Ensemble, Finding a Balance*. The

purpose of this article was to offer constructive points in planning a percussion ensemble concert. Since that time I have had heard from several percussion ensemble directors who have interesting ideas about the dilemma of combining artistic taste with the current level of student musicianship, available instruments and rehearsal time. When we mix these factors together in a school ensemble we see an educational trend emerge that is consistent with the director's background, personal ambition, and student growth. Each individual

trend may or may not be educationally sound (no pun intended), but there is no doubt that the body of the ensemble works performed is directly related to the director's background and personality. This seems painfully obvious, but in other genres, especially large ensembles, a great deal of influence from a handful of institutions helps to mold the programming choices throughout the country. The percussion ensemble, due to its chamber music nature, is a different monster. The college programs that are printed in the back of most *Percussive Notes* issues give directors perspective on their musical choices in relationship to other ensembles, but many selections are in manuscript form and are not well known in the percussion community.

So, this brings us to this month's Forum question. In an effort to expand communication about new music for

high school and college percussion ensembles:

Please send in the names of one or two NEW works for percussion ensemble that you have performed with your ensemble that you feel deserve attention and further performances.

Please include the composer's name, price, publisher and if the work is suitable for college or high school ensemble. If the work is in manuscript, please send the composer's address if possible. Remember, this is not a review but rather a recommendation from one director to the other.

Send your response to:

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

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

# 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.



## FORUM/New Percussion Ensemble Literature...

### THE RUDIMENTS AND MORE

Dear Editor,

I just finished reading the Forum in the June 1992 *Percussive Notes* and I thought I would drop you a line with my views on teaching rudiments in the band class room.

The problem of not teaching rudiments to percussion students is a problem that we as educators share. All too often we want the easy way out. As band directors we understand the importance of teaching good fundamentals, but when it comes to the actual teaching we put it off to another day. The problems that I see in my area are two fold. First is the non-percussionist band director who feels uncomfortable teaching the rudiments; and second is the administration of the schools and their views on the arts in education.

The non-percussionist band director is trained on all of the instruments of the band. Through my own observations I feel that many of these directors are overwhelmed with the percussion methods class that they took in college. Many could master the correct stick position and a few basic rudiments, but not the complex rhythms used in today's marching and concert bands. Many directors use a specialist to help in their student's percussion training, but the best solution, educationally, is to learn the rudiments themselves. After all, they have to have the same comparable knowledge and skill on the wind instruments.

The second area of concern is the administration and the curriculum in the schools. After eight years of public school teaching in grades 6-12 I am getting the message from my administrators that what we do on Friday nights at the football game or in the Christmas parade is a heck of a lot more important than training students for a life long enjoyment of music. Although the performances above are a great way to pick up public support for what we do, I dare say that many of our students are reaping the benefits of the "teaching" that is taking place in our classes. The last time I looked them were no marching bands for 35-year-old former high school band members to participate in.

Teaching the rudiments is no harder for a teacher to do than teaching the concert B-flat scale. Just do it. Expect the same type of mistakes from the drummers that you expect from the winds.

Restructuring the curriculum is an answer, but first of all we must re-educate the community and the administration about the importance of basics in music. After all, these are the first people to scream the loudest when Johnny can't read or pass the SAT.

As a former percussion major in college I can say it is easier to teach the rudiments than it would be for a brass major. However, as band directors we will both be judged not on what we were able to play on our senior recital, but on what our band members are able to comprehend about the world of music. Let's get busy and teach all of the students.

Sincerely,  
Russ Allen  
Oxford, NC

### MEXICAN MARIMBAS

Dear Editor,

I read with interest your Forum in the April 1992 issue of *Percussive Notes* which asked about ethnic ensembles. We have a Mexican marimba ensemble here at the University of Missouri-Kansas City Conservatory which may be of interest to you and your readers.

The Mexican marimba's chromatic keyboard is an advantage to North American percussionists. As opposed to African, Asian, and the steel drum genres, the students can play on chromatic keyboards which strengthen skills which may be applied to concert percussion. Furthermore, with the passage of the Free Trade Agreement, many cross-cultural benefits accrue to individuals who play on these instruments, in terms of insights gained into Mexican culture.

Regarding resource information, HoneyRock Publications is publishing arrangements for Mexican marimba, my book, "The Wood That Sings: The Marimba in Chiapas, Mexico, as well as compact discs of Marimba Nandayapa of Mexico City. Marimba Yajalon has a

complete disc out on the Heart of Wood Project label. For those who would like to travel to Chiapas to see and hear the marimba, I am trying to put a travel package together,

### Rooks, recordings, arrangements:

HoneyRock  
RD 4, Box 87  
Everett, PA 15531  
(814)652-9184

### Recordings of Marimba Yajalon:

Heart of Wood Project  
P.O. Box 30281  
Kansas City, MO 64112  
(913)262-3785

### Information on travel to Chiapas:

Dr. Laurence Kaptain  
Conservatory-UMKC  
4949 Cherry  
Kansas City, MO 64110  
(816)235-2950

More specifically, the Mexican marimba has a special niche in the percussion curriculum at the UMKC Conservatory. The nucleus of our marimba activity is the professional quartet. Then there are basically two manners of performance practice of the Mexican marimba, and that is: 1) a single instrument with four players, or 2) two instruments with seven players. On percussion ensemble concerts we augment the quartet with three players.

I hope that you can use this information. Please contact me if there are any questions.

Sincerely,  
Larry Kaptain  
Associate Professor of Percussion  
University of Missouri-Kansas City  
Conservatory

### PERCUSSION ENSEMBLE IDEAS

Dear Mr. Ford,

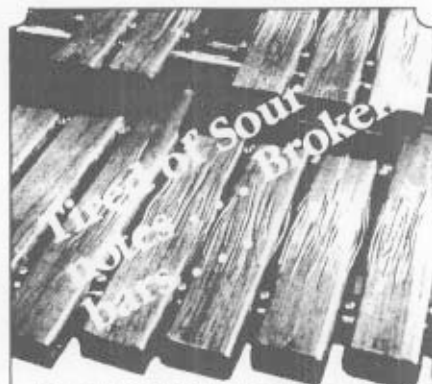
I am enjoying your article about percussion ensemble programming in the August *Percussive Notes* magazine. Since you seem open to ideas, and have a lot of good ones yourself, I thought I would sound off a bit in response to your article; more of a re-write than a rebuttal, etc. This is one way I can continue my education without signing up for courses and tuition.

The print on the second page of your article in the *Musical Selection* box is a bit hard to read, good content though. I am in agreement with you that the chamber music experience can be very worthwhile for college students. If large ensembles completely "rule the roost," then bureaucracy replaces art usually, in my experience. Personnel wise, this often translates to people inhabiting professional positions by protecting their jobs instead of doing them, so to speak. An over generalization, of course, but there is a point there. Probably this is the primary cause for chronic mediocrity in American education. Perhaps I should run for President or Secretary of Education, but I fear that I couldn't handle the tours it takes to get elected.

In regards to #5 in your musical selections box: this is always a challenge,

without doubt. In approximately a hundred conducted concerts myself (a wild guess at this time), I probably got it right three or four times. One must juggle music selection with the personnel ability with logistics of moving equipment with weather and other unpredictables; thus a reason for an occasional solo or duo or trio or quartet. The most important thing for a teacher of a percussion ensemble in my opinion is technical understanding of the medium in combination with significant musical ability. Sort of like the *horse and carriage* line....one without the other is nonsense. Which, actually, explains what happened at a lot of percussion ensemble concerts, probably. Historically speaking, not critically. Best wishes.

Sincerely,  
Geary H. Larrick, D.M.A.  
Stevens Point, Wisconsin



### FALL CREEK MARIMBAS can put you In Shape and In Tune!

- Retuning
- Replating
- Repairing
- Refinishing
- Replacement

- Xylophones
- Marimbas
- Vibraphones
- Celestas
- Glockenspiels

Tuner for the great orchestras and universities of North America

Quick service at reasonable rates

Bill Youhass,  
owner

**FALL CREEK**  
**MARIMBAS**

1445 Upper Hill Road  
Middlesex, NY 14507  
(716) 554-4011

# 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

# 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



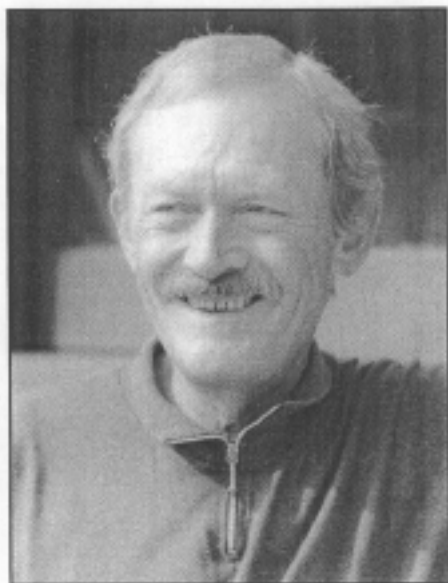
Marta Istomin, President

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



## Hector Berlioz' *Symphonie Fantastique*

By François Dupin

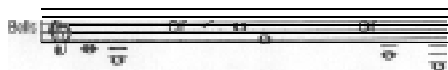


**M**Y RESEARCH INTO THE BELLS in *Symphonie Fantastique* took me to the Bibliothèque Nationale here in Paris where the original score to the composition is to be found. By way of introduction it seems useful to inform readers that the library is open from Monday through Saturday from 10 A.M. to 6 P.M. One can be admitted by obtaining a special entrance card which is available at 58 Richelieu St. (9 A.M. to 4 P.M.). Be sure to bring your passport for identification. The Music Department of the library is located in an impressive building at 2 Louvois St. on the 5th floor on a very beautiful tree lined square.

There are four levels and two categories of access to the collection. The categories are the Bibliothèque Nationale and the Conservatoire de Paris collection. The first level consists of current works displayed on open stacks. The second level is accessible by filling out a form requesting the work and presenting it to a member of the library staff who will bring it to you. The third level consists of works in the reserve collection and for this one must fill out another form (purple, by the way) and present it to the staff. When you obtain it a staff person accompanies you to your work space and remains with you while you investigate the piece. The

fourth level is reserved for the most rare and fragile works such as the original score to *Afternoon of a Fawn* by Debussy. This collection is only accessible by special permission of the Head Librarian. It is this level where I found the original manuscript of *Symphonie Fantastique!*

I first consulted some music which has been chemically treated with preservative which was double wrapped in two strong cartons. On this music Berlioz wrote his instructions for the instrumentation of the *Symphony* (filed as MA 206421. Berlioz indicates that one must use the following bells:



"... or, if not possible, two pianos at the front of the stage in octaves."

In the first printed score, he recommends to use "several pianos" or bells played from backstage. If one uses transportable church bells, one must use:



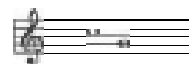
because the lower octave would be extremely heavy and difficult to transport (see Editor's Note No. 1, end of article).

The Opera-Bastille, the new opera house built last year in Paris, owns two church bells in the lower octave for this piece:



They must have a truck backstage to move them!

If you use tubular chimes, it is possible to have these pitches (we have them in the Orchestre de Paris in which I play) but we also have a set which is an octave lower. Tubular chimes would be too long and it would be difficult to avoid the false harmonics endemic to this instrument. The sound would also not be loud enough. In the Orchestre de Paris, we play two church bell-shaped bells at this octave:



(see photo on next page). Note that the name of the orchestra is engraved directly on the bell.

I would like to relate that Herbert von Karajan was not satisfied with our bells for this *Symphony*. He told us that their tone was too clear. For him, the color of the bells for this piece should be dark and "fantastic." He asked us to play the part simultaneously with one piano, 2 bell plates and a large tam-tam! You can imagine how difficult it was for the percussionists to play together. But I must admit the sound was sinister... like a death knell.

At another performance in Salzburg, von Karajan used a synthesizer which can be a very good solution for such a special tone if you don't have bells because the possibilities are limitless. One might use the same means to produce the bells in *Parsifal*. The choice is yours. Personally, even if I agree with von Karajan in theory, I must admit that I prefer the clear tone and color of real church bells. It is very difficult, if not impossible, to reproduce all the subtle and hidden harmonics of a real bell.

The bell maker who made the bells we use in the Orchestre de Paris no longer makes bells but he gave me the name of another manufacturer:

Fonderie de Cornille Harvard  
13 rue du Pont Chignon  
50800 Villedieu les Poils  
Tel: 16-33.61.00.56  
Fax: 16-33.90.02.99

They can make a 30 cm diameter bell (C) and a 45 cm bell (G) for about 15,000 Francs (See Editor's note No. 2, end of article).

It is interesting to note that on the very same paper that I found the instructions for the bell, Berlioz indicates 2 pair of timpani and 4 timpanists (3) playing as follows: 4 timpanists for the Scene aux Champs; 3 timpanists for the Marche au Supplice (1); and 2 timpanists on the timpani and two timpanists on the bass drum set standing up for the Finale (2). Berlioz has the nine mea-



## Hector Berlioz' *Symphonie Fantastique*

ures in mind where one timpanist can roll simultaneously on the G and D. In the printed Brandus score of 1878, Berlioz indicates that the **bass** drum be "set standing up and used as a timpani." And in the same manuscript, "Bass drum (is) set standing up and **covered with a cloth**." These last three words which I have italicized are written in different ink and were, therefore, written later. In French, Berlioz writes *timballes* and *timballiers* and later *cimballes* and *cimballier*. On all scores, including the first printed score the word is spelled *cymbales*. Later Berlioz says about the one *cymbalist* and one bass drum: "It is absolutely not necessary that the cymbals and the bass drum are played by only one person, as

it is done in many bad orchestras.' He distinctly asks for one player on each instrument.

In the same access level of the library I consulted the Brandus/Dufour score (103 Richelieu St.) dated 1878 which was engraved by Maurice Schlesinger, 97 Richelieu St. (filed as Res. Vm 7 528 [1]). The score is dedicated **To His Majesty Nicolas, the first Emperor of all the Russias**. The score indicates that the premiere was given on May 12, 1830 but on a program attached to the score listed the date as May 12, 1820. This is impossible since Berlioz was still living with his father and had not yet written the Symphony.

As concerns the timpani part to the *March to the Scaffold* the tempo is

marked (half-note) ♩ = 72. On both timpani parts is the indication: 'One must play the first note of each beat with both sticks and the 5 other notes with the stick of the right hand only.' This is the first indication for



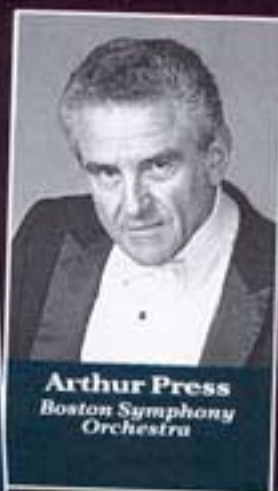
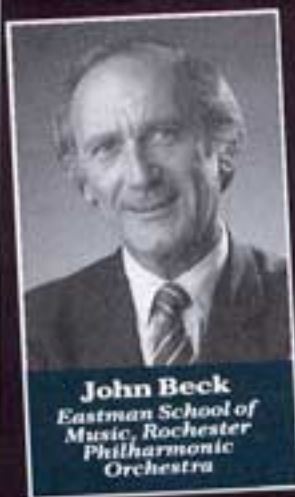
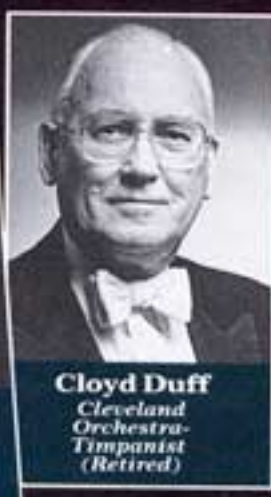
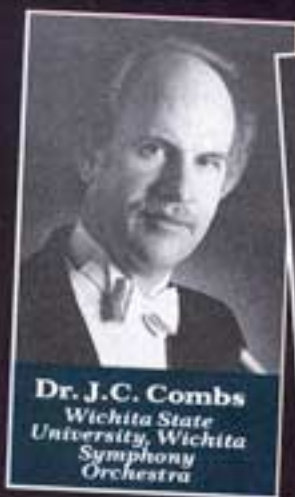
as the first note of the sextuplet. However, on the original manuscript the tempo mark is the same but the notation is as follows:



That is all there is about the *March*. The problem now is to determine

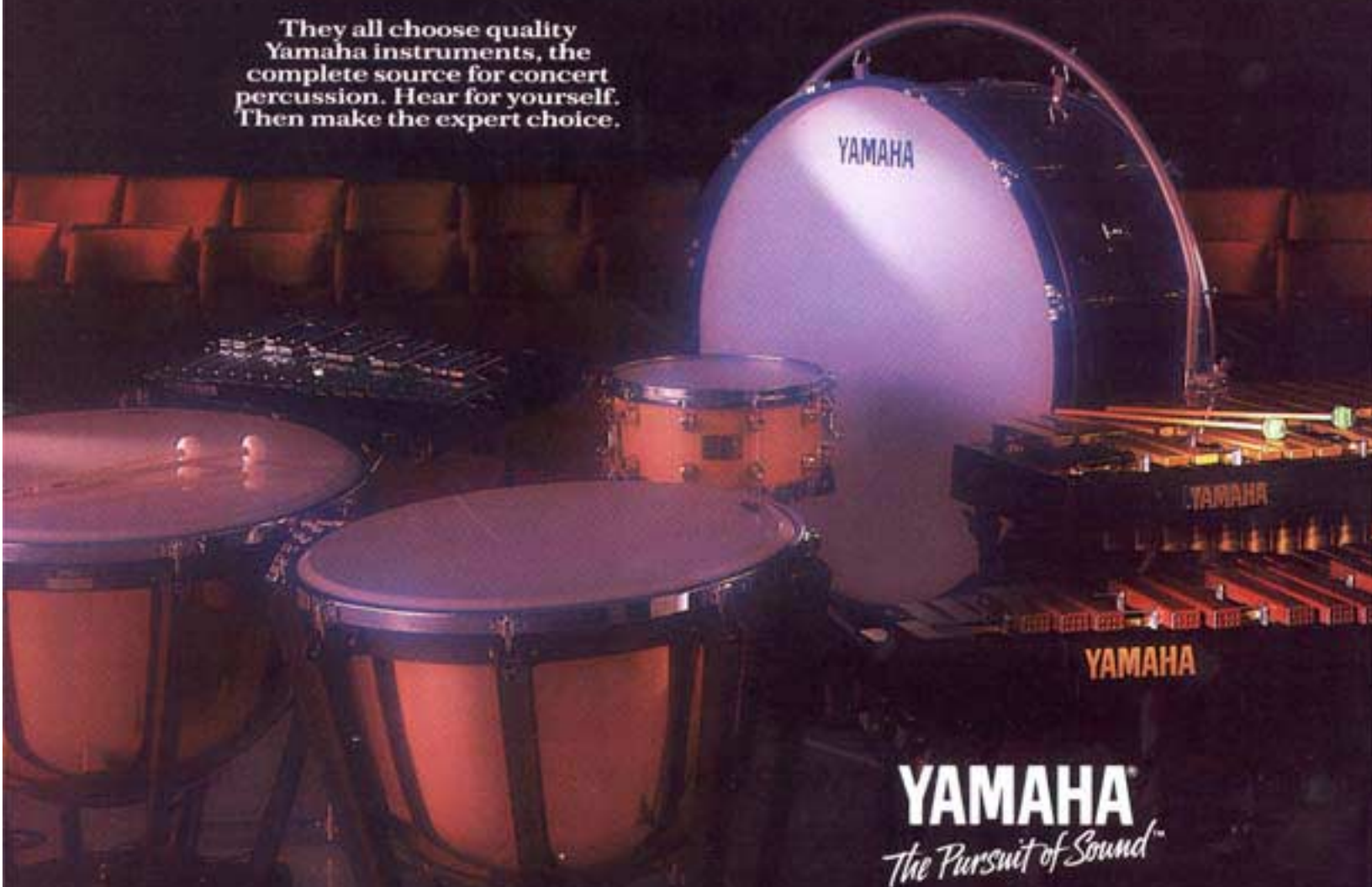


The bells used in *Symphonie Fantastique* by the Opera Bastille Orchestra. Note how large they are in comparison to the double bass in the background.



## Five choice percussionists. And their percussion of choice.


They all choose quality  
Yamaha instruments, the  
complete source for concert  
percussion. Hear for yourself.  
Then make the expert choice.



**YAMAHA**  
*The Pursuit of Sound™*

## Hector Berlioz' *Symphonie Fantastique*

whether the Breikopf edition was printed from the Brandus score. The question is also whether the Brandus score has the indications that the first note of the sextuplet is doubled and the others are to be played with the right hand. A conductor once told me that the present notation was devised at a rehearsal. That is all there is at the library about this subject. At least we have determined, as proposed by Felix Passerone (my teacher), that the confusion was not due to a translation from French to German and then back to French again.

As all percussionists know it is very difficult to play two sticks on a drum head exactly at the same time. In addition, it creates a kind of paralysis of the head. Therefore, the first note of the sextuplet should be played as a flam. Curiously, this notation:  has

been erroneously called a "French Flam" by Americans. There is no such thing as a French Flam played with both sticks on the head simultaneously. When we see this notation we play a normal flam which we call a fla.

However, if the conductor abides by the tempo marking and conducts no faster than 72 to the half note it is possible to play with one hand. But, generally, conductors promise at the rehearsal to hold the tempo to 72 and run away with it at the performance. In any case, in the *Orchestre de Paris* we play hand to hand, especially the first crescendo and the long Bb which follows.

Note that on the printed score as well as on the timpani parts the indication is "without mutes" at the fortissimo part (with wood sticks). However, there is no direction to put on the mutes in the manuscript.

In conclusion, you realize, I am sure that I have consulted the original hand-

written score (filed as MS 1.188). You can imagine the emotion that overcame me as I carefully turned each page to discover numerous sheets of various sized paper which Berlioz glued in the margins. The writing seems to have been rapid yet steady, generally with good proportions yet impetuous...just like the *Symphony itself...fantastic!* There are few deletions, except for a few passages where he removed all but what was essential. These deletions are written with a bad red pencil. At the *Ronde de Sabbat*, he puts a large letter C and writes: "held back" (*retenu*). One example of a deleted passage is of interest to timpanists. In the Finale, Berlioz originally wrote a passage of eleven measures just after the horn solo which precedes the Allegro of the Eb clarinet. At the sixth measure of this passage, he had originally written the following with the direction "Strike with the stick of the bass drum beater."

## BOSTON UNIVERSITY SCHOOL FOR THE ARTS

Boston University School of Music offers the finest training for the serious percussionist.

### PERFORMANCE OPPORTUNITIES INCLUDE

Symphony and Chamber Orchestras, Wind Symphony and Chamber Winds, Contemporary Collegium, Jazz Band, Chamber Music, and Percussion Ensemble.

### OUR PERCUSSION FACULTY FEATURES

Thomas Gauger\*

Charles Smith\*

\*Boston Symphony Orchestra

We offer the following degrees:

BACHELOR OF MUSIC | MASTER OF MUSIC | DOCTOR OF MUSICAL ARTS | ARTIST DIPLOMA

Financial assistance is available to qualified applicants.

Bruce MacCombie  
Dean, School for the Arts

Wilbur D. Fullbright  
Director, School of Music



An equal opportunity, affirmative action institution.

For more information contact:

Alan Weiss  
Director of Admissions  
Boston University School of Music  
855 Commonwealth Avenue  
Boston, MA 02215  
Room 264  
617/353-4241

For information on summer programs for high school students at Tanglewood, in conjunction with the Boston Symphony Orchestra, call 617/353-3386.









## 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: SM91



Cymbals: SM81

# POWER & SENSITIVITY

**SHURE**  
DRUM KIT  
MICROPHONES

The Sound of the Professionals Worldwide



Look at it as a

**SNARE SYSTEM,**

**NOT JUST**

**A DRUM!**

A SNARE DRUM IS THE BACKBONE OF YOUR OVERALL SOUND AND IT TAKES MORE THAN ONE

COMPONENT TO BUILD A GREAT SNARE SOUND.



**DRUM SIZES**

varied by a drum's size

placement and number of  
who use rim shot accents  
of those with contact

With Mapex, you'll get a choice of 24 models  
materials, several correctly engineered strainers,  
hardware. In fact a couple of models in the 400

Every Mapex snare drum and even the model S700 vibration free stand with tam holder rubber ball



**DESIGN TEAM**

socket was developed by our  
design team in conjunction

with professional players.



**HARDWARE**

and its material density and even  
contact points on the shell. For example, drummers  
tell us floating shells don't have that gunshot crack  
points that transmit the vibration right to the shell itself.



**CONTACT POINTS**

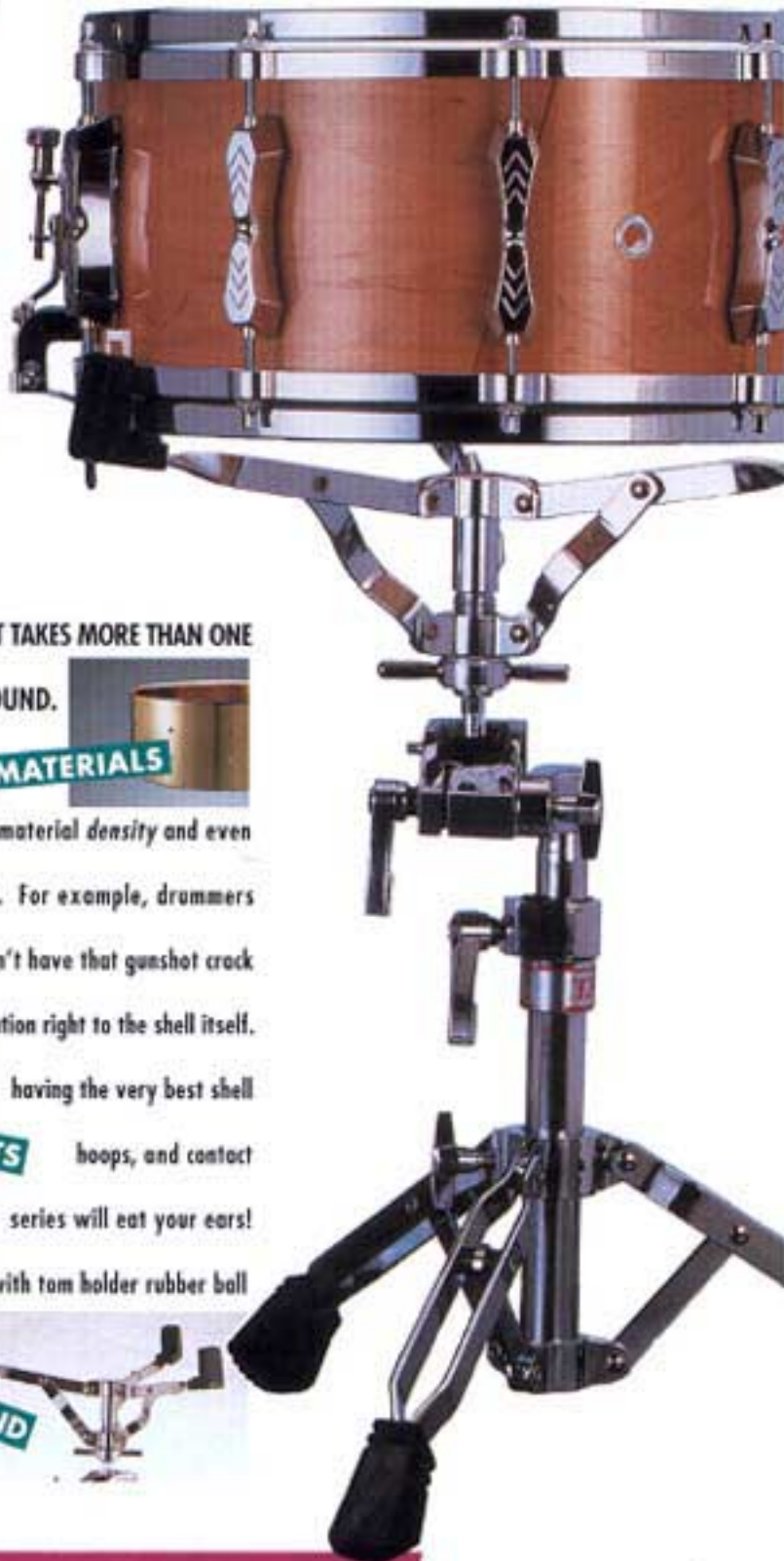
**MATERIALS**

having the very best shell  
hoops, and contact  
series will eat your ears!



**S700 STAND**

and its material density and even  
contact points on the shell. For example, drummers  
tell us floating shells don't have that gunshot crack  
points that transmit the vibration right to the shell itself.  
having the very best shell  
hoops, and contact  
series will eat your ears!



**MAPEX**

See the new Mapex line of snare systems including the S700 stand that keeps your snare sound from getting "grounded".

Mapex is available through better drum shops worldwide.

For more information write: Mapex, P.O. Box 90249, Austin, TX 78798-0249

## Using Calf Timpani Heads

By Rebecca Kite



*In this issue of Percussive Notes, we are pleased to announce the addition of Rebecca Kite to the staff as editor Of the Focus on Timpani area. At the same time, we join the Percussive Arts Society in thanking Michael Bayard who added so much to the magazine during his tenure as editor Of the Timpani area. We look forward to having Michael continue to offer us his expertise in the form Of articles in the future.—(Michael Rosen, editor, Focus on Performance)*

*I am pleased and honored to be named the Timpani Editor for Percussive Notes. I would like to see this column become a place where there is a wide variety of information and ideas about all aspects of timpani. Each of us has unique and valuable experience as a timpanist; in orchestra, band, free-lance, studio, show, drum corps, as a student and as a teacher. Each of these situations presents different musical, technical, and logistical challenges.*

*The articles in Percussive Notes are contributed by PAS members who have volunteered to share their ideas, expertise, research and experience with us all. I would like to encourage you to join in this effort.*

*you have an article or even simply an idea for an article about any aspect of timpani, please send it to me at 5532 Penn Ave. S, Minneapolis, MN 55419 or through the WPN computer network-Rebecca Kite (Ms. Kite is a regional marimba clinician for Yamaha Corp).*

**C**ALF SKIN TIMPANI HEADS ARE responsive, flexible and easily manipulated both directly by the timpanist and indirectly by the environment. The key to successful trouble-free use of calf skin is a combination of awareness and anticipation. You must be aware of the constantly changing humidity and temperature conditions your drums are in. You must anticipate the changing environment and take action so the condition of the head is perfect when performance time comes.

### WATER AND HUMIDITY

Dampness of any kind makes a calf head lose tension and lowers the pitch. The dampness may be indirect (humid air) or direct (soaking or wetting the head). Too much soaking or too much dampness can ruin the head. Common sources of indirect humidity are rainy weather and the insertion of wet sponges or cloths into the bowl of the drum.

In its path from unmounted head to concert stage, the head is normally wet directly only twice. First, when it is soaked for about thirty minutes before tucking and second, when it is wet slightly for mounting on the drum and setting the collar.

### HEAT AND DRY AIR

Heat (without humidity) makes the calf head lose moisture and become tighter and higher in pitch. Dry air has the same effect. Common sources of heat are stage lights, heating systems during the winter (radiators for example), direct sunlight, light bulbs and hair dryers. Common sources of dry air are heating systems during the winter,

air conditioners during the summer and dry weather.

### PUTTING THE HEAD ON AND SETTING THE COLLAR

#### Preparation

*Tools and materials necessary:*

- 000 steel wool
- Solvent (Formula 409, grocery store)
- Lanolin (pure lanolin, drum store)
- New head
- water
- Towel (terry cloth)
- Measuring tool

Remove the old head and clean the lip of the bowl using the fine steel wool and a solvent. Using a clean towel, polish the bearing edge (where the head touches the lip) to remove any residue. Use a back and forth motion over the lip with one hand inside the bowl and one outside the bowl.

Apply a small amount of lanolin to the bearing surface. Using the clean towel, remove about half of what you just applied. Lanolin is thick and difficult to apply in small quantities. If there is an excess of lanolin on the copper, it will be picked up by the head. You will see it in a circle concentric to the bowl lip and it will dampen the head. A small amount of excess lubricant can produce a very dramatic dampening effect on the head.

#### Installing the Head

First, choose your beating spot. You must select the best beating spot on the head and mark it on the flesh hoop so you can place it in the proper position on the drum. The best sound normally is gotten from the thinnest spot on the head. Most people choose an area next to the back bone line. There are four of these possibilities. Check for the thinnest, then the most consistent looking vein lines for your spot, (The back bone is that more opaque area running all the way across the head-yes, where the back bone of the calf was!).

Using a small amount of water, wet the entire top surface of the head. You can do this with running water, with your hand or with a sponge. It should

take about thirty seconds or so for the head to absorb the water and become slack. After the head is slack, place it on the drum with the beating spot in the position you have selected. Put the counterhoop in place. Tighten the tuning lugs until they touch the counterhoop. Measure the collar (difference in height between the flesh hoop and the bowl lip) at each tuning lug and adjust each lug so the collar is even around the bowl. I recommend setting a 1/2" collar.

The head now needs to dry at least overnight. Put the drum in a secure place without extremes in temperature or humidity. It is better for the head to dry out slowly. When this process is taking place, the head gradually conforms to any imperfections in the lip of the bowl. If you measured accurately, when the head is dry it should have a fairly clear sound and a full range of pitches.

## USING THE DRUM

### Range Of Pitches

The range of the drum is directly related to the condition of the head. Ideally, the pitch of the head with no tension from T-handles or pedal should be below the lowest pitch you need to play on the drum. The highest pitch should be accessible with normal handle or pedal changes.

The problem of limited range can occur in both dry and humid conditions. Usually in dry conditions you lose the low range of pitches as the head dries out and tightens. In damp conditions, you lose the high range of pitches and the head continually loosens.

Adjustment of the range is done on two levels. On a macro level the collar size determines the range of the head. Over a long period you can gradually lose or gain collar. If you lose too much collar, you must set it again by wetting the head directly or indirectly, measuring, and letting the head dry out again.

### The Performance

On a micro level, you must be prepared to make constant adjustments in

the condition of the head to keep your playing range. Most rehearsal and performance situations tend to dry out the head. To anticipate this, plan to make the head damp enough before the service so the head will still be in playing range after the concert or rehearsal is over. You can use sponges with string attached, small pieces of wet towels or another material you choose. Soak the material with water and put it inside the bowl (through the bottom hole) making sure you have some method of removing it. You should plan to do this at least one hour before you need to play the drums. It takes twenty or thirty minutes or more for the heads to slacken with this indirect method of introducing moisture.

Depending on stage conditions, you may remove the material before the performance or leave it inside the bowl during the performance. Check the pitch settings closely during the performance and make fine tuning adjustments as the head condition and pitch changes.

If you must play under very humid conditions you can dry out the head before the performance. You may do this by using a hair dryer or, quietly, by placing the head under lights. You must use incandescent bulbs, not fluorescent (which do not produce heat). Under extreme conditions, you might have to perform with lights over the heads.

Caution: It is very important to the proper mechanical workings of any timpani that you control the range of the head by controlling its dampness. The mechanical adjustments you must make to the drum (tightening or loosening tuning lugs, tightening or loosening the fine tuning key) should be as small as possible. It is best to maintain the mechanism of the drum and not put it out of adjustment. If you must make a major adjustment during a performance you should immediately readjust the mechanism when the performance is finished. Use the previously described methods of manipulating dampness of the head to bring it back into proper range.

## Storage

Proper storage of drums with calf heads is very important. If the head is tight and is placed in a situation where it dries out and tightens further it can damage the drum. A calf head has the strength to bend the steel counterhoops. It also may dry out enough to break (an expensive problem).

Some rules about storing timpani with calf heads:

- | Never store in direct sunlight
- | Never store next to a heat source
- | Never store set on a high pitch
- | Check the condition of the head periodically.
- | Never store where anything could be dropped on the head
- | Never let the head put high tension on the timpani mechanism while in storage.

When you store the timpani you should think and plan on the macro level. For example, if you store them for the summer and the weather conditions are generally hot and humid, with no air conditioning, you can set your normal collar size and leave them. If your conditions are hot and dry, you should store the heads without tension and check periodically on their conditions. You will need to set the collars again when you are ready to use them.

## CLOSING COMMENTS

Calf skin timpani heads give a rich, warm sound completely different from plastic heads. The care involved in using these heads is not complicated. Any timpanist can learn to use them. You will be rewarded for your extra effort by the quality of sound and the response of your drums.

Some additional recommendations to make things go smoothly follow:

- | Have one set of heads ready as backups in the case of a broken head.
- | Learn how to tuck your own heads.
- | Don't set things on the heads.
- | Inspect all your sticks for sharp edges or points.



## Using Calf Timpani Heads

- Avoid wetting the head directly.
- Replace worn out heads instead of waiting for them to break.
- Avoid playing on a damp head as it may be easily damaged.

If you must remove the head and put it back on, reseal the head by wetting only the collar and bowl lip area. If

you put it back on and don't reseal it, it won't sound as good as it did before. The head conforms to imperfections in the bowl lip. The best way to get it to conform to being in a new position (it's practically impossible to put it back in exactly the same spot) is to wet it and reseal it.

PN

*Vic Firth salutes Gary Burton*

GARY BURTON M 25 VIC FIRTH  
BURTON M 25 VIC FIRTH

GARY BURTON SIX PACK

**FREE Cassette Offer!**  
see dealer for details

**VIC FIRTH®**

323 Whiting Ave. Dedham, MA 02026

Gary Burton – today's consummate vibraphone artist. His mallets are designed to meet his demanding artistic requirements, offering the widest possible dynamic range with a strong percussive attack. Rattan handles provide flexibility and a natural feel. The medium-hard yarn-wound head delivers a full, clear tone in all playing situations. Sold in pairs – overall length: 15 1/2".



## 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" " (4.6 OZ) Aluminum-Black Finish
- 1/2" " (4.6 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 Coria De Rosa, San Jose, CA. 95120

Dealer and Manufacturer Rep's Inquiries Invited

**100% UNCONDITIONAL  
LIFETIME GUARANTEE**  
If not completely satisfied, return for a complete refund.

## Tuning Marimba Resonators

By Rebecca Kite

### MARIMBARESONATORS

Marimba resonators are the tubes hanging underneath the bars of the instrument. Each tube is open at the top and closed by a stopper at the bottom. The inside length of this tube is very important and is determined by the position of the stopper. Each tube provides a quarter wave resonating chamber that naturally amplifies the sound of its bar. The length of the tube has to be exactly one-fourth the length of the sound wave of its bar to resonate properly.

When the resonator is in tune with its bar (the correct length) the sound will be full. The pitch will not change as the sound decays and the fundamental will be strong. A resonator that is out of tune will affect the sound of the bar in different ways. It can make the bar sound dead or thumpy. It can make one of the harmonics louder than the fundamental, and it can make the pitch go up or down as the sound decays.

Generally, manufacturers do not fine tune the resonators at the factory. This means that many marimbas, even new ones, have bars that stick out by sounding dead or stuffy. The sound of some bars may rise or dip in pitch as it decays. If your marimba has any of these characteristics, you probably have resonators that are out of tune instead of bad bars.

### MARIMBAS WITH FIXED RESONATORS

Most marimbas do not have individually adjustable resonators. Most marimbas have fixed resonators. On this type of instrument, each tube has a stopper in the bottom that is pressed into place at the factory. These stoppers are held in by friction. They are normally pointed in place making a paint seal that has to be broken to move the stopper. Usually these instruments have two or three slots in the low end of the frame for adjusting the entire bank of resonators,

### MARIMBAS WITH INDIVIDUALLY ADJUSTABLE RESONATORS

In recent years some marimbas have been made with individually ad-

justable resonators. Each stopper has a handle and is easy to move. Sometimes all the resonators are fitted this way and sometimes only the lowest octave or octave and a half is adjustable. These instruments usually do not have slots in the frame for adjusting the entire bank of resonators.

### WHY TUNE THE RESONATORS?

There are two different reasons for tuning the resonators on your marimba. First, to get the best possible sound from your marimba by equalizing the keyboard and second, to get the best possible sound in any performance situation.

Conditions like heat and cold change the temperature of the bar causing the wood to expand or contract. Excess heat is common when concertizing, primarily because of stage lights. When the bars get warmer, the wood expands and the pitch goes down. When this happens, the resonators need to be longer to match the lower pitch of the bars. Cold causes the pitch of the bar to go higher and correspondingly, the resonators need to be shorter.

### EQUALIZING THE SOUND OF THE KEYBOARD

Put your marimba in the space where you normally keep it. Ideally the temperature should be between seventy-two and seventy five degrees. If you have just moved it, let it adjust to the room temperature. This might take several hours.

Evaluate the present state of the keyboard. Begin with the lowest bar. Strike it with a medium hard mallet and listen carefully to the sound. Listen to the fundamental. Listen to the harmonics, listen to the length of the sound, listen for changes in the sound as it decays. (Sometimes I use my stopwatch to time the decay). The lowest bar should have the longest decay time. As you go up the keyboard, each bar should have a slightly shorter decay than its lower neighbor and a slightly longer decay than its upper neighbor. Does it go up or

down in pitch? Does it stop abruptly?

As you do this you will immediately discover the bars that sound the worst. The next step is to learn if the resonator on the offending bar is sharp (too short) or flat (too long) or if perhaps you really do have a bad bar. Strike the bar and listen carefully to the decay of the sound. Does it go up or down in pitch? Does it stop abruptly?

Isolate the bar sound from the resonator sound. Move the bar to the side and blow across the top of the resonator (like blowing across a soda bottle). You will be able to hear a faint pitch. You want to match this pitch to the pitch of the bar. You may isolate the bar sound from the resonator sound by sliding a small piece of cardboard under the bar closing the top of the tube. Put the cardboard in place, strike the bar and listen to the sound. Remove the cardboard and strike the bar again. The bar should sound the same, only louder, when the open resonator is in tune. If there is a difference in the sound or rate of decay, adjust the resonator accordingly. If the pitch goes up, the resonator is too short. If the pitch goes down, the resonator is too long. The bar will not ring quite as long with the resonator open as with it closed, but the consistency of sound should be the same. If you have a bad bar, it will be obvious at this point.

### MECHANICS OF TUNING

You tune fixed resonators by using a hammer and stick (or specially shaped tool) to hit the stopper until it moves to the correct position. Some people use a broom handle. A one inch dowel works too.

If the resonator is sharp (too short) you move the bar aside, put the tool or stick unto the resonator from the top and tap it with the hammer until the stopper moves down a little. Remove the stick, put the bar back in position over the resonator and test the sound. Repeat until the resonator is in tune. Usually the stoppers have been painted in place and you have to break a paint seal

## Tuning Marimba Resonators

to get the stopper to move.

If the tube is flat (too long) you have to tap up from the lower end of the resonator. If you have very many flat resonators, have an assistant stabilize the resonators from above as you hit the stopper. You may have to remove the resonators from the frame and turn them upside down on the floor to adjust them. I do this only as a last resort because you must put the resonators back on the frame to test the sound.

The biggest adjustment I have ever made on a fixed resonator is about 1 1/2." Most adjustments require movement of 1/8" to 1/2." If you are using a stick that is a much smaller diameter than the tube you might bend the top of the cap down before it will move. Sometimes this is enough to tune the resonator.

### CAUTION

In some older instruments the stop-

pers are riveted in place. The stoppers in these can only be moved with major repair work. I do not recommend that you attempt to tune this type of resonator.

### TUNING RESONATORS FOR PERFORMANCE

Adjusting fixed resonators for performance is quick and easy. Simply decide if the pitch of the bars has gone up or down from their normal pitch. Move the bank of resonators into the lower slot for a hot stage and lower pitch center or into the higher slot for a cold stage and higher pitch center. This is the only adjustment you can make for performance. Don't forget to adjust both naturals and accidentals.

Preparing adjustable resonators for performance takes more time and planning. First, try to get the marimba onto the stage and into the performance environment at least one hour

before the concert begins. Tune the resonators after the marimba has adjusted to the temperature (I tune mine about thirty minutes before I play). Simply have an assistant strike the bar at a moderate speed while you pull the cap all the way to the end of the tube (longest position) then gradually push the cap in (shortening the tube). Listen for maximum resonance and stop there. With some practice and sensitive listening, this will become a simple procedure.

### WHAT RANGE OF THE MARIMBA NEEDS TO BE TUNED?

The amount of change necessary to tune the resonator decreases as you go higher in pitch. That is because the sound wave of the higher pitch is geometrically shorter than the sound wave length of the highest note is 1/32 of the sound wave length of the lowest note.

When you get over an octave above middle C, the distance necessary to adjust the resonator is extremely small. I do not recommend making adjustments above one octave above middle C unless you have a particularly bad sounding bar.

### STRING TENSION

The tension of the string holding the bars up is an important element in the overall sound. I generally keep the string as loose as possible so the bars rest down onto it. A tight string encourages buzzing as the string vibrates against the bar, especially on low pitches. All string tension adjustments should be made before adjusting the resonators. A tight string will make the bars ride up higher from the top of the resonator. A loose string will let the bars ride down closer to the resonator. If you change this after tuning the resonators, the sound will change.

### SUMMARY


It takes some courage and confidence to do this to your own marimba. I would like to encourage you to go ahead and follow these procedures.

I have found from my own experi-

Study with one of the world's most prestigious percussion ensembles at the UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC


the percussion group Cincinnati

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.



JAMES CULLEY ALLEN OTTE RUSSELL BURGE

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



For additional information:  
W. Harold Laster  
BOX PN  
College-Conservatory of Music  
University of Cincinnati  
Cincinnati, Ohio 45221-0003  
613/556-5462 FAX: 513/556-3020

ence that I can make an unbelievable difference in the sound of a marimba by simply tuning the resonators.

Older instruments gradually go out of tune and need to have this done. I have played on many factory new instruments of a variety of brands that also needed this kind of equalization. If you have an instrument where the keyboard has been retuned you definitely need to do this.

Remember, you can always put the resonator stopper back where it was before you moved it. You can even put it back in if it falls out!

It usually takes me about two or three hours to tune a four octave marimba. I tune the worst bars first, then go to the lowest bar and tune all the bars (if they need it) as I go up the marimba. I do the naturals first, then the accidentals. If you have questions, please leave a message for me on the WPN Marimba subboard.

Good Luck!

**PN**

#### EDITOR'S NOTE AND ADVICE:

*Ms. Kite suggests using a stick, broom handle or one inch dowel to move the resonator caps. If this is done you must be very careful not to crack or punch a hole in the cap, especially if excess force is used. I recommend using either a length of wooden hand railing or PVC pipe. I have used these for years and have never bent, cracked or otherwise broken a cap. In general, you should move the cap with a device that is almost as large as the diameter of the resonator. That way, you will be applying equal pressure across the surface of the cap. (Brian Stoltz, Editor, Focus on Repair)*

*Rebecca Kite has been performing as a marimba soloist for the past ten years. Her repertoire includes contemporary works for the marimba by Japanese and western composers and transcriptions of music originally for the guitar, the lute and the cello. Awards include a Master Fellowship from the Indiana Arts Commission and a finalist ranking in the Pro Musicus Competition in New*

*York. This article is from her forthcoming book about solo marimba performance. Rebecca has also done extensive work on instrument design with GP Percussion and has four patents on timpani design. She has a BM degree from the UMKC Conservatory of Music and a MM degree from Indiana University. She studied marimba with Keiko Abe.*

Michael Rosen is  
Percussive Notes'  
Focus on Performance  
editor and editor of  
PN's Terms Used in  
Percussion. Any sug-  
gestions on either of



these columns should be directed to: Profes-  
sor Michael Rosen, 287 W. College St.,  
Oberlin, Ohio USA 44074,

## Comprehensive training in *Orchestral, Con tempora y, 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**



*Esther Boyer College of Music*  
PHILADELPHIA, PENNSYLVANIA  
Helen Laird, Dean





# Brazil '92

By Doug Auwarter

**T**HIS SUMMER, SEVERAL OF MY HIGH SCHOOL AND college-age students had the opportunity to visit some jazz camps and summer music programs. They studied with some wonderful teachers and returned with revitalized spirits, challenging material, and some confusion over the materials dealing with "samba" and related forms. The confusion—many of the patterns seemed uniformly backwards from materials I had given them. I explained to them, that over time, the "starting point" of various forms had shifted so that what used to be the beginning of a phrase is now in the middle. The purpose of this article is to bring us up to date and clarify the samba, samba partido alto, and bossa nova, as they are currently being performed in Rio de Janeiro.

True samba begins with the music played by the *escolas de samba* (samba schools). These rhythms are then interpreted by "Pagode" groups (small samba bands consisting of guitar, *cavaquinho*, three or four percussionists, and vocals), and popular music groups throughout the country. The art of playing authentic samba on the drumset basically consists of "distilling" the rhythms of the "bateria" (percussion section) and coming up with something that sounds complete. It's obviously impossible to play all of it at once, so each drummer's version will be different, which only adds to the vitality of this music. Let's look at a partial percussion section. For the sake of clarity and brevity, I've left out some of the hand percussion which duplicates or reinforces other parts,

TAMBORIM: Brush hand drum played with split stick or plastic stick

PANDEIRO: Tambourine

CAIXA: Snare drum

ATABAQUE

HIGH SURDO: High Bass Drum

LOW SURDO: Low Bass Drum

This phrase used to begin on the second measure, but over time, everything shifted, resulting in a more syncopated sound

When we listen to a samba school, we hear the *tamborim* section very prominently on top, the snare drums providing significant rhythmic framework, and the *surdos* providing a strong bottom. So, when I want to play this sound as "full-scale" as possible on the drumset, I play the *tamborim* part on the snare drum with my left hand playing loud shallow rim shots, the high *surdo* part on the floor tom with my right hand and the low *surdo* part on the bass drum filled out with dotted

eighths and sixteenths, and the high hat on "ands." It looks like this:

Play the staccato notes on the floor tom by "stopping" the drum—pressing the stick into the head, not allowing it to rebound.

This pattern is very effective as a short solo, or any time you want to create the effect of the large drum section. But for accompanying, we need something much lighter. Here's a great pattern played by Adriano de Oliveira, a fine drummer I heard with vocalist Leny Andrade.

This pattern is especially effective with a variety of bass drum rhythms such as:

In the United States, we don't vary the bass drum pattern much. We tend to stick with the dotted eighth/sixteenth pattern exclusively, which is certainly not the case in Brazil. However, it should be noted that the samba is essentially a dance form, and like any groove-oriented dance form, no "noodling" is allowed. Pick a pattern that works cohesively and stick with it, at least until another section of the song appears. It is also important to note that good style is made up of certain rhythms. Good samba is more than a catalog of linear sticking patterns played over a bass drum ostinato. Nowhere is this more apparent than in the *samba partido alto*.

The *samba partido alto* (called simply the "partido alto") began as a slower and more "broken" or angular version of the samba. Here is an example of a "pagode" partido alto,

This style became extremely popular among all the musicians in Rio. Pop musicians were transforming the partido alto into a style similar to some American funk grooves. Bass players were slapping and popping, and drummers were distributing the pattern between the bass drum and snare. As the tempos inevitably increased, the drummers put an accent on the downbeat of the second measure. Also, as with the other types of samba, the pattern shifted. It used to begin on the second measure of the example, but is rarely played that way now—when a conflict occurs with the rhythm of the melody. Here are three examples for drumset.

Bass drum notes in parenthesis are only for starting the pattern. Do not play on Hi-hats

Notice how similar these bass drum parts are to those given as samba variations. Until some familiarization with this music is attained, it will be confusing as to what is partido and what is straight samba. To a Brazilian, it is only real partido when the whole rhythm section is “kicking” the accents, resulting in a sort of “upside-down” funk feel.

Now, we will turn our attention to the kinds of transformations that have occurred with bossa nova. Originally, bossa nova was created to rid the popular music of Brazil of the silliness and excess that had become the norm in the 50's. This music was created and refined in apartments and small clubs in Copacabana, resulting in a very light, direct, and sophisticated sound. Small groups of people would get together, playing guitar, sometimes piano, acoustic bass, and perhaps a flute along with very unaffected vocals. Percussion would consist of scraping a butter knife on a dish or shaking a small box of matches. João Gilberto is credited with creating a guitar style that not only outlined the chord changes, but provided the essential rhythms of samba that were the framework of the early bossa nova. Add to this, a major influence of American “cool jazz,” the harmonic construction of Debussy and Ravel, and a wonderfully unique form began to emerge. “Chega de Saudade” by Antonio Carlos Jobim is generally regarded as the first real bossa nova, although the term had yet to be invented. Early bossa was usually referred to as samba-

canção (melodic samba or samba-song). Here is a rhythmic outline of early bossa nova.

As this music moved into the clubs, we find the classic bossa nova pattern on drumset.

Soon, things got a little heavier and faster. The rhythm became more samba-like with the bass drum stressed on count three. Also, the form became more jazz-oriented, with the cross-stick pattern describing a samba rhythm.

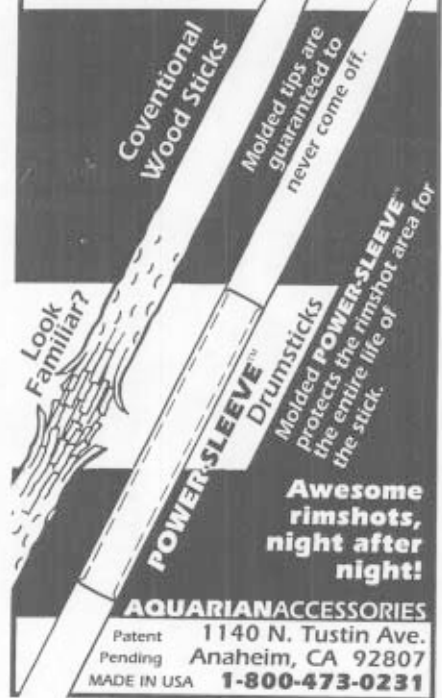
Later, as with the other forms, the pattern was more or less inverted, beginning with what was the middle. It is very interesting to compare the playing of João Gilberto in the early 60's with that of the late 80's. This can be done by listening to “The Legendary João Gilberto,” a collection of his first recordings and “Live in Montreux” recorded in 1987. Here is the common pattern of the 80's.

Lately, it has been realized that if the same rhythm is being played on snare drum, or by guitar or keyboard, the overall ensemble might benefit by changing the snare drum to something that compliments rather than reinforces. Here is a rhythm played by Paulinho Black, an extremely fine young player, currently with Martinho da Vila. Notice the hint of Reggae—very popular in Brazil, especially in Bahia,

In conclusion, we must remind ourselves that this is a very vibrant, constantly evolving music. Music is an absolutely integral part of all Brazilian's lives. I am struck, when I visit Rio de Janeiro each year, with how styles have changed and progressed in just twelve months. Keep listening, enjoy-

# POWER-SLEEVE™ DRUMSTICKS

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



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

## Brazil '92

ing, and growing with this music. Following is a brief discography of current recordings that may be helpful in understanding various styles.

**Sergio Mendes "Brasileiro"**—Sergio's newest release and an absolute tour-de-force of Brazilian music. Great example of partido alto on João Bosco's "Senhoras do Amazonas." (Elektra 9-61315-2)

**Oscar Castro Neves "More Than Yesterday"**—This album is a real "band" effort featuring some of the greatest names in Brazil. Drummer Teo Lime is at his best and shouldn't be missed. (JVC-JMI 2003-2)

**Gal Costa "Plural"**—Gal is Brazil's top vocalist and has never sounded better than on this album. (BMG-RCA 2214-2RL)

**Gonzaguinha "É" ("It Is")**—This fine vocalist/songwriter was one of Brazil's best. Shortly after this was released, he was killed in an auto accident. Pascoal Meirelles, one of the finest drum-

mers in Rio, sounds great throughout, but especially take note of his samba on the title cut. (World Pacific 91688)

**Sadao Watanabe "Elis"**—Sadao wanted to make a Brazilian album, so he assembled some of the greatest players in the country. Especially notable is the contemporary bossa feel on three of the cuts. Paulo Braga, who has had a great career recording with the best of Brazil, demonstrates what a great stylist he is. (Elektra 9 60816) **PN**

<sup>1</sup> World Pacific 93891

<sup>2</sup> Elektra Musician 9 60760

*Doug Auwarter, an acknowledged "Brazil Nut," travels to Rio de Janeiro each January with his beautiful wife where he fulfills his long-time fantasies of performing with the finest musicians in Brazil. In Kansas City, he has a rigorous performance schedule and never passes up an opportunity to promote Brazilian culture. He enjoys teaching a great deal, at Explorer's Percussion.*

# 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	\$4.50 ea.	Card #	_____
Shipping/Handling	FREE	Expire Date	_____
Number Ordered	X	Signature	_____
Subtotal (4 for \$14)		Name	_____
8-1/4% CA sales tax +		Address	_____
<b>Total Enclosed</b>		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.

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

"The Percussive Arts Society is a forum for all percussionists where ideas are exchanged and new music is performed. It's also the place where all the newest instruments are presented—but it's more than that. It's a society where each one of us can keep the interest in percussion alive by joining together—support your local PAS chapter."



—Dave Samuels

## Spooky Drums #2/Warren "Baby" Dodds

Introduction by Guy Remonko

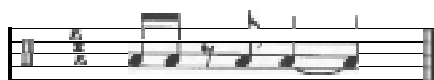
Transcription by Steve Krugman

Edited by Ed Soph

Warren "Baby" Dodds (1898-1959) recorded *Spooky Drums #2* in 1946 as one of a series of solo drum improvisations. His playing, as viewed through this transcription and his other recordings, clearly displays the early tie to military style drumming, an influence under which Dodds remained throughout his career. A partial list of the most swinging exponents of this jazz-march style would also include Zutty Singleton, Ray Bouduc, 'Bnny Sharbano, Dave Tough, Gene Krupa, and George Wettling. Dodds' early recording work with King Oliver, Jelly Roll Morton, and Louis Armstrong is all but lost and difficult to study because of the primitive recording techniques of the '20s.

Thorough study of this transcription will provide useful insight into Dodds' musi-

cal and conceptual approach to soloing. Of particular interest are: 1) triplets are not used in the solo, 2) a subtle melodic approach is obtained by using a wide variety of "traps," 3) accent technique plays a major roll in bringing life to the rhythmic ideas, and 4) Dodds evidently developed the entire solo from one simple, syncopated rhythmic motive:



refer to measures 2, 3, 5, 12, 15, and 36. In measures 3, 5, and 15 the motive has been displaced from beat one to beat three. In measure 17, he embellishes and extends the motive by adding one additional note on the up-beat of count three, while simultaneously playing the figure melodically. This new, al-

tered version of the original motive is then used extensively throughout measures 28-41.

During the most adventurous section of the solo, Dodds phrases across the bars by creating a cross rhythm sequence using the first four notes of the original motive (measures 88-94), thus achieving an African-like two-against-three effect within a 4/4 framework. Using rhythmic material derived from the original motive is an important improvisational device that young players should incorporate into their playing. It also brings a sense of continuity to the overall solo.

As an "album package," the 1946 landmark drum solo recordings by Baby Dodds certainly helped drummers gain greater musical recognition and also set the stage for those who followed in his footsteps.

"WARNING: Substance abuse can be hazardous to your drumming. Beat abuse—beat your drums!"

*Red Morganstein*

PLAY IT STRAIGHT

A PUBLIC SERVICE MESSAGE FROM THE DRUMMING COMMUNITY

INTRODUCING...a remarkable new line of marimba mallets. Designed by Europe's leading solo marimbist and imported exclusively by Pro-Mark, the world's largest manufacturer of drumsticks.

### BENEFITS

- Each set matched by weight.
- Heads are hand-wrapped and reinforced with extra stitching for longer life.
- Specially wrapped to virtually eliminate sound of bar contact.
- Precision-made maple or rattan handles for extra comfort, durability and flexibility.



ROBERT VAN SICE

Pro-Mark Mallets by Robert Van Sice are the choice of discriminating musicians such as William Moersch, Michael Burritt, Evelyn Glennie and many more. Try them for yourself and you'll agree. Pro-Mark Mallets by Van Sice...The standard by which others are judged.

For the Van Sice dealer nearest you, please call the Pro-Mark Hotline at 1-800-233-5250 or Fax 1-713-669-8000.

**pro-mark**

10707 Craighead Drive

Houston, TX 77025

Our reputation is in your hands.

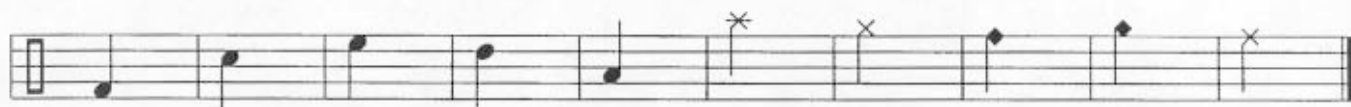


# Spooky Drums #2/Warren "Baby" Dodds

Album: Drum Improvisations—1946

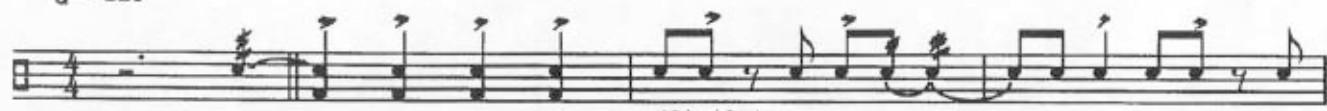
NOTE: Baby often keeps his l.h. playing a ghosted buzz 4 (♩ ♩ ♩ ♩) softly on the snare while the r.h. accents. (Beginning Bar 97)

Key

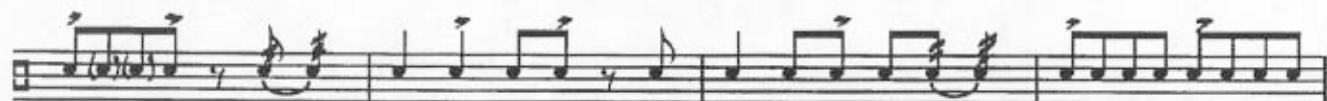


1	Bass	Snare	L.H.	R.H.	Floor	High	Low	Low	High	Wood
	Drum	Drum	Tom	Tom	Tom	Cymbal	Cymbal	Cowbell	Cowbell	Block

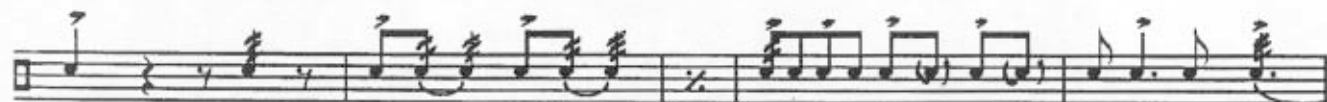
♩ = 125



0



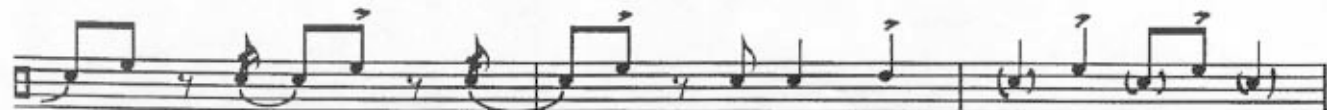
4



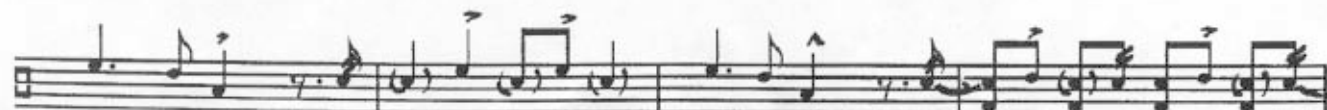
8



13



17



20



Simile ...

24



28



31



34



37



40



43



46



49



52

# Spooky Drums #2/Warren "Baby" Dodds

57

60

65

69

74

78

85

90

93

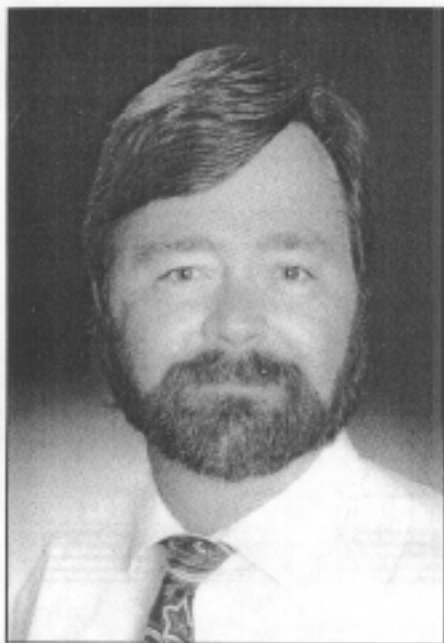
Simile ...  
97





# J. C. Deagan Percussion Instruments

By Mike Wheeler



The data presented below is excerpted from correspondence between Hal Trommer and the author. It should serve to increase the body of knowledge regarding the J. C. Deagan Company. The following points should be noted when reviewing the data:

- The lists attached cover only the principal models of the main instrument types.
- Principal models are those which were made in the largest number.
- Model numbering was begun at Deagan around 1910. Some models on the Bells and Xylophone lists with 1910 origination dates actually are numbered models of unnumbered designs originated in prior years.
- All scale ranges indicated relate to piano octaves (C-4 is "middle C").
- All bar dimensions are in inches.
- Between 1888 (when John Calhoun Deagan developed the first Xylophone of orchestral quality) and about 1910, Deagan Xylophones were largely custom-made to a buyer's specifications for scale range, bar size, and floor rack requirements. By 1912, model numbers were in use and the most popular models were being manufactured and stocked in "Low Pitch" (A=440). Some 80 separate models were offered in the 1914-18 period. Originally, any Deagan instrument could also be purchased in French Diapason Low Pitch, A=435, or "High Pitch" (Old English Pitch, A=454, or American Standard High Pitch, A=461). After adoption of A=440 as the standard pitch by the AF of M in 1917 (and the U. S. Bureau of Standards in 1922), Deagan instruments were made only in A-440 Pitch. Only high-demand models are included in the above list.
- Deagan's Chief Tuner, Henry J. Schluter, perfected Harmonic Tuning in 1927-"Quint Tuning" of Xylophone bars in which the fundamental and the partial one and one-fifth octaves above the fundamental are tuned, and "Octave Tuning" of Marimba bars in which the fundamental and the partial two octaves above the fundamental are tuned. Before 1927, only the fundamental was tuned.
- Klyposerus was a dark red-brown, cream-streaked rosewood identified as Caribbean cocobolo wood, used only on Deagan professional xylophones for its brittle sound and durability. Nagaed ("Deagan" spelled backwards) was Honduras rosewood carefully selected for highest quality.
- Double-row, chromatic mounting became standard in 1933. After 1937, all Deagan Chimes were equipped with a 3-section Damper Assembly, pedal operated, with damper lock. Wheels were an option until 1946, when wheels became standard on all models. Chrome-finished models had bright-polished brass tubes with chrome plating. "Lustro-Gold" is a Deagan term for bright-polished brass finished in clear, hard metal lacquer (chime tubes or brass resonators on other types of instruments). "Satin Gold" describes a softer satin polish on brass finished in clear, hard metal lacquer.
- Deagan instruments were produced between 1880 and 1984 under various manufacturer names:  
 J. C. Deagan (to 1894)  
 J. C. Deagan Musical Bells (to 1916)  
 J. C. Deagan Musical Bells, Inc. (to 1919)  
 J. C. Deagan, Inc. (to 1977)  
 J. C. Deagan Division of Slingerland Drum Company (from 1977)

## ORCHESTRA BELLS BY DEAGAN

Model #	Model Name	Scale Range	Ear Size	Period Made	Comment
31	Deagan Special	2.5 OCT G5-C8	1X.25	1920.47	Flat Top Bars
41	Deagan Special	2.5 OCT G5-C8	1 1/8X.25	1920.28	Flat Top Bars
60	Roundtop Parsifal	2.5 OCT G5-C8	1.25X7/16	1918-30	W/Resonator In case
61	Roundtop Parsifal	3 OCT C5-C8	1.25X7/16	1918-30	w/Resonator In case
100	Song Bells	2.5 OCT G4-C7	1.25X.25	1918.24	Steel Bars
101	Celeste Song Bells	2.5 OCT F4-C7	1.5X1.25X.5	1925-30	Aluminum Bars
102	Song Bells	3 OCT C4-C7	1.25X.25	1918.24	Steel Bars
323	New Style Roundtop	2.5 OCT F5-C8	7/8X3/8	1910-20	Parsifal w/Resonators
333	New Style Roundtop	2.5 OCT F5-C8	1X7/16	1910-20	Parsifal w/Resonators

## J. C. Deagan Percussion Instruments

531	—	2.5 OCT G5-C8	1X.25	1933-48	Drummer Econ. Model
560	New Style Roundtop	2.5 OCT F5-C8	1.25X7/16	1910-20	Parsifal w/Resonators
561	New Style Roundtop	3 OCT C5-C8	1.25X3/8	1910.32	Parsifal w/Resonators
1029	New Style Roundtop	2.5 OCT G5-C8	1.25X7/16	1910-20	(High Pitch)
1031	—	2.5 OCT G5-C8	1X.25	1933-47	531 w/o Case
1120	New Style Roundtop	2.5 OCT G5-C8	7/8X3/8	1910-29	(Low Pitch)
1123	New Style Roundtop	2.5 OCT G5-C8	1X7/16	1910-29	(Low Pitch)
1124	New Style Roundtop	3 OCT C5-C8	1X7/16	1910-22	(Low Pitch)
1229	New Style Roundtop	2.5 OCT G5-C8	1.25X7/16	1910.29	(Low Pitch)
1503	Deagan Standard	2 OCT C6-C8	1X.25	1910.16	(Low Pitch)
1506	Deagan Standard	2.5 OCT G5-C8	1X5/16	1910.28	(Low Pitch)
1512A	Deagan Standard	3 OCT C5-C8	1-1/8X3/8	1908-20	(Low Pitch)
1512B	Concert	2.5 OCT G5-C8	1.25X5/16	1920-58	World Standard for Concert Bells-Dual Rack Mount
1514	Deagan Standard	2.5 OCT G5-C8	1.25X3/8	1910-20	(Low Pitch)
1528	Deagan Special	2.5 OCT G5-C8	1X3/8	1910-20	(Low Pitch)
1530	Deagan Special	2.5 OCT G5-C8	1-1/8X3/8	1910-16	(Low Pitch)
1531	Deagan Special	2 OCT C6-C8	1.25X3/8	1910-20	(Low Pitch)
1532	Deagan Special	2.5 OCT G5-C8	1.25X3/8	1910-20	(Low Pitch)
1550	Prep Bells	2.5 OCT G5-C8	1X3/16	1962-70	Student Bells
1558	Concert	2.5 OCT G5-C8	1.25X5/16	1958-76	Redesign of 1512B Single Rack Mount
1560	Concert	2.5 OCT G5-C8	1.25X5/16	1976-80	Molded Bar Rack
1576	Marching Bells	2.5 OCT G5-C8	1.25X5/16	1976-	Similar 1560
1580	Concert	2.5 OCT G5-C8	1.25X5/16	1980-	New Wood Rack Design
B-58	Heritage	2.5 OCT G5-C8	1.25X5/16	1971-76	Slingerland (1558)
B-60	Heritage	2.5 OCT G5-C8	1.25X5/16	1976-77	Slingerland (1560)
1540	Deagan Bell Lyra	2 OCT A5-A7	1.5X.5	1963-73	Deluxe Lyra Model

### XYLOPHONES BY DEAGAN

Model #	Model Name	scale Range	Period Made	comment
262	Artist Special	3.5 OCT F4-C8	1920.29	260 Series: Superb
264	Artist Special	4 OCT C4-C8	1920-39	Extra-wide Nagaed
266	Artist Special	4.5 OCT F3-C8	1920.39	Bars, curved at both ends
268	Artist Special	5 OCT C3-C8	1920.22	Bars, curved at both ends
700	Mid-Jit	2.5 OCT G5-C8	1928-39	1X.5 Bars, Table Model
125	Xylorimba	3 OCT F4-F7	1928.39	1 3/8-1 1/4X5/8 Bars
730	Xylorimba	3 OCT C4-C7	1924.39	1 3/4-1 3/8X3/4 Bars
800	Deagan Junior	2.5 OCT G5-C8	1919-42	
801	Deagan Junior	3 OCT C5-C8	1919.40	
830	Lite Wate	3 OCT C5-C8	1933-42	
833	Deagan Standard	3 OCT C5-C8	1910-18	
834	Deagan Standard	3.5 OCT F4-C8	1910-18	(3 OCT C5-C8 1918-28)
836	—	2.5 OCT F4-C7	1923-26	
840	Drummer Litewate	3 OCT C5-C8	1929-32	
842	Drummer Special	2.5 OCT F5-C8	1912-20	1 1/4X7/8 Nagaed Bars
844	Drummer Special	3 OCT C5-C8	1915.29	1 1/4X7/8 Nagaed Bars
850	Deagan Radio	3.5 OCT F4-C8	1929-32	Like 870, Aluminum Resonators
860	Special-3	3 OCT C5-C8	1964-	1.25X5/8 Bar-Case-No Resonators
870	Deagan Professional	3.5 OCT F4-C8	1910-32	(Most Popular Deagan Xylophone)
872	Deagan Professional	4 OCT C4-C8	1910-32	
877	Marching Xylo.	2.5 OCT F5-C8	1977-	Klyperon Synthetic Bars

## J. C. Deagan Percussion Instruments

*880	Deagan Professional	3.5 OCT F4-C8	1910-20	Like 870-Klyposerus Bars
*882	Deagan Professional	4 OCT C4-C8	1910-20	Like 872-Klyposerus Bars
886	Radio Master	3.5 OCT F4-C8	1933-40	
888	Radio Master	4 OCT C4-C8	1933-40	
924	Super Radio	3.5 OCT F4-C8	1932-40	Like 870-Elevated Bars
926	Super Radio	4 OCT C4-C8	1932-40	Like 872-Elevated Bars
930	Concert	3.5 OCT F4-C8	1961-64	Old-style Dual Keybeds
932R	Concert	3.5 OCT F4-C8	1964-	Honduras Rosewood Bars
932K	Concert	3.5 OCT F4-C8	1972.	Klyperon Synthetic Bars
*1729	Deagan Special	3 OCT C5-C8	1910.20	Klyposerus Bars
X-32	Concert	3.5 OCT F4-C8	1971-77	Slingerland-Like 932R
X-60	Piccolo	3 OCT C5-C8	1971.71	Slingerland-Like 860
MARIMBAS BY DEAGAN				
Model #	Model Name	Scale Range	Period Made	Comment
36		4 OCT C3-C7	1943-45	W.W.II Model-No Metal
38	Diana	3.5 OCT F3-C7	1939.42	
40	Diana	4 OCT C3-C7	1939.42	
50	caprice	4 OCT C3-C7	1946-49	
52	Masterpiece	3.5 OCT F3-C7	1934.39	52B-Same, Finish Var.
54	Masterpiece	4 OCT C3-C7	1934.39	54B-Same, Finish Var.
60	Imperial	3 OCT G3-G6	1931.42	
62	Imperial	3.5 OCT F3-C7	1931.42	
64	Imperial	4 OCT C3-C7	1937-42	(Few made 1946-47)
66	Imperial	4.5 OCT C3-F7	1937.42	
68	Imperial	4 OCT C3-C7	1937-42	Wide Concert Grand bars
10	Imperial	4.5 OCT C3-F7	1937-42	Wide Concert Grand bars
318		2 OCT C3-C5	1939-42	Wide Bars (Ensemble)
325		2 OCT C4-C6	1939-42	Wide Bars (Ensemble)
330	Stu-Dette	2.5 OCT C4-F6	1937-41	Table-Top Mounting Legs
330R	Stu-Dette	2.5 OCT C4-F6	1941-42	New Frame, Folding Legs
333	Studette	2.5 OCT C4-F6	1947-52	Redesign of 330
333R	Studette	2.5 OCT C4-F6	1947-52	333 with Wheels
335	Mercury	3 OCT F3-F6	1940.42	(Few made 1946-47)
343R	Studette II	3 OCT F3-F6	1976-78	Honduras Rosewood Bars
343K	Studette II	3 OCT F3-F6	1976-78	Klyperon Synthetic Bars
350	Deagan Marimba	3 OCT F3-F6	1918-25	1st Straight Deagan Marimba
352	Deagan Marimba	3.5 OCT F3-C7	1918-34	B or X, Finish Var.
354	Deagan Marimba	4 OCT C3-C7	1918-34	B or X, Finish Var.
352/4d	Deagan Marimba	(As above)	1929-34	With Deluxe Wheel Rack
380K	Studette	3 OCT F3-F6	1980-	Klyperon Synthetic Bars
400	Student 400	2 OCT C4-C6	1952-54	
410	Wellington	3 OCT F3-F6	1950-53	
444	Mezzo	4 OCT C3-C7	1948-50	
410	Diana 51	4 OCT C3-C7	1951-53	
484	Bolero	4 OCT C3-C7	1946-48	
485	Bolero	4 OCT C3-C7	1949-50	Like 484-Frame Var.
490	Imperial Bolero	4 OCT C3-C7	1950.53	Deluxe Bars, Frame
600	Diana IV	4 OCT C3-C7	1961-66	Similar Model 40
612K	Studio	3.5 OCT F3-C7	1972-77	Klyperon Synthetic Bars
652	Diana Deluxe	4 OCT C3-C7	1966-82	Deluxe Bars, Frame
653	Bandmaster	4 1/3 OCT A2-C7	1972-78	
654	Bandmaster	4 1/3 OCT A2-C7	1978-	Like 653, Bars resized
678	Marching Marimba	2 1/6 OCT C4-D6	1978-	Klyperon Synthetic Bars
1200	Imperial Custom	4 OCT C3-C7	1961-66	Deluxe Concert Grand

4720	Marimba-Xylo.	3 OCT F3-F6	1910-22	
4122	Marimba-Xylo.	3.5 OCT F3-C7	1910.25	
4124	Marimba-Xylo.	4 OCT C3-C7	1910-38	Frame change early 20's Frame change early 20's (Range: F2-F7 1914-1924)
4126	Marimba-Xylo.	4.5 OCT C3-F7	1910-38	
4128	Marimba-Xylo.	5 OCT C2-C7	1910.14	
4730	Marimba-Xylo.	5.5 OCT F2-C8	1910.15	
4132	Marimba-Xylo.	6 OCT E2-E8	1910-15	
<b>SPECIAL MODELS</b>				
<b>Model #</b>	<b>Model Name</b>	<b>Scale Range</b>	<b>Period Made</b>	<b>Comment</b>
M-52	Victoria	4 OCT C3-C7	1971-77	Slingerland-Like 652
	Queen Anne	3.5 OCT C3-C7	1936	Unique Furniture Design
	World's Fair	4.5 OCT C3-F7	1933	25 Made-Special Design
	World's Fair	3.5 OCT F3-C7	1933	75 Made-Special Design
IMSO	King George	4 OCT C3-C7	1934	Special Design for 100 piece Marimba Orchestra
IMSO	King George	4 OCT F3-F7	1934	Special Design for 100 piece Marimba Orchestra
	ABM	1.5 OCT C2-F3	1975-	Amplified Bass Marimba No Resonators
	Nabimba	5 OCT C2-C7	1920-25	Very wide Bass bars with buzz membranes in resonators
<b>VIBRAHARPS BY DEAGAN</b>				
<b>Model #</b>	<b>Model Name</b>	<b>Scale Range</b>	<b>Period Made</b>	<b>Comment</b>
30	"30-W"	2.5 OCT C4-F6	1938-42	1.25X.5 Bars-Wheels
35	Mercury	3 OCT F3-F6	1938-42	1 3/8-1.25X.5 Bars
35	Rondo	3 OCT F3-F6	1945-47	Mercury renamed
45	Diana	3 OCT F3-F6	1940-42	2-1.5X.5 Gold Bars- Bronze Frame
45A	Diana	3 OCT F3-F6	1940.42	Like 45-Natural Alum. Bars-Black Frame
48	Serenata	3 OCT F3-F6	1946-48	2-1.5X.5 Gold Bars
55	Imperial	3 OCT F3-F6	1937.42	Deluxe 2-1.5X.5 Gold Bars- Bronze Frame
55A	Imperial	3 OCT F3-F6	1937-42	Deluxe 2-1.5X.5 Gold Bars- Black Frame
143	Radio	2.5 OCT C4-F6	1929-39	1.5X1.25X.5 Bars
144	Radio	3 OCT C4-C7	1929-39	1.5X1.25X.5 Bars
145	Concert	3 OCT F3-F6	1927-39	First Vibraharp-Alum. 2-1.5X.5 Bars, Royal Buff Frame, Gold Resonators
145C	Concert	3 OCT F3-F6	1928-39	Like 145-Walnut Frame, Chrome Resonators
141	Drummer Portable	2.5 OCT F4-C7	1932.35	1.25X.5 Bars-In Case
505	comet	2.5 OCT C4-F6	1952-54	1.25X.5 Bars-Student
510	Performer	3 OCT F3-F6	1950-62	1 3/8-1.25X.5 Bars
511	Performer	3 OCT F3-F6	1962-64	Like 510-Bar Finish Change
512	Performer	3 OCT F3-F6	1964-76	Like 511-Design Change
513	Performer	3 OCT F3-F6	1976-	Like 512-Motor Change 1970-82
515	ElectraVibe	3 OCT F3-F6	1970-82	512 Bars-Electronic, No Resonators, In Case
555	Presto	3 OCT F3-F6	1946-49	1 3/8-1.25X.5 Bars
578	Marching Vibes	2 1/6 OCT F3-G5	1978-	1 3/8-1.25X.5 Bars
580	Traveller	3 OCT F3-F6	1956-62	Uniform 1.5X.5 Bars
581	Traveller	3 OCT F3-F6	1962.64	Like 580-Bar Finish Change



## J. C. Deagan Percussion Instruments

582	Traveller	3 OCT F3-F6	1964-76	Like 681-Design Change
583	Traveller	3 OCT F3-F6	1976-	Like 682-Motor Change
584	Nocturne	3 OCT F3-F6	1947-48	2-1.5X.5 Alum. Finish Bars
585	Nocturne	3 OCT F3-F6	1948-50	Like 684-Gold Bars
590	Imperial Nocturne	3 OCT F3-F6	1950-56	2-1.5X.5 Gold Bars
592	Commander	3 OCT F3-F6	1965-76	2-1.5X.5 Bars-Portable
593	Commander	3 OCT F3-F6	1976-	Like 692-Design Change
594	Commander II	3 OCT F3-F6	1976-	Like 693-Amplified
596	Norvo Commander	3 OCT F3-F6	1976-79	Like 694-No Motor, Pulstra.
598	Innovator N	4 OCT C3-C7	1976-77	First 4-Oct. Vibes-Bars 1.5X.5-Amplified
1000	Aurora	3 OCT F3-F6	1956-64	2-1.5X.5 Gold Bars/Resonators Modern Woodgrain Frame

1100	Aurora II	3 OCT F3-F6	1964-75	Like 1000-Design Change
1103	Aurora II	3 OCT F3-F6	1975-	Like 1100-Motor Change
V-82	statesman	3 OCT F3-F6	1971-76	Slingerland-Similar 582
v-83	statesman	3 OCT F3-F6	1976-77	Slingerland-Similar 583
V-92	Royal	3 OCT F3-F6	1971-76	Slingerland-Similar 592
V-98	Royal	3 OCT F3-F6	1976-77	Slingerland-Similar 593
V-110	Granada	3 OCT F3-F6	1971-76	Slingerland-Similar 1100
V-103	Granada	3 OCT F3-F6	1976-77	Slingerland-Similar 1103

### ORCHESTRA CHIMES BY DEAGAN

Model #	Model Name	Scale Range	Tube Size	Period Made	Comment
9134	Cathedral	1.5 OCT C5-F6	1	1910-32	Chrome, Single-Row Mounted
9135	Cathedral	1.5 OCT C5-F6	1	1929-42	Chrome, Inst. Double-Row Chromatic Mounting, 1933 Hand Damper, 1935 Pedal Damper
9154	Cathedral	1.5 OCT A#4-D#6	1.25	1910-22	Single-Row Mounted
9155	Standard	1.5 OCT C5-F6	1.25	1947-76	Lustro-Gold Finish
9156	Standard	1.5 OCT C5-F6	1.25	1976-	Like 9155-Chrome
9157	Standard	1.5 OCT C5-F6	1.25	1976-	Like 9155-Satin Gold
9164	Cathedral	1.5 OCT A#4-D#6	1.5	1910-26	Single-Row Mounted
9174	Symphony	1.5 OCT C5-F6	1.5	1928-32	Single-Row Mounted
9175	Masterpiece	1.5 OCT C5-F6	1.5	1933-42	Chrome, Chromatic Mount, 1933 Hand Damper, 1935 Pedal Damper, 1937 Damper Lock
9176	Symphony	1-2/3 OCT A4-F6	Graduated	1929-33	Single-Row Mtd. Tubes, 1-9/16 to 1-1/16 Dia.
*9180	Symphonic	1.5 OCT C5-F6	1.5	1961-	Chrome-Heavy Wall Tubes
*9181	Symphonic	1.5 OCT C5-F6	1.5	1961-	Like 9180-Satin Gold
C-155	Standard	1.5 OCT C5-F6	1.25	1971-77	Like 9155**
C-156	Standard	1.5 OCT C5-F6	1.25	1976-77	Like 9156**
C-180	Symphony	1.5 OCT C5-F6	1.5	1971-77	Like 9180**
C-181	Symphony	1.5 OCT C5-F6	1.5	1971-77	Like 9181**

\*9180 Catalogued as Model 9180.CH1961-76 (chrome finish)

\*9181 Catalogued as Model 9180-LG1961-76 (Lustro-Gold Finish)

\*\* Made under Slingerland name

Mike Wheeler is a Senior Software Engineer at Grumman Melbourne Systems Division in Melbourne, Florida, Mike graduated from Florida State University in 1976 with a Bachelor of Music Education; a Master's degree in Education from the University of Central Florida in 1978; and a Master's degree in Computer Science from the Florida Institute of Technology in 1982.

## Published Literature For Xylophone (ca. 1880-ca. 1930)

By James A. Strain

This document was prepared for presentation at the Percussive Arts Society's International Convention 1991. It is excerpted from a DMA dissertation of the same title, which is in progress at the Eastman School of Music. Express permission is given to the Percussive Arts Society to use any portion (including the document in its entirety) for a one-time publication in any of the organizations journals. Any inquiries regarding this document are welcomed and can be sent to Mr. Strain at the Department of Music, Kansas State University, Manhattan, KS 66501. This document is copyrighted by Jams A. Strain, 1991, All Rights Reserved.

The revival of the music of George Hamilton Green has sparked a great interest in music for xylophone published during the early twentieth century. Green's music was representative of the latter part of the so-called 'golden age' of the xylophone and only represents a few of the types or styles of music published or performed with the xylophone as a solo or prominent instrument. Because of the novelty of the instrument and partially due to the acoustic recording industry, the xylophone became quite popular during the late nineteenth and early twentieth centuries. As a result of this popularity, a large volume of music for the instrument was published during that time period.

Before examining actual music published between the years 1880 to 1930, it is important to understand the developments that the instrument went through during the same period and to understand where and with what type of ensembles the music was performed.

## I. TYPES OF INSTRUMENTS

There were two basic types of xylophones manufactured during the late 19th century, diatonic and chromatic. Both types were manufactured of any available hardwood. Those woods known to be used were spruce, fir, rosewood, cocobolo, maple, and locustwood. Deagan manufactured xylophones from

select rosewood which they named Nagaed (Deagan spelled in reverse) and Klyposerus.<sup>1</sup> Many performers constructed their own instruments,<sup>2</sup> and method books usually contain instructions for tuning the bars by shortening the end of the bar to raise the pitch, or to file wood from the middle of a bar to lower the pitch. This leads one to believe that a performer was responsible for tuning his own instrument.

Diatonic instruments were a single row of bars usually pitched in the key of F, but available in any diatonic key. If an instrument contained a B natural, that bar would lie between the B flat and the C natural. Common for use with bands (esp. military) were xylophones

pitched in B flat. The diatonic single-row instruments would have extra keys available, which the performer would insert when needed for a specific piece. If a piece in the key of F needed an E flat for the trio due to its being in the subdominant key of B flat, the scale needed for the entire piece would be F, G, A, B flat, B, C, D, E flat, E, F, for as many octaves the piece required. Normal range was two octaves with fifteen bars. It was common practice for a piece of music to have labelled at the beginning or end of the piece the notes or scale needed to perform the piece as well as the key of the instrument (See Examples 1, a-f). Early diatonic instruments were without resonators, had a

Example 1

## WOOD AND STRAW GALOP.

b

Scale:

Alto INTRO: Oboe and Xylo. cadenz. RINGLEBEN. Xylophone a piacere

c

LA BELLE SUSANNA. FOR XYLOPHONE IN Bb. CHR. FRENDE, Op. 190.

GALOP. Scale Fine.

d

CONCERT POLKA. FOR THE CHROMATIC XYLOPHONE.

Oboe and Xylophone a tempo

e

ROSA POLKA. FOR XYLOPHONE IN A. E. OPITZ.

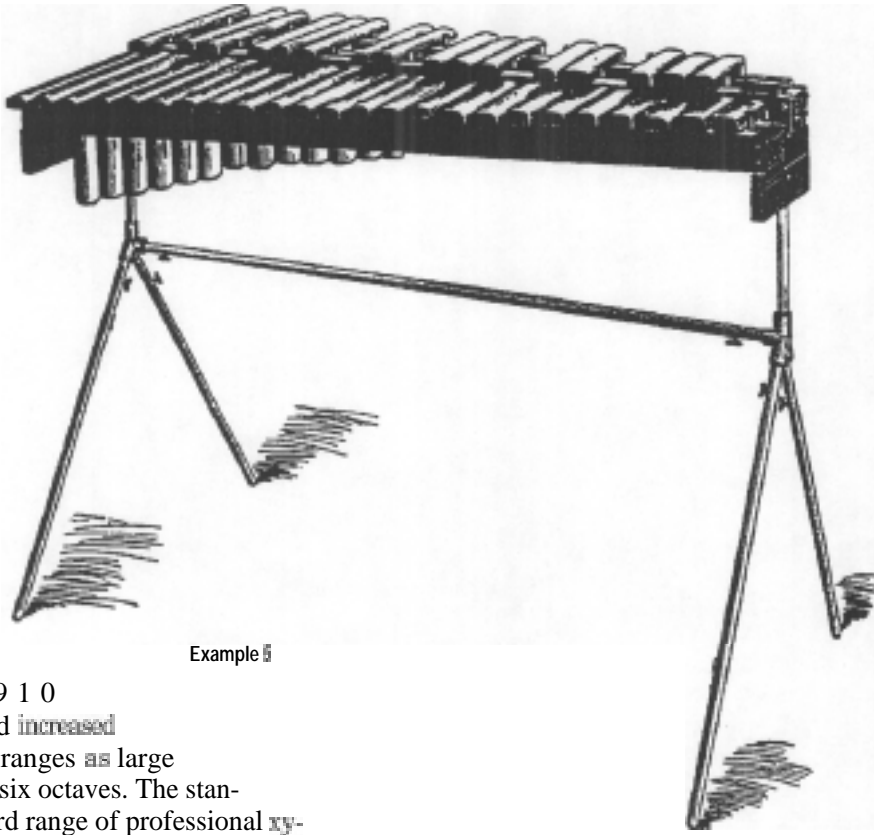
Oboe and Xylophone

f

POLKA. FR. M. STEINHAUSER, Op. 148.

Scale. The upper C may be omitted.





Example 5

1910 had increased to ranges as large as six octaves. The standard range of professional xylophones (See Example 5) seems to be three and one-half octaves F to C, the same as today." The practice of trans-

posing the xylophone part down an octave was not standardized until after

1900 and was begun merely as a convenience of notation and legibility.<sup>12</sup>

### II. FUNCTION OF THE XYLOPHONE

The xylophone functioned as a predominant or solo instrument with almost any type of ensemble in both popular and serious settings. It was especially prevalent for theatre orchestras where plays, operettas, musicals, and later, motion pictures were performed, as well as for vaudeville types of entertainment. The instrument was often featured as a member of jazz ensembles or dance orchestras led by such notable figures as Paul Whiteman. As far as serious concerts were concerned, many of the early xylophone soloists were members of Sousa's band, Arthur Pryor's band, and symphony orchestras such as the Boston Symphony, Chicago Symphony or the Rochester Philharmonic.<sup>13</sup> There is a continued tradition even today of xylophone solos with all service bands, especially the United States Marine Band. Often, the xylo-

Example 6

*Détail du Xylophone système Roeser vu en plan.*

*Mots. C'est pour faciliter le jeu que le Xylophone Roeser à plusieurs notes doubles.*

*Détail du Xylophone système A. Roth vu en plan.*

*Etendue Chromatique*



## Published Literature For Xylophone (ca. 1880-ca. 1930)

phonist doubled as a drummer, percussionist or trap set player, and might have been a fluent performer on other non-percussion instruments, especially the cornet, a practice carried down from centuries of traditionally coupling trumpet and drum together for military purposes.<sup>14</sup>

The music published during this time period reflects both the function of the player as a percussionist and the various types of ensembles that a xylophone solo might appear in. Extant music has the following types of instrumental combinations.

1. Unaccompanied xylophone solos (two and four mallet).
2. Xylophone with piano accompaniment.
3. Trio of piano, xylophone, and one other instrument,
4. Xylophone with string quartet (optional piano).
5. Xylophone with string quintet (optional piano).
6. Xylophone with military band.
7. Xylophone with brass band.
8. Xylophone with small band.
9. Xylophone with small orchestra (10 parts).
10. Xylophone with theatre orchestra (14 parts).
11. Xylophone with full (symphony) orchestra.
12. Xylophone music for use with jazz ensemble or jazz orchestra, usually 25 pieces, sometimes with two xylophones in front, one on each side.<sup>15</sup>

13. Xylophone as only a portion of a total percussion part, most often as soloist for the chorus or trio of a song,

14. Xylophone duets, with any possible accompaniment or unaccompanied.

15. Xylophone with marimba/xylophone ensembles.

### III. REPRESENTATIVE METHOD BOOKS FOR XYLOPHONE OR PERCUSSION CONTAINING XYLOPHONE SOLOS

Solos contained in method books usually specify one or more of the following:

- 1) orchestra cues, 2) band cues, 3) orchestra and/or band accompaniment

are available from the publisher, or 4) piano accompaniment is available from the publisher.

Albert Roth's *Methode für Xylophone* published 1885-1886 in Vevey, Suisse (Switzerland), contains eleven solos, one with piano accompaniment. It also lists twelve solos as available with piano accompaniment. Six of these twelve are also available with orchestral accompaniment and two are available with quintour (string quintet),

J. M. Flockton's *New Method for the Side Drum, Xylophone, and Tympani*, copyright 1898, was first published by Jean White in Boston, then by Carl Fischer in 1908. Containing fifteen complete solos, all were probably accompanied by orchestra or band, and the last six had piano accompaniment available.

Harry Bower's *Imperial Method for the Drum*, published in 1898 by John Church, in Cincinnati, contains sixteen solos. Seven contain band or orchestra accompaniment cues.

Paul DeVille's *Universal Method for Xylophone* published by Carl Fischer in 1906, contains 129 unaccompanied popular and operatic solos. The 'First Part' of the method is for a diatonic xylophone in F, the 'Second Part' for a chromatic instrument. Contained within the *Universal Method is the Xylophone Player's Solo Repertoire* (see collections below). Also listed as available are fourteen solos with both piano and orchestra accompaniment.

Harry Bower's *System for Percussion*, Vol. 2, Bells and Xylophone, first published by Bower in Boston, then by Carl Fischer, copyright 1911, contains nine solos. All contain band or orchestra cues. One of these, *Phantom Phantasia* or *Ghost Dance* written by Bower, was performed by William Street during the week of September 6, 1925, with the Rochester Philharmonic Orchestra.<sup>16</sup>

Carl Gardner's *Modern Method for Percussion*, Part II, copyright 1919 by Carl Fischer, contains four standard orchestral overtures. A note specifies that orchestra parts are available from the publisher.

Otto Seele's *Self Instructor for the*

*Xylophone*, 15th ed., copyrighted in 1933 and published by Zimmermann, contains forty-nine unaccompanied popular melodies. The first edition was probably published circa 1890.<sup>17</sup>

### IV. COLLECTIONS OF SOLOS FOR XYLOPHONE

Otto Seele's *Album für Xylophon allein* (Album for Xylophone Alone), published by Zimmermann, no date, contains twenty-eight solos.

Otto Seele's *Drei Alben für Xylophon und Klavier* (Three Albums for Xylophone and Piano) were published by Zimmermann ca. 1897. The first album contains nine solos, the second and third albums contain six solos each.

Paul DeVille's *Xylophone Player's Solo Repertoire* published by Carl Fischer in 1908, contains twenty-seven full-length concertos, fantasies, polkas, mazurka, and airs varies. Ten designate orchestra parts are available, although all probably existed with orchestra or band accompaniment. Many of these pieces are the same titles as those contained in Otto Seele's *Albums*.

Paul DeVille's *Recreations*, published by Carl Fischer in 1908, contains 129 unaccompanied popular, standard and operatic melodies. These same melodies are contained in his *Universal Method*.

Oertel's *Solobuchs* No. 1 and No. 2, no date, have unknown contents, but are likely a collection of the xylophone parts to many of the solos published by Oertel. Individual extant solos are usually numbered suggesting duplicate inclusion in a combined volume with other solos. See Oertel as publisher,

Alban Forster's *Solisten-Album für Xylophon und Klavier* was published by Zimmermann, no date. It contains six solos. Three are Rheinländers, two are Polkas and one is a Galoppade.

*Recreations*, published by Cundy-Bettoney, contains seventeen solos. Sixteen were available with orchestra accompaniment, thirteen with band accompaniment, and all with piano accompaniment. All solos are arranged by

either Frank E. Dodge or George Lawrence Stone.

## V. PUBLISHERS AND PUBLISHING COMPANIES

The following persons or companies published literature for xylophone. This list is not comprehensive, merely representative. The American School of Vibracussion was located at the same address as the Deagan Manufacturing Company and had a mail order course which was sent out as lessons to anyone purchasing a Deagan instrument. Some of the lessons contained solos for practice and/or performance.

Boosey and Hawkes (Boosey & Co./Hawkes & Sons) published several pieces (maybe as many as fifteen) with piano accompaniment and many were available with band or orchestra accompaniment. Some of the solos also existed in a version for B flat clarinet, voice, or other instruments.

Boston Music Company published at least nine unaccompanied solos of popular melodies arranged by George H. Green.

Carl Fischer published over thirty solos with piano accompaniment and several method books which contained additional solos. At least thirteen of these were available with orchestra accompaniments and at least seven of them were available with band accompaniments.

Cundy-Bettoney (W. H. Cundy Music) published at least twenty-four solos. All were available with piano accompaniment. At least twenty-two of these were available with 10-part orchestra accompaniment and twenty-one with full orchestra. Nineteen of these were available with band accompaniment. The solos existed in duplicate versions for piccolo/flute, cornet/trumpet, trombone/baritone, violin, or clarinet in B flat, a common practice during this time period.

Dixie Music House, the forerunner of Frank's Drum Shop in Chicago, published at least twenty-nine solos with piano accompaniment. At least eleven of these had band accompaniments avail-

able. Eleven also had 10-part orchestra and piano accompaniment with seven having either 14-part orchestra and piano or full orchestra and piano accompaniments available. There was also an unaccompanied collection of at least eight solos arranged for four-mallets, and any song desired could be arranged for a reasonable price.

In addition to his mail order lessons and *Advanced Instructor*, George Hamilton Green published a folio of 'Ten Standard Solos' for two hammers which could be accompanied by any standard orchestra or band arrangement, a series of eight 'Jazz Classics' (Modern Ragtime Solos) with piano accompaniment, and a folio of 'Ten Standard Solos' for three hammers.

Jean White published a collection of at least nineteen solos accompanied by piano, with many of them having orchestra or band accompaniment available. Several of the solos existed in duplicate versions for other instruments, especially the piccolo. White also published a method book containing eight additional solos.

Leedy Manufacturing Company published at least six solos with piano accompaniment, possibly band. Two solos by Joe Green were published with piano accompaniment and at least one of those had full orchestra accompaniment.

M. Witmark & Sons published at least one solo with full orchestra accompaniment.

Mills Music Company published several popular tunes arranged by Sammy Herman for xylophone with piano accompaniment. Several of these were contained in two collections, The collected pieces could be performed with any popular arrangement of instruments.

Louis Oertel published at least thirty-nine solos available with various accompaniments which include piano, string quartet, string quintet, small orchestra, full orchestra, brass band, and military band. Oertel also published two solo books, the first containing thirty-three solos, the second thirty.

Sam Fox published many theatre orchestra pieces composed or arranged with the xylophone as soloist for at least one chorus. Fox also published a collection of ten popular tunes arranged by George H. Green which could be played with piano, small orchestra, or full orchestra accompaniment.

Zimmermann published several method books containing solos and at least five collections of solos, four of them having piano accompaniment.

## VI. SAMPLES FROM THE REPERTOIRE

### 1. *Joies enfantines*, by Aug. (August) Ochs.

This March is for xylophone with piano accompaniment and was included in Albert Roth's method for xylophone in 1885-86. The piano part doubles the xylophone part most of the time. The form is Intro., A, B (each repeated), A, then Trio which consists of an Intro., C, D (each repeated). This is a medium-difficult student level piece requiring a 2-1/3 octave chromatic instrument. It contains several examples of stick crossing. [see pages 73-74]

### 2. "On Time" Polka by F. A. Josephs.

Copyrighted in 1887 by Jean White and assigned to Carl Fischer in 1888, it was eliminated from the catalog with printing plates and all copies destroyed on June 4, 1955. This solo, like all of the nineteen originally from Jean White, was a medium level piece suitable for performance on light concerts or recitals. It had piano and band accompaniments and existed in a version for piccolo solo also. The White version of the piccolo solo bears the subtitle 'Polka for Xylophone,' with instructions to omit the part unless played as a piccolo solo. The piece has a short introduction, three sections of solo music each separated by a Tutti, with a twelve measure coda. The xylophone part is mostly continuous sixteenth notes with sixteenth-note triplet figures quite frequent on the first half on a measure. The sticking is not marked, but most likely the triplet figures would be performed with a

## Published Literature For Xylophone (ca. 1880-ca. 1930)

RRLR sticking. Rapid thirty-second-note scale passages, each six notes long, occur four times in the coda. The piano accompaniment part shows them as staccato, so they would not have been executed as glissandi. [see page 75]

### 3. *Wood and Straw Galop* by J. Ringleben

One of the most popular xylophone solos during the last decade of the 19th century could be the *Wood and Straw Galop* by Ringleben. This solo was published by Carl Fischer (date unknown) and is contained in *The Carl Fischer/Langey Tutor for Drum, Xylophone, Bells, and Tympani*. It was available with either piano or band accompaniment, although the xylophone part shows cues for orchestra. The same piece, with only a few minor differences, was also published by Jean White copyright ca. 1888-9 and assigned to Carl Fischer in 1889, as *Belle of Bar Harbor Galop* by E. K. Foster. This title was available with either piano or orchestra accompaniment. The popularity of this piece is supported by an existing manuscript copy dated January 1, 1896 and bearing the inscription 'Harry, this is it,' suggesting that it was given to someone after being recommended for performance. Interestingly, the very exacting manuscript follows neither of the published versions exactly. This suggests that it was copied from a third version either published or non-published. The piece is medium difficulty level, very listenable, and features rolls, glissandi, trills, and arpeggiated figures. The overall form is a straight-forward galop having a first and second strain, then a Trio which returns to the first strain, and skips to an extended coda section. Note the inclusion of the scale at the top of the solo, showing which notes are needed to perform the piece. [see pages 76-77]

### 4. *Electric Polka* by Harry A. Bower.

Contained in the *imperial Method* published by The John Church Co. in 1898, this solo has cues for a band accompaniment and two extended sections of rest for band alone. The piece begins

with an elaborated cadenza for the soloist, followed by a Moderato Polka. A brief band interlude occurs before a repeat of the first half of the polka. The Trio begins with a ten-measure band introduction, followed by an andante section having the xylophone solo played first as a rolled melody, then repeated with two-part harmony in rolls. The third major section of music is another polka having two parts, each repeated. Notice the section having triplet executions on single pitches. An extended two-part Vivo functions as a coda and features scale passages, a two-octave descending chromatic scale and a two-octave rising glissando in the penultimate measure. [see pages 78-80]

### 5. *Yankee Shuffle* by Fred L. Moreland.

A popular 'Characteristic March' performed by the Sousa and Pryor bands, this solo bears no copyright date. The piece dates from around the turn of the century, and was recorded by Arthur Pryor's Band on September 17, 1908, although not as a xylophone solo.<sup>14</sup> Dixie Music House published several marches as xylophone solos for use by xylophone soloists with bands. Labeled a march and in march form, it was performed much like a cakewalk or two-step and could be used for dancing.<sup>15</sup> Note the inclusion of two popular melodies at the end of the trio. An ossia is present during the last strain giving a soloist the option of playing a variation of the melody. This improvisational approach was a common practice on marches when played as a xylophone solo and the style was often continuous sixteenth-notes or ragtime. [see pages 81-82]

### 6. *Parting, Fantasia* by P. Heinze.

Contained within the *Xylophone Player's Solo Repertoire* compiled by Paul DeVille and copyrighted by Carl Fischer in 1908, *Parting* was probably first published a decade earlier in Germany. Observe the footnote stating that orchestra parts can be obtained. This solo is a theme with three variations each separated by an orchestral tutti. The piece has an opening orchestral introduction followed by a xylophone ca-

denza which leads into the theme in double stops. Variation I consists primarily of arpeggiated chords in sixteenth notes. Variation II consists entirely of arpeggiated chords in sextuplets. Variation III consists of arpeggiated chords in thirty-second notes with a short cadenza near the end of the piece. This structure gives the effect of a faster, more virtuosic version of the melody for each of the three variations. The melodic structure of the arpeggios results in almost continuous stick crossing, a common feature of xylophone solos during this time period. [see pages 83-85]

### 7. *Rocked in the Cradle Of the Deep* by T. H. Rollinson.

First published by W. H. Cundy in 1881 as a cornet or baritone solo, this xylophone solo is arranged by F. E. Dodge and copyrighted in 1908. The form is Theme and Variations beginning with an Andante moderato introduction followed by the theme; then Variation I, Allegro vivace/Moderato; Variation II, Allegro moderato; Andante/Maestoso; and Finale, Risoluto/Allegro. The piece existed with piano, small orchestra, full orchestra, and band accompaniment. The small orchestra version was published with parts for 1st vln., 2nd vln., vla., bass & cello, flute, 1st B flat clarinet, 2nd B flat clarinet, horns (2) in F, 1st B flat cornet, 3rd trombone or B flat bass, and drums (s. d., b. d., triangle). [see pages 86-87]

### 8. *The Drummer's Escapade* by Geo. D. Barnard.

Published by Carl Fischer in 1908, this was a show piece for the percussionist, and might have required two performers to execute. One performer can execute all of the parts if either the tambourine or timpani are omitted for eight measures at the middle of the polka, immediately preceding the xylophone entrance. Orchestration for the piece is piano (cond.), 1st vln., 2nd vln., vla., cello, bass, flute, oboe; bassoon, 1st clarinet in B flat, 2nd clarinet in B flat, horns (2) in F, 1st cornet in B flat, 2nd cornet in B flat, and drums (s. d., b.

d., cymbal) with traps, which includes bird whistle, bells, cuckoo, tambourine, xylophone, and timpani ad lib. This piece features the xylophone as soloist for the last section which is a polka, [see page\* 88-89]

9. *Twice Heather and Sea* by George H. Geldard.

A full-length 'Konzert-Fantasia' for xylophone with orchestra accompaniment, this solo was published by Oertel in ca. 1909. The form is Andante moderato, Allegro vivace, Andante moderato, Tempo di Polka brillante, *Meno mosso*, return to the Polka, then a Trio with Coda. The andante sections feature rolled two-part harmony, and the allegro and polka sections contain many examples of rapid scales, glissandi, and double stops. Instrumentation is for small orchestra which includes piano (conductor), harmonium, violino I, violino obbligato, violoncello, basso, flauto I & II, clarinetto I in A, oboe, tromba I in A, trombone basso, and solo xylophone. [see pages 90-91]

10. *Quartette Polka* by Harry Bower.

Contained in the Bower Method, copyright 1911 by Carl Fischer (originally pub. by Bower, n. d.), this polka, played with four hammers, shows orchestra cues for the introduction, makes extensive use of double lower neighbors (or leading tones), and contains three instances of glissandi in thirds which would be executed with one hand. Note the allusion in the title, 'quartet' referring to the use of four mallets. [see page 92]

11. *Pork and Beans Rag* by Mac Nemmer.

This rag by was published in 1911 by the Leedy Mfg. Co. and maintains the traditional march form of Intro., A, B (repeated), A, then Trio consisting of an Intro., C (repeated), D, from which rags developed. The Drum and Xylophone part requires at least two players, with the xylophone assuming a solo role for the B and D sections. The piano part shows the melodic ragtime figure cued during the A and C sections. This piece

probably had full band instrumentation, and was possibly recorded by Earl Fuller's Rector Novelty Orchestra (George H. Green, xylophone) in 1917.<sup>29</sup> Note the marking 'introducing xylophone' on the drum part, and the traditional tied sixteenth-note figures in the xylophone part which resulted in the ragged rhythm. [see page 93]

12. *Overture to Mignon* by Ambrose Thomas.

Arranged by Geo. H. Green this overture was published by Dixie Music House with the cover bearing the copyright data of 1906, and the solo and piano part bearing the copyright date of 1916. As George H. Green made his debut in Omaha at the age of eleven<sup>31</sup> (1906), the date of 1916 is the correct one for the publication of this solo. This is a full-length overture, of the kind which made Green famous as a serious musician. It bears two important notes to the performer on the first page of the solo part. The first is that "The Geo. Hamilton Green arrangements of Standard Composition for Xylophone solo are so made as to be playable with any of the standard orchestration published, and with any instrumentation from Piano alone to Full Orchestra." This note was included on all of Green's arrangements for Dixie Music House, and reflected the common practice of performing with whatever instrumentation was available to accompany the soloist. This overture can be performed today with full orchestra parts as printed, or edited to exclude duplicated cadenza passages or smaller ensembles. Early recordings of overtures like this one and the ones contained in the Gardner Method, substantiate the note giving performance options. Green's folio of ten classics (pub. 1927) were written to be performed in this same format.

The second note at the bottom of the solo states that "The notes that are sustained by a Roll are marked thus (L—R) the letter "L" meaning to start the roll with the Left Hand and the letter "R" meaning to and with the Right Hand." This instruction to begin most rolls with the left hand is vital to un-

derstanding the correct interpretation of much of Green's music and stylistic interpretations. This solo has the sticking marked for every note of the entire piece, which is eight pages in length, [see page 94]

13. *Old Folks at Home / Swanee River* arr. by Billie Edelmann.

Published by Dixie Music House this was one of eight unaccompanied 2, 3, or 4-mallet solos advertised as 'Novelty Xylophone Solos.' The entire set could be purchased for \$1.50, circa 1918. [see page 95]

14. *The Old Wolf*, Characteristic *Intermezzo*, Country Scenes No. 7, by Theo. Bendix, arr. by M. L. Lake. [see page 96]

Copyrighted in 1916 by M. Witmark & Sons, with Carl Fischer as the sole selling agent, this piece is Tempo di Polka and was available with small orchestra & piano, full orchestra & piano, or as a violin or xylophone solo with piano accompaniment. The piano and 1st violin part both contain the footnote "This number can also be played as a Xylophone Solo with Orchestra or Piano acc." Cues in the piano part specify Violin or Xylophone' at the first entrance and only 'Xylophone' at the trio. A comparison of the xylophone and violin parts shows a sustained melody at the trio in the violin part with continuous sixteenth-notes in the xylophone part. These sixteenth notes are the cued part in the piano score. The instrumentation for small orchestra is piano (cond.), 1st vln., 2nd vln., vla., cello, bass, flute, 1st clarinet in A, 1st cornet in A, 2nd cornet in A, trombone, solo xylophone, and drums (bells, s. d., b. d., wood block, cymbals and sandpapers). Cues indicate the full orchestra version would have additional parts for 2 horns in F and 2nd clarinet in A, with the possibility of other instruments also. This solo is almost continuous sixteenth-note arpeggios with the overall form of ABACDDC. An introduction is contained within each A section. [see page 97]



## Published Literature For Xylophone (ca. 1880-ca. 1930)

### 15. Nola Fox Trot, by Felix Arndt.

Originally a piano solo, this version, published by Sam Fox and copyrighted in 1922, has no arranger listed, making it probably the most authentic version for orchestra. It was published in a Popular Orchestra Edition which came with either full orchestra and piano (.45 net) or small orchestra and piano (.30 net). The small edition has the following instrumentation: Piano, 1st vln. (cond.), 2nd vln., vla., cello, bass, flute, 1st and 2nd clar. in A, oboe, bassoon, horns (2) in F, 1st and 2nd cornet in A, trombone, and drums (s. d., h. d., tom-tom, wood block, cymbal, and xylophone). For Full or Symphonic Orchestration, there would be added to the above instruments a 1st saxophone (E flat alto), 2nd saxophone (B flat tenor), 3rd saxophone (E flat alto), C melody saxophone (same as 2nd/B flat tenor sax), banjo and a greater number of the string parts. Saxophone parts for the small version are covered by either piano cue or violin cue. All essential melodic parts are cued in the piano and 1st violin making smaller orchestrations effective performance mediums. The percussion

part could be covered by one percussionist, with the xylophone having the melody two times through the chorus. The melody is cued for either piano or 1st violin in the absence of xylophone. The fact that this version originally gives the solo to the xylophone supports the prominent position of the xylophone as a solo instrument for popular music of the early twenties. The popularity of this version led to the publication of other arrangements, one being the version by George Hamilton Green with piano accompaniment, published by Sam Fox in 1929. [see page 981]

### 16. Whirlwind by Joe Gwen.

Published by Leedy Manufacturing Co. in 1925, Joe Green's *Whirlwind* still remains a favorite of xylophonists. An original solo for xylophone, the printed version for orchestra has the following instrumentation: solo xylophone, piano (cond.), 1st vln., 2nd vln., vla., cello, bass, flute, oboe, clarinets (2) in A (and B flat), horns (2) in F, trumpets (2) in A, trombone, and timpani in D & A. A version recorded by Joe Green in 1938 has solo xy-

lophone accompanied by what sounds like an accordion. The orchestra version could be performed with piano accompaniment alone, [see page 991]

Hopefully the examination of these musical examples has shed some light on the state of music for xylophone immediately before and after the turn of the century. While older generations of percussionists seem to be aware of the existence of this music, it is entirely forgotten, neglected and unavailable to younger students. A common thread which seems to run through the approach to the ancient instrument we call the xylophone is the one that says "If only I had some good music to play, I could make people take the instrument seriously." The xylophone has a larger repertoire of solo literature than any other percussion instrument, from several centuries, and more solos existed for the xylophone than for several wind instruments during the late nineteenth century. Not all of the music is of high quality, but most of it can function as pedagogically sound material that is enjoyable to listen to as well as fun to perform.

# Your Source for Percussion 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.

# Joies enfantines

Marche pour Xylophone avec accompagnement de piano

par Aug. Ochs.

The musical score is arranged in two systems. The first system consists of two staves: the top staff is for the Xylophone and the bottom staff is for the Piano. The Xylophone part begins with a treble clef, a common time signature, and a dynamic marking of *fr*. The Piano part also begins with a treble clef, a common time signature, and a dynamic marking of *fr*. The second system continues the piece, featuring first and second endings for both instruments. The Xylophone part includes dynamic markings of *fr* and *mf*, and is marked with a *3* (triple). The Piano part includes dynamic markings of *fr*, *p*, and *fr*, and is also marked with a *3*. The piece concludes with a *Fine* marking and a dynamic of *fr*. The Xylophone part ends with a *Pianof* marking.

Published Literature For Xylophone (ca. 1880-ca. 1930)

This musical score is arranged in four systems, each with a Xylophone part on a single staff and a Piano part on a grand staff (treble and bass clefs). The Xylophone part is marked with accents and dynamic markings such as *mf*, *p*, and *fr*. The Piano part includes dynamic markings like *p* and *fr*, and features various articulations and phrasing. The third system includes a section titled "D.S. al Trio" with a key signature change to one flat and a time signature change to 3/4. This section is marked with *mf* and includes a *Tr.* (trill) in the piano part. The score concludes with a final system marked *fr* in both parts.



Xylophone

# "On Time"

Polka

F. A. Josephs

Introduction

*ff* *f* *p*

Polka

1. 2.

TUTTI 8

TUTTI 8 Allegro

2. Più mosso *mf* *f* *f*

©  
1911-6

Copyright 1888 by Carl Fischer N.Y.



### WOOD AND STRAW GALOP.

Scale

**Allo!**  
**INTROD:** *Orchestra* *Xylophone* *Orch. Xylo.* *cadenz* **RINGLEBEN.**  
*f* *a piacere* *rall.*

**GALOP:** *SOLO* *p* *mf* *dim.* 1. || 2. *p* *cresc.* *mf* **⊕ Coda.**

The musical score is written in 2/4 time and consists of nine staves. The first staff is the introduction, marked 'Allo!' and 'RINGLEBEN.', with dynamics *f*, *a piacere*, and *rall.*. It includes parts for 'Orchestra' and 'Xylophone'. The second staff begins the 'GALOP' section, marked 'SOLO' and *p*. The third staff continues the galop with *mf*. The fourth staff features a *dim.* instruction and two first endings (1. and 2.). The fifth staff has a measure rest for 15 measures, followed by *p*. The sixth and seventh staves continue the galop with *mf* and *cresc.* markings. The eighth staff concludes with a **⊕ Coda.** section.

TRIO. *Orchestra* *Xylophone*  
*SOLO dolce*

*cresc.*

*f*

*cresc.* *f*

*mf* *p D.S.*

CODA. *f*

*f* *fp*

*cresc.* *fp* *cresc.*

*f* *ff*

*ff*

21741-106

# ELECTRIC POLKA.

H. A. BOWER.

INTRO.  
Chord(Band.)  
Xylophone.

The Intro section consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It features a series of eighth-note chords, many of which are beamed together in groups of three, with a '3' written below them. The section concludes with a 'Cad.' (Cadenza) marking. The subsequent three staves continue the melodic and harmonic development of the introduction.

Cad.

POLKA.  
Moderato.

The Polka section begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It starts with a repeat sign and a first ending bracket. The melody is primarily composed of eighth notes, with some sixteenth-note passages. There are several triplet markings (indicated by a '3' in a circle) and a dynamic marking of 'f' (forte). The section concludes with a double bar line and a repeat sign.

6

6

6

rit.

a tempo.

3

3

7

D. S. al  $\text{\textcircled{T}}$  Trio.



TRIO.  
Allegro.

Andante.

Xylophone.

Band. 10 2 p rit.

Tempo di Polka.

mf rit.

Lively.

f ff rit. a tempo. rit.



Published Literature For Xylophone (ca. 1880-ca. 1930)

The image displays a musical score for xylophone, consisting of ten staves of music. The notation includes various rhythmic patterns, dynamic markings, and performance instructions. The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Vivo.* at the top. The first staff features a series of eighth notes with accents. The second staff continues with similar rhythmic patterns. The third staff includes a measure with a *fz* dynamic marking. The fourth staff has a *fz* marking and a triplet of eighth notes. The fifth staff features a triplet of eighth notes. The sixth staff has a triplet of eighth notes. The seventh staff has a triplet of eighth notes. The eighth staff begins with a *rit.* marking, followed by a *And.* marking, and a key signature change to one flat (F). The ninth staff has a *ff* dynamic marking. The tenth staff includes an *accel.* marking and ends with a *fff* dynamic marking. The score is enclosed in a rectangular border.

# THE YANKEE SHUFFLE

XYLOPHONE

Characteristic March

FRED L. MORELAND

The musical score is written for Xylophone and Trio. It consists of nine staves of music. The first six staves are for the Xylophone part, and the last three are for the Trio. The music is in 2/4 time and B-flat major. The Xylophone part begins with a dynamic of *f* and includes several triplet markings. The Trio part begins with a dynamic of *f* and features a steady eighth-note accompaniment. The score includes various dynamic markings such as *mf*, *ff*, and *f*, as well as first and second endings for a repeat section.

The Dixie Music House, Chicago

Published Literature For Xylophone (ca. 1880-ca. 1930)

The image displays a musical score for xylophone and piano. It consists of six systems of notation. The first two systems are for the xylophone, written on a single treble clef staff. The third system is for the piano, written on a grand staff (treble and bass clefs). The fourth system is for the xylophone, and the fifth and sixth systems are for the piano. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4. The word "Ossia" is written above the piano staff in the third system, and the dynamic marking "ff" is placed below the piano staff in the same system. The score concludes with a double bar line and a fermata over the final notes.



Parting.  
Fantasia.

P. Heinze

302. *Moderato.* *Cadenza.*

*THEME.* *rit*

*TUTTI.* 7

VAR. I.

10109\_90

\* Orchestra parts can be obtained for this Solo.



Published Literature For Xylophone (ca. 1880-ca. 1930)

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure has a fermata over the first eighth note. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

VAR. II.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The first measure has a fermata over the first eighth note. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 8: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth-note patterns. The piece concludes with a double bar line, a fermata, and the word *TUTTI.* above the staff.

10109\_90

VAR. III.

The musical score consists of ten staves of music. The first staff is labeled 'VAR. III.' and begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a dense, rhythmic texture of sixteenth-note patterns. The eighth staff contains the word 'Cadenza.' above the staff and 'string.' below it. The tenth staff ends with the marking 'rit.' below it.

10109\_90

12

# Rocked in the Cradle of the Deep.

## XYLOPHONE.

For Orch. and Band Accept.

T. H. ROLLINSON.

Arr. by F. E. Dodge.

*Andte Modto*

*Solo espress*

THEME

*Piu Lento*

Var. I.

*Tutti*

Var. II.



Xylophone.

13

Three staves of musical notation in 2/4 time, key of B-flat major. The notation includes various rhythmic patterns and articulation marks such as accents and slurs. Rhythmic patterns are indicated by letters R and L below the notes.

*Andante.*

Five staves of musical notation in 2/4 time, key of B-flat major. The tempo is marked *Andante*. The first staff begins with a dynamic marking *p*. The notation includes various rhythmic patterns and articulation marks. The section concludes with a *Cad.* (Cadenza) and a *Maestoso* section marked with a '6'.

Seven staves of musical notation in 2/4 time, key of B-flat major. The section is labeled **FINALE** and begins with a dynamic marking *p*. The notation includes various rhythmic patterns and articulation marks. The section concludes with a *Maestoso* section marked with a '6'.

1:199 - 4



# "The Drummer's Escapade" 2222

Drums.

Traps. { Bird Whistle, Bells,  
Cuckoo, Tambourine,  
Xylophone, Timpanys ad lib.

GEO. D. BARNARD.

Universal Band 17.  
1063

Andte molto

Bird.

Bells.

Dr.

Tempo di Marcia.

Solo.

B. Dr.

Timp. in C & F.

Cuckoo

Solo.

Reel. (Not too fast.)

On shell.

Cymb. B. Dr.

Cymb.

On shell.

On head.

B. Dr.

Crash.

Crash.

On shell.

On head.

Cymb. B. Dr.

Cymb. B. Dr.

12134 - 14<sup>1</sup>/<sub>2</sub>

Carl Fischer, New York.

# Drums.

*f* *Cl.* *Bells Solo. Tempo di Polka.* *ffrit. ad lib. mf*

*Più mosso. Tambourine.* *ff* *Temp.*

*Xylophone. Solo. f*

*a tempo*

*Più mosso. mf*

*ff*

The musical score is written for various percussion instruments. It begins with a bass clef staff for Clavi-chin (Cl.) and a treble clef staff for Bells. The tempo is marked 'Tempo di Polka'. The score includes several dynamic markings: *f*, *ffrit. ad lib. mf*, *ff*, *Solo. f*, *mf*, and *ff*. There are also tempo changes: 'Tempo di Polka', 'Più mosso.', and 'a tempo'. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The instruments used are Clavi-chin, Bells, Tambourine, and Xylophone. The score is divided into several systems, with some measures marked with first and second endings.

# No. 4. Tween Heather and Sea.



## Konzert - Fantasie.

### XYLOPHON - SOLO.

Andante moderato.

George H. Geldard.

Orchestra Solo

3 rit. a tempo ad lib.

Allegro vivace.

mf mf mf

1. poco rit. 2. p

Andante moderato.

tempo rit. a

Tempo di Polka brillante.

f fp

gliss. fp

fp gliss. a tempo

fp accel. a tempo f rit. p accel.

f rit. p f

Verlag Louis Oertel, Hannover.

L. 5102 03 0.



# XYLOPHON-SOLO.

8

Meno mosso.

Musical notation for the first section of the Xylophon solo. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Meno mosso." The dynamics range from *f* (forte) to *p* (piano). The piece features several triplet patterns and glissando markings. Performance instructions include *rit.* (ritardando), *rall.* (ritardando), *a tempo*, and *accel.* (accelerando). The section concludes with a first ending marked "1." and a second ending marked "2." leading to "D.S. al poi Trio."

Trio.

Allegretto Solo

Musical notation for the Trio section. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegretto Solo". The dynamics range from *ff* (fortissimo) to *p* (piano). The piece features a steady eighth-note pattern with glissando markings. Performance instructions include *rall.* (ritardando) and *a tempo*. The section concludes with a double bar line.

Xylophon ad lib.

Musical notation for the Xylophon ad lib. section. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The dynamics range from *f* (forte) to *ff* (fortissimo). The piece features a steady eighth-note pattern with glissando markings. Performance instructions include *rit.* (ritardando), *a tempo*, *ff* (fortissimo), *cresc.* (crescendo), *fff* (fortississimo), *p* (piano), *accel.* (accelerando), and *D.S. al poi Coda.* (Da Capo al fine poi Coda).

Coda.

Musical notation for the Coda section. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The dynamics range from *p* (piano) to *ff* (fortissimo). The piece features a steady eighth-note pattern with glissando markings. Performance instructions include *cresc.* (crescendo), *fp* (fortissimo piano), *trm* (trill), *Presto.*, *rall.* (ritardando), *ad lib.* (ad libitum), and *pp* (pianissimo). The section concludes with a double bar line.



# QUARTETTE POLKA

5.5

PLAYED WITH FOUR HAMMERS

HARRY A. BOWER

**INTRO**  
*Orchestra*

**POLKA**  
*Xyl.*

*ff* *p* *Temp I* *Rit.* *Tempo* *Rit.* *Tempo* *Rit.* *Tempo* *Rit.* *a tempo*

*f* *Glis.* *f* *mf* *Rit.* *ff* *D.S.*

**CODA**  
*faster* *mf* *Glis.* *ad lib*

*little slower* *f* *ff*

# Pork And Beans.

Drums & Xylophone. **RAG.**  
Introducing Xylophone

MAC NEEMER.

Tempo di Rag.

The musical score is arranged in several systems. The first system shows the initial rhythmic patterns for the Drums and Xylophone. The second system introduces the Xylophone and Drums with specific melodic lines. The third system continues the development of these parts. The fourth system includes a TRIO section, marked with 'D.S. al' and 'ff', and features more complex rhythmic patterns. The fifth system continues the TRIO section with further melodic and rhythmic development. The sixth system concludes the piece with a final rhythmic flourish.

Copyright MCMXI by Leedy Manufacturing Co., Indianapolis, Ind.



Published Literature For Xylophone (ca. 1880-ca. 1930)

NOTE: The GEO. HAMILTON GREEN arrangements of Standard Compositions for Xylophone Solo are so made as to be playable with any of the standard orchestrations published, and with any instrumentation from Piano alone to Full Orchestra.

OVERTURE "MIGNON" A. THOMAS  
 Arranged as a Xylophone Solo by  
 GEORGE HAMILTON GREEN

XYLOPHONE SOLO  
 Andantino

Copyright, MCMXVI, by Dixie Music House, Chicago, Ill.  
 NOTE: The notes that are sustained by a Roll are marked thus (L—R) the letter "L" meaning to start the roll with the Left Hand and the letter "R" meaning to end with the Right Hand.

# OLD FOLKS AT HOME.

SWANEE RIVER.

ARR. FOR XYLOPHONE.

By BILLIE EDELMANN.

FOUR HAMMERS.

STEMS UP-RIGHT HAND.  
STEMS DOWN-LEFT HAND.

MODERATO

CHORUS.

PUBLISHED BY THE DIXIE MUSIC HOUSE, CHICAGO.





# NOLA

FOX TROT

Drums

FELIX ARNDT

Wood Bl. Dr. Tom Tom

Dr. *f* *mf*

Xylophone or Piano Solo *mf*

*grn ad lib*

*grn ad lib*

Cym. Xylophone or Piano Solo *mf*

*grn ad lib*

Wood Bl. Dr. Tom Tom Dr. *f*

Cym. *mf*

Detailed description: This is a musical score for a fox trot titled 'NOLA' by Felix Arndt. The score is arranged for a drum set (Dr.), woodwind (Wood Bl.), xylophone or piano solo (Xylophone or Piano Solo), and cymbals (Cym.). The piece is in 2/4 time and features a variety of rhythmic patterns and dynamics. The score is divided into several systems, each with multiple staves. The first system includes a bass line for the drum set and a woodwind part. The second system features a drum set part and a xylophone/piano solo. The third system consists of a xylophone/piano solo. The fourth system includes a cymbal part and a xylophone/piano solo. The fifth system features a xylophone/piano solo. The sixth system includes a woodwind part, a drum set part, and a xylophone/piano solo. The score is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte). It also includes performance instructions like *grn ad lib* (grace notes ad libitum) and *mf* (mezzo-forte). The score is published by Sam Fox Pub. Co., Cleveland, O.

Sam Fox Pub. Co., Cleveland, O.





## ENDNOTES

1. According to Hal Trommer, in an interview with Randall Eyles, the Nagaed rosewood came from Honduras, and the Klyposerus rosewood, a type of cocobolo, came from the Caribbean. See Randall Eyles, *Ragtime and Novelty Xylophone Performance Practices* (DMA Dissertation, Catholic University of America, February, 1989), p. 79.

2. George H. Green constructed his early xylophones, and performed his debut performance with his father's band in 1905 on one he had made. "George Hamilton Green, Xylophonist of Chicago," *United Musician* 1/7, (July 1915), p. 1.

3. Albert Roth, *Methode for Xylophone* (Vevey, Suisse: Agence Internationale à Vevey, 1885-1886), p. 10.

4. Seele states that "The strawbands must be connected with the underside of the instrument...so that the instrument may not shift about. To do this more effectually...I have invented a wooden xylophone stand..." (Otto Seele, *Self Instructor for the Xylophone*, 15th ed., [Frankfurt-Main: Zimmermann, 1933], p. 10). DeVille states that "The instrument should be placed on a table facing the player...and in such a position that the highest, as well as the lowest bars may be reached with perfect ease. The table...should be selected according to the height of the player..." (Paul DeVille, *Universal Method for Xylophone*, [New York Carl Fischer, 1906], no pagination). Bower says to "Place the Xylophone on a table suitable in height...exactly in front of the student." (Harry A. Bower, *Imperial Method for the Drum*, [Cincinnati: John Church, 1898], p. 92).

5. Gardner states that the "bars are made of hard wood...and may be flat or oval on top. The oval top is the more practical...a glissando may be produced with better effect upon an oval top xylophone..." Carl Gardner, *The Gardner Modern Method*, (New York: Carl Fischer, 1919), p. 19.

6. Hal Trommer states that before 1927, the instruments "differed only in their scale range and the beginning note." (Eyles, p. 74). Gardner makes a

distinction as to tone, based on an instrument having resonators (marimba) and one without (xylophone); and says that "The range of the marimba is greater." He also includes several paragraphs debating manufacturers labels verses tone, ranges, use of resonators, and meaningful interpretation of composers intent. (Gardner, pp. 20-24).

7. Eric Blom, ed., *Groves Dictionary of Music and Musicians*, 5th edition, 10 vols., s. v. "Xylophone and Marimba," by Allen Fry, (New York: St. Martin's Press Inc., 1960), v. 9, p. 379,

8. Deagan, Catalogue "E" reprinted in *Percussive Notes Research Edition*, 24/3-6, (Urbana, IL: Percussive Arts Society, 1986), pp. 74, 97.

9. J. C. Deagan, *Catalogue of Musical Instruments*, (Chicago: J. C. Deagan, 1927), p. 5.

10. An 1886 Season Folder Catalog from Carl Fischer advertises xylophones available from \$4.00 to \$20.00, as well as "Solos for Xylophones & Drums Constantly in Stock." This suggests a large amount of music which pre-dates the scope of this article.

11. Gardner says two and one-half, but most instruments from early catalogues exist in three and one-half octave ranges beginning around the turn of the century. His own range chart includes a three octave range as available. (Gardner, pp. 21-22).

12. Bower states: "It may also be observed that for convenience, the exercises and pieces may be written an octave lower..." (Bower, p. 93). Gardner states "...the notation of a xylophone...in its actual register would entail the excessive use of ledger lines...for this reason it has been written in a lower octave." Gardner, p. 23).

13. Prominent solo player's who were members of major orchestras or bands include Arthur Rackett, George Lawrence Stone, Frank E. Dodge, Carl Gardner, William Dorn, Charles Fisher, and a score of players with the Marine Band.

14. Two prominent performers famous for both cornet and percussion would be Arthur Rackett, and J. M. Flockton. Rackett was a percussionist for

such places as McVickers Theatre in Chicago, cornetist for the A Battery Royal Canadian Artillery, and a saxophonist in both the Sousa and Pryor Bands. (Arthur Rackett, *Fifty Years a Drummer*, [Elkhorn, Wis.: Rackett, 1931], pp. 8-9). Flockton was the solo cornetist for the Cadet Band of Boston as well as the author of a widely used method book for percussion (see method books entry). Oliver Zinsmeister, a former member of the Marine Band, states that "Our bass drummer, Charley Viner, was principal string bass; Johnnie Auer, the other snare drummer, was first cellist." (Eyles, p. 87).

15. According to Sam Herman, the staff xylophonist with NBC studios for thirty-eight years, society dance bands in the late twenties usually had twenty to twenty-five members, often with two xylophonists, and the NBC studio orchestra had 55 members with two xylophonists. (Telephone interview with the author, October 8, 1991).

16. William L. Cahn, *Rochester's Classic Percussion*, (Holcomb, NY Cahn, 1991), p. 5.

17. Anyone knowing date of first publication, please contact the author,

18. James R. Smart, record cover notes for *The Sousa and Pryor Bands Original Recordings*, (New World Records 282, 1976).

19. Ibid.

20. William L. Cahn, *The Xylophone in Acoustic Recordings (1877-1929)*, (Holcomb, NY Cahn, 1979), p. 25.

21. Article in the *Sunday Bee*, (Omaha, Neb., November 14, 1915).

---

*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.*



# New Percussion Literature and Recordings

Edited by James Lambert



Publishers and composers are invited to submit materials to *Percussive Notes* to be considered for review. Selection of reviewers and the editing of reviews are the sole responsibility of the Review Editor of *Percussive Notes*. Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send 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

**Heartbeat** II  
 Alice Gomez  
 \$10.00  
 Southern Music Company  
 San Antonio, Texas  
*Heartbeat* is a three movement work for percussion quartet. The instrumentation is as follows: Percussion I—Suspended Cymbal, Percussion II—Small Gong and Snare Drum, Percussion III—Three Tom-Toms, Percussion IV—Bass Drum. This instrumentation should present no problems, even for a middle-school ensemble. As the title might suggest, *Heartbeat* presents a series of musical ideas that resemble the throbbing, repetitive rhythms of the heart.  
 The first movement is in a moderate 4/4 meter. During this movement, players two through four play one or two-bar ostinato while the

suspended cymbal has the primary rhythmic activity. Yet, even this part is highly repetitive. There are indications for the gong to be played with a rubber beater, and there is an instruction to have the suspended cymbal played on the bell. Accents in the toms, cymbal, and bass drum parts provide variation, color, and pulse.

The second movement is a little brighter in tempo. The main compositional feature is a series of repeated sixteenth notes with accents that serve to define the ostinato figures. This movement has many more dynamic changes including both crescendo and decrescendo passages.

The final movement is written in 6/8 and 3/4. Again, ostinato figures abound with accents and dynamic variations providing contrast between major sections. This movement will require rolls and ruffs from the second player, as well as flams and double strokes from player three.

*Heartbeat* would be a fine piece for an ensemble of first-year percussionists. While some of the tempo may be brisk for a less experienced player, the ostinato element eases the learning process. If you have a young group of players, give it a try. The educational value of this work is high.

—Norm Weinberg

**Slapstick** II  
 Steven Barbieri  
 \$7.50 (score and parts)  
 CCP/Belwin, Inc. (1991; Perc 00059)  
 This short septet is marked easy by the publisher and is scored for standard percussion instruments—rototoms (no specific pitches), snare drum, bass drum, suspended cymbal, vibroslap, siren, hand cymbals, wood block, triangle, 2 timpani and several pairs of rhythm sticks. The tempo is moderate (quarter = 108); rolls are limited; rhythms are uncomplicated (quarters, eighths, some sixteenths); dynamics and instrument changes are clearly marked; printing is very clear. One 10-measure section near the middle used stick clicks and rim clicks for an interesting contrast of color/timbre.

Although the score calls for 6

performers, the snare drum and bass drum are surely intended to be played by 2 players (there is no mention of drum set or pedal bass drum), thus actually requiring 7 beginning percussionists.

Very suitable as an introductory/ beginning percussion ensemble for young percussionist for teaching and/or recital use.

—John Baldwin

**Assimilation** III  
 Anthony J. Cirone  
 \$6.50 (score and parts)  
 CCP/Belwin, Inc. (1971; ENS 00234)  
 This sextet is marked intermediate by the publisher and is scored for 3 snare drums, suspended/hand cymbals, triangle and bass drum. The 3 drum parts contain hocket-like passages, unison writing and solo passages, utilizing both snares on and off. The other three parts support the snare drum parts with hocket-like ostinatos and unison writing. The introduction uses all six parts in a hocket-like manner. Rolls and embellishments are limited to the snare drum parts—fp long rolls, 5's and 9's, flams and ruffs, etc. A tempo of quarter = 120 should not prove to be a problem for intermediate snare drummers. Dynamics and performance directions are clearly marked; the printing is large and very clear.

Suitable for teaching and recital use by beginning-intermediate percussionists. The cymbal, triangle and bass drum parts are really beginning technically, but the hocket-like passages require a more intermediate level of counting and ensemble experience.

—John Baldwin

**Russian Dance (Trepak)** IV  
 Peter I. Tchaikovsky  
 Arranged by Phil Faini  
 \$19.95  
 CCP/Belwin Inc.  
 15900 N.W. 48th Ave.  
 Miami, FL 33014  
 The *Russian Dance* or *Trepak* is a new percussion ensemble selection that has been released under the Phil Faini Percussion Ensemble series by CCP/Belwin. Based on the popular movement from Tchaikovsky's *Nutcracker Ballet*, this rendition is well scored and

retains the drive and vigor of the original composition.

The work is transcribed for a formal-let ensemble (bells, vibraphone, xylophone, two marimbas, bass marimba and chimes) with timpani and tambourine. As written, up to nine performers are called for, but Faini suggests that directors double the mallet parts if more instruments are at their disposal. However, he is quick to point out that balance and blend are obviously important and should be considered when adding parts. Faini also indicates that the bass marimba part can also be performed on the string bass or electric bass if a bass marimba is unavailable. All of the m&t parts are written for two mallets and would be accessible to any intermediate level ensemble.

Even though Belwin categorizes this work as easy, this is a quality arrangement. Much care and thought has gone into the *Russian Dance* regarding ensemble and timbre contrast. The arrangement also comes with an audio cassette with a recording of the *Russian Dance* and performance suggestions by Faini. Like the original, *Trepak* is just slightly over a minute long and would be a perfect selection for a holiday concert.

—Mark Ford

**Afro-Amero** IV  
 Phil Faini  
 \$19.95  
 CCP/Belwin, Inc.  
 Miami, FL 33014  
 Phil Faini has been involved with the study and performance of African music for many years. On several occasions he has published percussion ensemble works that are based on African themes and rhythms. *Afro-Amero* is Faini's newest work in this style and it is dedicated to the Lancaster High School Percussion Ensemble.

The music is based on an West African chant with two types of traditional rhythms. One is from religious and ceremonial dances and the other is from the Highlife or pop tradition of West Africa. Faini adapts these themes to western percussion instruments such as tom-toms, marimbas, bass drum and timpani. The music is written for

eight percussionists and all of the required instruments would be available at most college percussion programs.

The work begins over a mysterious pedal tone with a light statement of the rhythmic motive followed by a full tutti restatement. This sets up the first statement of the choral-like chant performed on marimbas. As the piece evolves, a groove develops that features all the players in a short solo. The chant is transformed over the rhythm and as the Highlife section begins it takes on a Latin-American character. *Afro-Amero* concludes with a full-blown syncopated unison passage.

This selection is one of Faini's strongest original compositions based on African themes. The individual parts are relatively easy, but together they create music that is lively and captivating. There are spots that are predictable, but this is characteristic of the style. All in all, college and high school percussion ensembles will find *Afro-Amero* a welcome addition to any program.

—Mark Ford

#### Symphony No. 1

VI-V

Anthony J. Cirone

\$35.00 (score and parts)

CPP/Belwin, Inc. (1971; ENS 00228)

This extended, three-movement work for percussion octet is marked *advanced* by the publisher and is scored for orchestra bells, xylophone and various standard orchestral percussion instruments (including 4 timpani). The two keyboard percussion parts include single-line writing, some double-stops, rolls and glisses, but no mallet suggestions. The cymbal and small concert percussion parts contain straight-forward writing with detailed performance directions and mallet choices. The drum parts are also straight-forward and contain single-stroke writing with some rolls and flams with few performance directions. The lead snare drum part is the most difficult of these parts. The timpani part is difficult note-wise, but requires no pedal technique during each movement, with tuning changes occurring only between movements.

Movement I (Presto) is written in 2/4 and 3/8, both sectionally and as

changing meters. The 2 keyboard percussion parts seem to have the main thematic content with rhythmic counterpoint and accompaniment provided by the other instruments. Movement II (Adagio molto) is written in 5/4, again with the keyboard percussion instruments carrying the main thematic material. Sustained sounds and rolls, punctuating rhythmic outbursts, hocket-like sections and pointillistic passages highlight the movement. Movement III (Allegro vivo) is written mostly in 4/4 and 2/2. A middle section starting in 8/8—with changes to 7/8, 5/8, 2/8, 4/8, 3/4, 6/8, 4/4—leads to an extended timpani cadenza. The whole of the movement is very *drummy*, with the timpani being the dominant instrument much of the time. A section with several irregular-length ostinatos is of special interest.

Suitable as an example of an extended work in symphonic form for standard instruments. The piece does not rely on gimmicks, unusual performance practices, exotic instruments, etc. Would serve nicely as the focus of a semester's work for a good high school ensemble, or as the main feature of a younger university percussion ensemble concert.

—John Baldwin

#### Action/Reaction

V

Mario A. Gaetano, Jr.

Pioneer Percussion

Box 10822, Burke, VA 22009

*Action/Reaction* is a percussion sextet appropriate for a college ensemble, using a rather large assortment of instruments distributed as follows: bells, low brake drum, high wood block, concert bass drum (player 1); vibraphone, high brake drum, medium wood block, small crash cymbals, suspended cymbal, tin cans, almglocken (player 2); chimes, snare drum, temple blocks, vibraphone, lion's roar (player 3); marimba, *F* crotales, medium brake drum, low wood block, tin cans, almglocken (player 4); bongos, 4 tom-toms, tin cans, crotales (Eb, F Gb, Bb, B) (player 5); and 5 timpani, concert bass drum, large triangle, suspended cymbal (player 6). Two vibraphones will be required. The marimba part, written in a narrow tessitura, requires only a four-octave instrument.

The title apparently derives from a compositional device, in which, the composer tells us, . . . a *three-note motive of indefinite pitch . . . is quickly followed by one of definite pitch*. . . A brief introduction, initiated by the action—reaction motive so described, continues with a composite rhythmic statement using player 4 (tom-toms and bongos) and player 5 (timpani). This *rhythmic counterpoint*, as the composer terms it, is utilized throughout the main *allegro* portion of the work, set in a fast tempo with quarter notes moving at a metronome speed of 132.

This section offers considerable variety and interest through the manipulation of mixed meters and the use of textures that vary from tutti areas to thinly-scored passages. It climaxed in a long section with *ad lib* solos and cadenzas. Eventually all players get their turn to improvise, as the section culminates in a ten-second *free ad lib*. A return of the opening motive (one step higher) leads back to a repeat of the first part of the initial *allegro*, giving the work a rounded, A—B—A structure.

Gaetano knows the value of using sound compositional procedures in developing a work that can keep the listener's interest. Just as importantly, he will also maintain the interest of those performing the work.

—John R. Raush

#### KEYBOARD PERCUSSION SOLO

##### Für Elise

III

Ludwig van Beethoven, arranged by Juan Vazquez

Pioneer Percussion

Box 10822, Burke, VA 22009

A piece that will be very familiar to those who have toiled at the piano keyboard in their student days, has been skillfully arranged for the young vibist by Juan Vazquez. A good high school student should find this arrangement quite playable. Mining for mallet literature in music written for the piano can be profitable, but the material turned up may severely tax the ingenuity and patience of the arranger. For starters, range must be accommodated, and the vibraphone does not offer a

particularly large keyboard. Even more problematic is the necessary simplification of an original written for a pianist with eight good fingers and two thumbs, in contrast to the four mallet of the vibist. And, in this case, the job is made even more difficult because the publication has striven to further simplify the original so it can be used with young players. This explains rewriting the original in 3/4 meter with eighth notes as the prevailing rhythm, rather than using the 3/8 meter and sixteenth notes found in Beethoven's score.

The publication is properly termed an arrangement, rather than a transcription. In the performance notes, in fact, Vazquez admits to additions and deletions from the original. Some of these *liberties*, as Vazquez calls them, will probably be apparent to someone who has played or worked on the original. In the coda, for example, phrases in the arrangement are extended by insertions of an extra measure of an pedal A. This destroys the symmetry of Beethoven's rounded, eight-bar phrase structure. Other changes directly effect the large scale formal ordering of the piece, resulting in repetitions of material that are unlike the scheme followed in the original. Some of these changes were apparently made with an eye toward simplification.

However you may personally feel about the alterations, no one can dispute the value of this literature in the training of the mallet percussionist. The piece lends itself particularly well to teaching musical principles, such as phrase shaping and dynamic shading. The publication does a meritorious service to the player with malleting suggestions; unfortunately, pedaling (or mallet dampening, where appropriate) is not indicated.

The publication, with its large, neat, uncluttered appearance, and its performance notes, can serve as a model for the industry.

—John R. Raush

##### Jungle Walk

III-IV

David Jarvis

\$3.95

Southern Music Co.,  
San Antonio, Tx.

This is a rather cute four-mallet solo

## New Percussion Literature and Recordings

which is made up of numerous repetitive motives set over ostinato patterns in the left hand. Even though there are numerous repetitions there is sufficient variety to make the solo interesting. The harmonic material makes extensive use of quartal harmony, and much of the solo utilizes the same interval in the right hand. The counter-rhythmic interplay between the hands are challenging but interesting. The main body of the solo is centered around C, and the middle section around G flat.

The print is quite clear, but page turns are necessary. An excellent solo for four-mallet training and hand independence. Highly recommended.

—George Frock

### Graffito VI

Maria Ptaszynska  
w o o

Theodore Presser Company  
Bryn Maw, PA 19090

Maria Ptaszynska has long been recognized for her contributions to marimba literature. Several of her works have been premiered at PAS conventions and many have been recorded. However, her music is not widely performed at universities in the states. *Graffito* will possibly change this aspect. Written for Nebojsa Jovan Zivkovic in 1988 and published in 1992 by Presser, *Graffito* is one of Ptaszynska's strongest solo marimba works to date. Zivkovic has included an excellent performance of it in his new compact disc, *Generally Spoken...it's Nothing but Rhythms*.

According to Maria, *Graffito* means painting, spraying or scratching on walls or other surfaces. The music opens with a mysterious descending melodic line that recurs throughout the work in a rondo-type form. Alternating sections of quick passages with thematic accents and dramatic octave statement develop the work. Ptaszynska swirls and stabs at the main theme with embellishments and develops the work with a natural sense of growth. My only disappointment (which was slight) was the lack of a fast and furious ending that I was expecting. Maria chooses to conclude on the open octave statement which is dramatic and conclusive. *Graffito* is a four-mallet marimba solo that is demanding in both technical and musical terms. The harmonic lan-

guage is progressive and most performers would find Zivkovic's recording an asset for learning this work. *Graffito* is over nine minutes long and would be a fine choice for advanced performer's recitals or concerts.

—Mark Ford

### KEYBOARD PERCUSSION ENSEMBLE

#### Minimal Studies IV-V

Randall Snyder

\$16.95

Southern Music Co.

San Antonio

This is an interesting set of seven short percussion trios utilizing the minimalism style of composition. The seven trios, when performed in their entirety, total 12 minutes. Instrumentation includes 3 m&t or keyboard percussion players. Player I requires a marimba with a low A, player II a vibraphone including a bass bow, and player III is a multiple percussion part requiring bells, chimes, xylophone, 2 cymbals, small gong, bongos, rattles, and maracas. Players I and II both must have a facility with four mallet technique. The seven settings vary in tempo, mood, and texture. An extensive use of 12 tone or row technique is common throughout.

The composition comes complete with a score and 3 parts although the parts have sufficient cues for performing sans conductor. The print is clearly presented and the editor has prepared them so that page turns are avoided. An excellent addition to the serious literature for the mallet ensemble.

—George Frock

#### Allegro From Octet-Parita, Op. 57 V

Franz Krommer, transcribed by Eric Chandler

\$20.00

Pioneer Percussion

Box 10822, Burke, VA 22009

Chandler has sojourned into the wind repertoire, resurrected an exciting movement of a wind octet by Czech-born Franz Krommer, and transcribed it for a mallet quintet comprised of a xylophone and four marimbas. The composer, whose long life (1769-1831) reached from Rococo to early Romantic periods, is an example of one of those *kleinmeister* whose music is seldom

heard today, but who was greatly admired throughout Europe during his lifetime.

One can argue that the success of a transcription is often determined in the initial stage, when the piece itself is selected, and before the actual transcribing begins. For example, the transcriber might wish to avoid some works in the string repertoire, especially those that require a sustained, seamless body of sound. These are problematic for mallet ensembles, because rolls often do not offer a satisfactory substitute for bowed legato sonorities. In the case of Krommer's piece for wind instruments, the original provides several pluses for the transcriber: a fairly thin texture dominated by detached, non-legato articulations, rapid scale passages in which one player answers another in antiphonal fashion, ranges of the individual parts that fit well on the keyboard percussion instruments used, and driving, animated rhythms.

This work will require five college-level mallet players. An effective performance requires an understanding of the musical language of the period in regard to phrasing. Moreover, careful adherence to dynamic markings, which feature frequent forte-piano juxtapositions, are a must.

A performance of this work should justify the faith of the transcriber and Pioneer Publications in its value, from both an entertainment and pedagogical perspective.

—John R. Roush

### KEYBOARD PERCUSSION METHODS

4 Mallet Democracy For Marimba

Jack Van Geem (edited by Anthony J. Cline)

\$9.95 (51 p.)

CPP/Belwin, Inc. (1992: EL 03694)

This is a collection of studies/exercises to develop 4-mallet independence techniques and a series of 14 etudes and one composition to make use of the techniques. The sections include single-hand studies, interval studies, rotation studies, single-mallet rotation studies, mixed rotation studies, parallel motion studies, parallel chromatic movement studies, 4-mallet arpeggio studies, and advanced 4-mallet chromatic studies. There is limited explanatory material (one page) and no illustra-

tions/pictures, thus making a prior knowledge of grip/movement or the concurrent use of an experienced teacher necessary. All of the studies are written in the same key (C), but the author admonishes that once mastered can and should be applied to other keys. The sequence and progression of the studies seems workable, and the etudes do present the specific techniques in a musical context.

All-in-all, this book would seem to be suitable as a basic 4-mallet text, used with an experienced teacher, and supplemented with other materials both pedagogical and performance.

—John Baldwin

### KEYBOARD PERCUSSION

#### The Vanishing People II

Edward S. Solomon

\$4.95

Southern Music Co.

San Antonio, TX.

This is a new setting of the familiar folk tune, *10 Little Indians*. Instrumentation includes two keyboard percussionists, snare drum, tri-tone, and bass drum. One of the keyboard performers doubles on marimba and vibraphone and will receive experience playing double stops. The snare part includes only single note patterns and few rolls. The middle section includes syncopation in a swing feel.

The print is excellent, and the familiarity of the melodic material should prove fun for the students and audience alike. A good training ensemble that can be included on both the concert and marching setting.

—George Frock

### KEYBOARD PERCUSSION CONCERTO

Concerto per Marimbafono e Orchestra

Nebojsa Jovan Zivkovic

Score \$23

Solo Marimba Part \$18

Orchestra parts on rental

Ed. Musica Europea

Muhlgasse 21

7030 Boettingen

Germany

US Distributor: Steve Weiss

Nebojsa Jovan Zivkovic has been very active as both a composer and performer in recent years. 1992

brings his Concerto for Marimba and Orchestra to print through the German publisher Ed. Musica Europea. Performed as early as 1986 by the Yugoslavian Radio Orchestra, this concerto gives a closer look at Zivkovic the composer.

The work is scored for full orchestra and is approximately 25 minutes in duration. Featuring the classical three movement concerto form, Zivkovic sets the stage for the marimba to combat and meld with the orchestra. The first movement is tense and develops a frantic theme in the solo part. Thick textures and harmonies punctuated by tutti rhythms propel the music. With each swell Zivkovic explores new combinations of themes and the percussion section is featured alone before the movement recapitulates. The marimba part is linear in nature with sparse four-mallet writing. However some players may choose to perform the complete movement with four mallets.

The softer second movement finds a sense of balance as the piece alternates between ensemble and solo passages. The music lifts and falls with chorale and melodic development as it moves to a challenging cadenza.

The final movement is the most powerful and cohesive section of the composition. The main theme is reminiscent of Carl Orff's *Carmina Burana* as performed in the marimba part and the, repeated and transformed throughout the orchestra. The music changes character several times as it marches through multiple meter changes and secondary themes. It finally concludes in a dissonant mass of energy as the work moves to the final chord.

Zivkovic's writing may seem sectional and blocky at times, but it is rarely predictable. There are momenta when the music wavers in directions, but the overall form stays intact. The marimba solo is difficult and requires an advanced performer with strong memorization skills and the orchestra parts are also demanding. Balance will surely be a major consideration when preparing and performing this work as the marimba occasionally battles fortissimo tutti sections. There is no indication that a piano reduction of the orchestra parts exists for performance or

rehearsal reasons.

Zivkovic's Concerto for Marimba and Orchestra deserves a good look. It may not be a classic, but it is definitely worthy of inclusion on the growing list of marimba concertos.

—Mark Ford

## SNARE DRUM SOLO

Etudes, If You Will! W-W

Jeff Reitaw

\$8.00

Pioneer Percussion

Box 16822

Burke, VA 22009

This is a collection of 21 etudes, solos, and duets for snare drum. The forward of the text explains that the etudes are intended as a supplemental source, and the variety makes them perfect for sight reading, auditions, or juries. There are numerous meter, dynamic, and tempo changes.

The print is very clear although many of the etudes have page turn problems. The solos are structured in such a manner that phrasing and musical expression is possible. For the studio teacher that is constantly searching for quality, new material, this is a nice addition. It is ideal for the advanced high school and young college student.

—George Frock

## MULTIPLE PERCUSSION

Rip-Off

Richard Kristad

Arranged by Perry Dreiman

\$10.00

Amicus Musica

1241 Academy Avenue

Belmont, CA 94002

Originally scored for two sets of timpani or tom-toms, this version of *Rip-Off* has been arranged for two drum sets by Perry Dreiman. Both of the versions are available from Amicus Musica, but the drum set must be the preferred version by composer Richard Kristad. Kristad includes the drum set version on the new compact disc by XYLO, a percussion quartet recording released by Clover Music. The timpani/tom-tom version was not available to me for review.

*Rip-Off* requires two five piece drum sets and comes with the score and individual parts. The work opens with constant sixteenth note statements on the toms with accents

building to the first solo. Here player one improvises over a quasi-funk pattern. As the piece progresses, Kristad creates contrast with dramatic dynamic shifts and meter changes. Player two solos over a swing ostinato before *Rip-Off* dives into a driving 5/4 section and more solos. From here the work accelerates to a strong final crash.

*Rip-Off* is approximately nine minutes long and is intended for advanced performers. Kristad leaves several performance options open by inviting combinations of the timpani and drum set versions including a quartet with each part doubled. There is another interesting performance possibility that Kristad suggests in the performance notes. This piece has been performed as a 'strip ease' with players removing articles of clothing during another player's solo. This version is left entirely to the discretion of the performers. No kidding...

*Rip-Off* would be an excellent show case for two drum set players. With the added dimensions of the above performance notes, *Rip-Off* could be a literal rip-off!

—Mark Ford

*Generally Spoken, It's Nothing but Rhythm*

Nebojsa Jovan Zivkovic

No Price Given

Ed. Musica Europea Boblingen

Germany

*Generally Spoken, It's Nothing but Rhythm* is both the title of Zivkovic's new multiple percussion solo and also his new compact disc (see recording reviews). Written for vibraphone, three toms, bongos, two Chinese cymbals, wood blocks, *slapsticks*, suspended cymbals and bamboo wind chimes, Zivkovic tries to explore man's thirst for the perfection of harmony in this work. The entire work is played with four vibraphone mallets and lasts approximately ten minutes.

The music is divided into three sections that utilize different compositional techniques. The first one deals with independent sixteenth note patterns that alternate mainly between the vibraphone, Chinese gongs and wood blocks. These patterns are rhythmic but the listener does not perceive a meter or form. Some of the statements seem random while others develop a repeated ostinato.

The second section is, for the

most part, a vibraphone solo with interjections by the *slapsticks* and wood blocks. This section is marked *adagio e dolcissimo* and shimmers with its broken chord style statements. The final section is built over a rhythmic ostinato that drives to a statement similar to the first section. The work finally unwinds to a whispering F major chord followed by a fading heart beat on the large tom tom.

*Generally Spoken, It's Nothing but Rhythm* is a difficult multi-percussion solo intended for mature players. A fine sense of timing and phrase is required and the recording would be invaluable to the learning process.

—Mark Ford

## TIMPANI LITERATURE

*Declaration, Song, and Dance* W-W

Kristen Shiner

\$5.95

Ludwig Music

557 E. 140th St.

Cleveland, Ohio 44116-1999

This is a well conceived three movement solo for four timpani which, when performed in its entirety is 10 minutes. The opening movement is a fast 6/8 metered ostinato consisting of patterns in 2 and 3 note groupings. Most of the measures have 4 pulses, but the 3 note groupings change throughout. The second movement is a slow Recitative that has long ringing lines. There is considerable counterpoint between the right and left hands, and there are numerous pitch changes throughout the movement. The Dance movement is a fast tuneful solo. There are numerous pitch and meter changes as well as cross rhythms between the hands. There are occasional phrases which are notated, but improvisation is suggested. Color changes include playing with felt mallets, wood hands, fingers, and various head areas.

The print is very clear with accented notes indicated by larger note heads. Each movement is organized by the publisher so that page turns are avoided. All pitch changes are indicated and the drum to be performed on as well. An excellent addition to a performing medium that deserves additional serious literature.

—George Frock



## New Percussion Literature and Recordings

### STEEL DRUM ENSEMBLE

#### Rant and Rave

Christopher Tamba Herbert, arranged by Shelly Irvine

No Price Given  
Panyard Publications  
2335 11th Street, S.W.  
Akron, Ohio 44314

*Rant and Rave* is a short (ca. 3'15") yet exciting *soca* for steel hand. Of easy to medium difficulty, the work is scored for tenor, double tenor, double second, guitar, cello and bass pans, drum set, and the engine room of a steel band. 2 irons, 2 cowbells, 2 congas and shaker. Along with the score, two copies of each part are supplied, with instructions for the engine room.

Remaining in G Major throughout, there are isolated measures that require short chromatic runs. In general, however, the piece should present no serious difficulties for any group. Except for a few short measures where they join the upper voices, the cello and bass parts are strictly measures where they join the upper voices, the cello and bass parts are strictly accompanimental. There are none of the question-and-answer sections between different pans that is so popular in much of today's steel band writing.

Panyard Publications appear to be doing a fine job of making the steel band music of Trinidad and Tobago available here in the United States. All printing is neat and clear on score and parts. All in all, *Rant and Rave* should prove itself popular with audiences due to its catchy melodies and exciting syncopations.

-Rich Holly

### MIXED MEDIA

#### Dual Excursions for Flute and Marimba op. 3

Mark Watters

\$16.00

Mitchell Peters

3231 Benda Place

Los Angeles, CA 90058

*Dual Excursions for Flute and Marimba* was composed in 1985 and was commissioned by the Kari Percussion Company and the Miramonte Flute Corporation. It was premiered in that year at the PACIC in Los Angeles by marimbist Gregory Goodall and flautist John Barcellona. Composer Mark Watters

takes several excursions in this nine minute work which explores a variety of styles and textures.

The flute and marimba seem to be a natural combination in chamber music. This is evident in the success of other flute/marimba duo music. Watters opens his *Dual Excursions* with a forte fanfare motive in the flute followed by a driving rhythmic statement in the marimba. This begins the first of five sections that make up the majority of this work. Several of them are titled including the *March Tempo* where the rhythm is short and steady while the flute explores a secondary theme. A multi-metered dance follows with a slow mysterious melody over marimba ostinato patterns. As the dance unwinds into a flute cadenza, a new section, playfully, emerges. Here there are sharp dynamic changes and instrumental dialogue as the flute chases the marimba to the final excursion. The *Presto* drives to the end where the original theme is restated.

*Dual Excursions* is an attractive duet for flute and marimba. The marimbist needs to be skilled in four-mallet performance and the flute part is demanding but easily accessible for an advanced player. It would be excellent for senior recitals or other public performances.

-Mark Ford

### CD RECORDINGS

#### Generally Spoken...It's Nothing But Rhythm

Nebojsa Jovan Zirkovic

No Price Given

Bayer Records

*Generally Spoken...It's Nothing But Rhythm* is a new compact disc recording by percussionist Nebojsa Jovan Zirkovic. Released by Bayer Records in Germany, this disc contains music by Zirkovic and other European composers. Selections include four works by Zirkovic: *Sto Vidis*, for marimba and male voice; *Fluctus*, a marimba solo; *Pezzo da Concerto*, for snare drum; and the title track *Generally Spoken*, it's

*Nothing but Rhythm* for multiple percussion. Also included are Maria Ptaszynska's marimba solo *Graffiti*; Johannes Kotschy's *Verwehendes Nichts* for vibraphone; *Marimbasonic* by Markus Halt and John Christie Willot's *Ab Miram*, both marimba solos; and a marimba

transcription of Robert Schumann's *Von Fremden Lander*, and *Menschen*.

Even though Zirkovic's sub-title for this recording is *Total Percussion*, it is evident that his main interests and talents lie in keyboard percussion, mainly the marimba. The strongest rendition of these heady compositions are *Fluctus* and *Graffiti*, both marimba solos. These works are expertly played and are musically interpreted. But while the combination of voice and marimba on *Sto Vidis* is interesting and the multiple solo, *Generally Spoken...* has creative energy and flair, several of the other charts miss the mark. The music by Kotschy and Willot are stale and shallow and leave the listener empty and even the Schumann transcription lacks the expected warmth of a romantic work.

Zirkovic's performance of Markus Halt's *Marimbasonic* however is excellent. Here the music finds direction through Zirkovic's artistry. *Generally Spoken* contains new music for percussion and in any collection there will be high and low moments. Zirkovic displays his technical and musical ability as both composer and performer throughout and even shows a little humor. The CD sleeve contains several humorous pictures of Zirkovic posing with a snare drum. It does make one wonder though where the emphasis is on this project since all of the music on the disk is serious.

-Mark Ford

#### People Who Hit Things

XYLO

\$15.99

Clover Music

5614 West Pico Blvd.

Los Angeles, CA 90019

*People Who Hit Things* is a new compact disc by the percussion quartet XYLO. Featuring ensemble members Perry Dreiman, Jack Van Geem, Raymond Froehlich and Rick Kristad, this recording explores many familiar works in the percussion ensemble literature as well as original works and transcriptions by XYLO. All of the performers are active in the San Francisco area and have combined to create a new percussion quartet.

This recording begins with an original composition by Rick Kristad entitled *Rip-Off*, a drum set duet that has recently been published by *Amicus Music* (see drum set re-

views). The following nine selections are *Starry Nights* and *Doggy Days* by Larry London; *Second Constrution* for Percussion Orchestra by John Cage; *Suite for Weatherkings* by William Kraft; *The Whistler* by George H. Green arranged by Gee...; *Double Music* by Cage and Lou Harrison; *Crystal Canon* by James Tenney; *Rainbow Ripples* by Green/Geem; *Ku-Ka-Himoku* by Christopher Rouse; and *Music for Pieces of Wood* by Steve Reich. All of these nine are fairly standard ensemble works and therefore this collection represents a fine resource.

The performances here are top quality and the sound is excellent. XYLO really shines on London's *Starry Nights* and *Doggy Days*, a mallet quartet which is more popular than maybe XYLO realizes. The program notes state that the piece is little known outside of the San Francisco area, but I know of several performances of the work on the east coast in the past few years. The *Second Construction* and *Double Music* are also expertly played with great sensitivity.

The low spot on the disc is Tenney's *Crystal Canon*, a canon for four snare drums built on the main theme from Varese's *Ionisation*. The music is dry and not as strong as the other compositions. I also question the inclusion of F&H's *Music for Pieces of Wood*. This concern is not because of its quality, but because there are other works by Reich (or other composers) that would have better complimented this recording. However, this is a strong performance and could be pedagogically useful.

*People Who Hit Things* by XYLO will be a line addition to the growing list of percussion recordings. It offers a variety of excellent performances combined with top-notch sound quality.

-Mark Ford

#### Classic Works For Percussion Ensemble, Vol. 2

The University of Utah Percussion Ensemble

Douglas J. Wolf, Conductor

Cost Not Given

The University of Utah Percussion Ensemble

Salt Lake City, Utah 94112

The title of this CD makes one reflect momentarily on the various meanings the word *classic* may conjure up. Percussionists, because they

deal primarily with music of the twentieth-century, seldom relate to the word in reference to music from the so-called classic era. Classic has occasionally been applied to certain pieces now considered milestones of twentieth-century percussion literature, such as *Jonisation*, and Cage's *Third Construction*; however, the original compositions on this CD have been written very recently, and are not old enough to be labeled classics in that sense. What Wolf and his University of Utah ensemble have given us, are some original compositions that deserve the serious attention of the modern percussion ensemble although they may someday take a place in the literature alongside the classics of the mid-century.

Six works are found on the disc, *The Bells*, and arrangement of a keyboard piece by William Byrd, is the only work found that is not an original composition; *Stained Glass*, by David Gillingham, a piece commissioned by the University of Utah Percussion Ensemble; *Past Midnight*, the long-awaited piece by the composer of *Portico*, Tom Gauger; the first movement of David Maslanka's concerto for marimba and percussion ensemble, *Arcadia II*; *Festive Fugue* by Eric Edvalson; and Raymond Heble's tow de force for mallet instruments, *Diabolic Variations*.

Byrd's *The Bells* is an arrangement of a selection from the *Fitzwilliam Virginal Book*, written in the late sixteenth century. It is a set of variations written over a ground. This arrangement for a large mallet orchestra, timpani, piano, and percussion instruments, unfolds in gathering momentum until it reaches a sonorous climax, and serves as a good opener.

Those familiar with Gillingham's earlier work, *Paschal Dances*, will not be surprised by the effectiveness of his *Stained Glass*, set in three movements (*Foyers, Cathedral, Sun Catchers*) here presented in an exemplary performance, Gillingham marshalls his large forces well. He utilized several effective techniques, from the simplest chime pattern—reiterated in the manner of ringing church bells—to complex textures with mallet ostinatos and powerful percussion interludes. He exploits the lower registers and ensemble has to offer and produces a sonorous, rich, organ-like quality of sound.

In *Past Midnight*, Tom Gauger again masterfully manipulates rhythm patterns, many reminiscent of those in *Gaiesborough* and, especially *Portico*, to produce an audience-pleasing piece, shot through with jazz elements and exciting drum breaks. Handbells add an unusual sonority to the ensemble.

The first movement of *Arcadia II* a concerto for marimba and percussion ensemble, spotlights Eric Edvalson as marimba soloist. One would expect that if one of the tracks on this disc were to become a classic, someone of Maslanka's talents would be the likely composer. Exploiting an unusual sonority, which relies on long, repeated ostinato patterns and even some vocal sounds, this music is in a minimalist vein. The fast-moving repetitious patterns make the soloist's job difficult. Edvalson gives a good account of his talents as a marimbist; he also demonstrates his ability as a composer, evident in the next track. His *Festive Fugue*, written for marimbas serves as an encore to the concerto.

Perhaps the most impressive playing on the disc is reserved for the concluding track, Raymond Heble's *Diabolic Variations* written for a large mallet ensemble with timpani. Wolf's ensemble moves through this difficult work with amazing precision. One problem that looms particularly large is balancing the many lines in Heble's often thickly-textured score. Here, Wolf does an admirable job keeping the parts clearly delineated and balanced.

This disc by the University of Utah Percussion Ensemble is a must acquisition for the music educator. It clearly demonstrate the musical possibilities of the contemporary percussion ensemble and the literature this medium is currently inspiring.

—John R. Rousek

**Rhythm Dance**  
Andrew Marchetti  
CD(s) \$13.00 each, Cassette(s) \$10.00 each,  
\$2.00 shipping and handling (up to three orders)

Andrew Marchetti Productions  
P.O. Box 567  
Oakley, CA 94561  
Contents:  
Overland—Alex deGrassi  
36—Alex deGrassi

**Southern Exposure—Alex deGrassi**  
**Rhythm Dance—Stephen Sooter**  
**Waltz Criolo—A. Laura**  
**Escalante—Toby Tenenbaum**  
**Jesu Joy of Man's Desiring—J.S. Bach,**  
**arr. David Qualey**  
**Mirabella—Earl Klugh**  
**Lullaby—David Qualey**

*Rhythm Dance* is chock full of warm compositions, meaningful performances, rich timbres, and smooth lines. Unlike some recordings that feature the marimba and their performers exploring the dizzying heights of the pyrotechnic tightrope, *Rhythm Dance* proves that the marimba can be a highly expressive musical medium while staying a bit closer to the ground. This is not to say that Mr. Marchetti does not dazzle us with technique. The dazzle comes from his musicianship and control of the musical elements,

The nine works that share this CD have a few common elements. Many of these compositions have a jazz-like flavor, especially Alex deGrassi's *Southern Exposure*, a brief jazz flavored composition with interesting chord progressions and a relaxing melodic flow. The title cut, 'Rhythm Dance' by Stephen Sooter brings the recording into more daring harmonic territory. While not 'outside', the tonal resources are more sophisticated than the deGrassi compositions. An extended fugal section brings out some of Marchetti's best playing on the CD. Toby Tenenbaum's 'Escalante' is another more technical composition with advanced contrapuntal writing.

A few of these works have a child-like quality deGrassi's 36, is a unique composition with a simple, melody joined with a highly rhythmic and sophisticated tapestry accompaniment. The CD's final offering, "Lullaby" by David Qualey, is simply a beautiful, touching composition.

One of the highlights of *Rhythm Dance* is Qualey's arrangement of J. S. Bach's "Jesu Joy of Man's Desiring". Qualey dresses the familiar piece in a fancy new suit of rhythmic motion. The overall effect is similar to that of an Irish folksong. It is one of those rare arrangements that grabs the listener and asks for a smile.

A. Laura's *Waltz Criolo*, sounds inspired by the parlor music of the previous century. A lovely work with traditional formal structure, it is a pleasure to listen to.

*Rhythm Dance* is a CD that was "recorded without overdubs or multitracking. It was digitally engineered, edited, equalized, and mastered. The reverb is natural." Mr. Marchetti performs on a *Musser Canterbury* from 1949. It is an instrument with a gorgeous sound. The only complaint one might have with this recording is the editing. It is a common procedure to record several performances of a piece, and splice the most effective portions together to create the final version. This can create audible problems when the natural reverberation of the performance space cuts off abruptly at the beginning of newly spliced section. While these minor annoyance8 don't interrupt the enjoyment of the listening experience, the CD might have been better off adding digital reverberation before the final mix.

If you enjoy the marimba, you must buy this recording. You'll find hours and hours of enjoyment from both the compositions and the performances. Thank you Andrew, for bringing a great deal of beautiful music into my home.

—Nom, Weinberg

**Marimbells Of Christmas**  
Ed Hartman  
\$13.95  
(Also available on cassette for \$9.95)  
Olympic Marimba Records  
1501 Interlake N. Suite #7  
Seattle, WA 98103

This CD contains sixteen selections, all music associated with the Christmas season, arranged and performed by Ed Hartman. Selections are: Bach's *Jesu, Joy of Man's Desiring*; *Carol Of the Bells*; Pachelbel's *Canon in D*; three traditional Spanish and Puerto Rican songs, *Villancico. A la Nonata*, and *Alegria*; *O Holly Night*; *Greensleeves*; *march of the Toys*, *Toyland*, *I Can't Do that Sum* from *Babes in Toyland*; *Dance of the Sugar Plum Fairies*; *Dance of the Reed-Plates*; *Chinese Dance*; *Arab Dance*; *Thopak*; *Silent Night*; three traditional carols, *Bring a Torch Jeannette, Isabella*, *Ding-Dong Merrily on High*, and *Carillon on a French Carol*; *Ave Maria*; and *Beethoven's Ode to Joy*.

Hartman uses the usual melodic percussion instruments—mallet-keyboard instruments such as marimba, bass marimba, vibraphone, bells, chimes and crotales—and timpani, in a variety of combinations,



**MARIMOLIN..** Nancy Zeltsman, *marimba* Sharan Leventhal, *violin*

## Special Thanks to Marimolin from –

**ENCORE MALLETS** Dan Lidster (214) 436-6963 & *marimba one* Ron Samuels (707) 839-5725

over which numerous percussion effects are layered. Castanets, shakers, triangle, snare and bass drum, hand drum, cymbals, chime tree, gong, and tambourine are used. Hartman performs all of the parts.

By mixing *and matching* the mallet instruments used, and providing an ever-changing spectrum of percussion sounds, Hartman does his best to keep this familiar fare fresh and interesting. To his credit, the arrangements show a great deal of thought and planning.

In addition to providing light listening entertainment to a general audience, this disc may help open the eyes of youngsters, interested in percussion, to the possibilities inherent in instruments of the percussion family to function as an orchestra in their own right, and the fun of becoming a player who can function as a total percussionist.

—John R. Roush

**Vibrant Baroque—Steven Machamer**

Steven Machamer, Vibraphone  
Eric Wyrick, Violin  
Gerald Ranck, Piano

No price given  
Ashlar Records  
714 Ninth Avenue, Suite 526  
New York, NY 10019  
contents:  
Sonata in F, Op. 2 No. 3—Georg Friedrich Handel  
Concerto in F (Italian)—Johann Sebastian Bach  
Kommissidun, Jesu, von Himmel hernuter auf Erden (Schubler chorale)—Johann Sebastian Bach  
Sonate à deux, No. 3 in C—Jean Marie Leclair  
Sonata in E, No. 3—Johann Sebastian Bach

This is a unique recording; an entire CD of transcriptions for the vibraphone! Marvelous! While some purists may think that performing transcriptions is a travesty on the composer's original intention, the reality is that composers (especially those of the Baroque era) have always encouraged talented musicians to create transcriptions of their works. And, Steven Machamer is a talented musician!

From the opening notes of the Handel, one can hear three musicians who play with clarity of line, create phrases that are little "gems", and offer superb delineation of musical form.

This work was originally written for two violins and keyboard. But the contrapuntal interplay between instruments is even more apparent with three contrasting, yet highly complimentary colors. Machamer's bowed vibraphone work in the Adagio is astounding. By initiating the attack with a mallet, and then bringing in the bow (without any perceptible "glitch" in the sound), he makes the vibraphone's tone come to life over the longer notes. While we're on the subject of technique, Mr. Machamer's pedal work is without flaw. He can make the most intricate passages harmonically clear.

This reviewer was especially taken with the Leclair Sonata. Having never heard the work before, it was easy to imagine that this instrumental combination was Leclair's original intent. Too bad the composer died two centuries ago! I'm sure that he would have written some wonderful chamber music for the vibraphone. Mr. Machamer's ensemble work with Eric Wyrick in the Adagio and Allegro movements is one of the highlights of this recording.

The Bach Sonata is another performance that merits high marks. From the expressive rubato of the opening Adagio to the duple/triple rhythmic conflicts of the final Allegro, Machamer and Gerald Ranck weave a wonderful tapestry of sound and color.

The recording of *Vibrant Baroque* is exceptionally well done. The entire CD seems recorded using "close-mike" techniques that helps the listener feel that he is on the stage with the performers. This isn't to say that the recording is dry and sterile. There is enough ambiance in the recording (especially the piano) to create a feeling of warmth.

In the final analysis, Mr. Machamer has created a recording which proves that (with the right performer) the vibraphone is just as capable of artistic virtuosity as any other instrument. Do yourself a favor and buy this recording. You will not be disappointed—the selection of music, the performances, and the recording, are all first-rate. I'm sure that we're going to be hearing more from Steven Machamer—hopefully soon.

—Norm Weinberg

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.



### NEW ZEALAND Chapter News

Following two days of six concerts to entertain 4000 Canterbury school students (and some senior citizens) in the Christchurch Town Hall, the Canterbury Percussion Ensemble undertook a further series of school and public concerts in Greymouth, Blenheim, Nelson and Takaka throughout the first four days of July. The CPE travelled 1300 kilometers through difficult winter conditions to present 15 concerts over six consecutive days. Four of these concerts were full 2-hour evening performances. Individual comments such as "brilliant," "fabulous" and "fantastic" followed performances, and the Ensemble has been invited back to Blenheim, Nelson and Takaka in the new year. The success of the Christchurch school concerts over three years ensures that these will be an annual event and the Ensemble also plans to take its unique music further afield from Canterbury in the future. The eight members of the CPE are all playing members of the Christchurch Symphony Orchestra: Nigel Mc Gregor, Brett Painter, Jane Somerville, Craig Thorne, Andrew Weir, Julian Weir, Stephen Weir and Tom Williams,

### POLAND Chapter News

The city of Opole hosted the Fifth Annual International Percussion Festival in early April. The Festival was organized by the Polish Chapter of PAS (Wojciech Lasek, chairman) in coop-



Artists/clinicians of the Fifth Annual International Percussion Festival (left to right): Wojciech Lasek, Bernhard Kolberg, Jacek Wota, Stanislaw Skrzypczak, Stanislaw Skoczynski, Klaus Tresselt, Richard Pusz, and Nebojsa Jovan Zivkovic. Right (left to right): Heinz von Moisy, Nebojsa Jovan Zivkovic, Wojciech Lasek, and Richard Pusz.

eration with the State Philharmony of Opole and the Secondary School of Music in Opole. Financial support was given by the Central Pedagogical Committee of Artistic Education, the President of the City of Opole, Wojewodship of Opole and many firms acting in Opole. Artist/clinicians included: Bill Molenhof (Jazz Workshop); Heinz Von Moisy (Contemporary Percussion Techniques, Jazz Drum Techniques, How to Make the Group Rehearsals?); Nebojsa Jovan Zivkovic (Funny Marimba, or How to Have Fun with Your Instrument); Richard Pusz; Gunnar Augland; Gabor Szendi; Bernhard Kolberg (20th Century Percussion Instruments); Klaus Tresselt (Seminar of Group Performance); Percussion Ensemble Stuttgart; Tomasz Stanko; Krzysztof Scieranski; Pawel Scieranski; Krzysztof "Puma" Piasecki; Jan Cichy; Miroslaw Sitkowski; Lech Janerka; and Percussion Ensemble Wroclaw. Ten excellent concerts, seven workshops and the All-Polish Chamber Percussion Groups Competition took place during the 1992 Festival. The main idea of the concerts was to present different trends and various kinds of contemporary percussion music. The Festival closed with a symphonic concert given by the Opole Philharmonic Orchestra under the direction of Joseph Herter. Soloists in the concert included Nebojsa Jovan Zivkovic, Rich-



ard Pusz and Percussion Ensemble Wroclaw.

The All-Polish Chamber Percussion Groups Competition was a big attraction and experience of this year's Festival. Twelve percussion groups from various parts of Poland participated. The jury had an international flavor: Richard Pusz, Nebojsa J. Zivkovic, Stanislaw Skrzypczak, Jacek Wota and Stanislaw Skoczynski. The Percussion Ensemble Warsaw was the eventual winner. Bernhard Kolberg personally congratulated the prize-winners and presented percussion instruments to them.

Another event of the Festival was the International Exhibition of Percussion Instruments, with displays by Yamaha, Paiste and Kolberg Percussion.

The 1993 Sixth Annual International Percussion Festival will occur in Opole, April 19-23, 1993. In addition to the concerts and workshops, the first All-Polish Percussion Competition will be held. For further information, please contact Wojciech Lasek, ul. Sienkiewicza 28/4, 45.037 Opole, Poland.



## Chapter News and Membership News



### ARIZONA CHAPTER NEWS

The Arizona 1992 Spring PAS Festival took place at the Pima Community College Center for the Arts in Tucson, hosted by Gary Cook, and was again both highly educational and successful. Sponsors for the event included Yamaha, Sabian, Pima Community College, the University of Arizona, the Arizona State University School of Music, and the Percussive Arts Society. The weekend began with a Friday evening concert performed by *Equilibrium*, the percussion and dance duo with Michael and Nancy Udow. The Festival also featured free clinics presented by Michael Udow, Robin Horn and Steve Hemphill. The 19th Annual Percussion Solo and Ensemble Festival culminated in a showcase concert featuring outstanding festival winners and ensembles. Panned competition categories included percussion ensemble, keyboard ensemble, solo keyboard, timpani, snare drum, multipercussion, drum set and a mock orchestral audition. Forty entries, comprised of high school, junior college and university students, participated in the competition. With the conclusion of this exciting festival, Arizona PAS anticipated the Fall PAS Day of Percussion, featuring marching percussion clinics and competitions, scheduled for October 17. The 1993 Spring PAS Percussion Festival is planned for February 26 and 27, 1993, at Northern Arizona University in Flagstaff.

### CONNECTICUT CHAPTER NEWS

Larry Alan Smith, Dean of the University of Hartford's Hartt School of Music, has announced the appointment of Benjamin J. Toth to the percussion faculty. Toth, formerly on the faculty at the University of Cincinnati, College-Conservatory of Music, is a graduate of the Uni-

versity of Akron and University of Illinois. He studied with Thomas Siwe, Larry Snider, Donald Miller and Robert McKee. As an artist-in-residence with the Percussion Group/Cincinnati, he had toured internationally and presented chamber music concerts, master classes, clinics and concerts. With Percussion Group/Cincinnati, Toth has performed with the Hong Kong Ballet, the Cincinnati Symphony Orchestra, at the Fifth International Percussion Workshop in Poland, the Percussive Arts Society International Convention, at colleges and universities throughout the United States, as well as at the Gagego New Music Series and the Ravinia Young Peoples Program Series. As a solo performer, Toth has performed with such big bands and show band performers as the Jimmy Dorsey Band, Les Elgart, Myron Floren, Red Skelton, Carol Lawrence, Mitzi Gaynor, Eddie Fischer, the Four Aces and the Ice Capades.

### FLORIDA PROFESSIONAL PERCUSSIONISTS

Just when many music fans thought the famous Big Band sound was fading away, the 15-person Dick Cully Band appeared on the scene. The band led by percussionist and Slingerland artist Dick Cully—is keeping the genre alive out of their home base in Southern Florida. Cully, who began playing the drums in his first rock 'n' roll band at age 16, has a dynamic sound which has been compared favorably to the legendary Buddy Rich. The Dick Cully Band, now ten years old and chosen as one of 1989's "Best Bands in the Nation" sponsored by *Downbeat* magazine, had a rather unusual debut. Cully, working through a booking agent, was looking for gigs for his band. Actually he didn't have a band yet—just a few music stands, a few arrangements and a drum set. In fact, the musicians never even practiced before their first performance! But, the show went off as scheduled and the band hasn't stopped since. In addition to his work keeping the Big Band sound alive, Cully can be heard



Dick Cully

representing Slingerland in clinics and workshops nationwide.

### ILLINOIS CHAPTER NEWS

March 6 was the date of a "Marimbas of the World" concert held on the campus of Western Illinois University at Macomb. Virtuoso Steven Chavez performed on the *marimba con tecomas*, the oldest type of Guatemalan marimba-diatonic with gourd resonator. Students from Western Illinois University, Macomb High School, Edison Junior High School and some pre-school children were all participants in the event organized by Dr. Richard Cheadle. A rousing rendition of *La Bamba* performed by participants and Chavez closed the concert.

Pan Day USA, an annual steel band gathering, was held in early April at Western Illinois University under the direction of Dr. Richard Cheadle. The 1992 concert featured steel bands from Western Illinois University, University of Illinois (Tom Siwe director) and Northern Illinois University (Allan O'Connor and Cliff Alexis co-directors). NIU professor; Rich Holly and Robert Chappel also performed with the NIU band. Tom Miller came to Illi-

nois to work with some of the bands. This gathering of over 50 pan players was the largest since the 1987 PASIC in St. Louis and the largest ever in the state of Illinois. Other guests in past years have included the Indiana State University steel band under the direction of Dr. Tim Peterman, Lennard Moses, Cliff Alexis and Len Boogsie Sharpe.

The 1992 Bands of America Summer Band Symposium was held on the campus of Illinois State University in Normal. This week-long symposium offered the opportunity for band directors and students from 35 states, as well as Australia and Canada, to participate in performance groups, masterclass sessions and workshops taught by some of the finest artists available. This year's symposium was also the premiere of the BOA World Percussion Symposium, which had a three-track focus on marching, drum set and comprehensive percussion. Sponsorship was provided by some of the biggest names in the industry, such as the Pearl Corporation, Yamaha Corporation of America, United Musical Instruments USA, Inc., the Selmer-Ludwig company, Sabian Ltd. and the Avedis Zildjian Company. Percussion artists/clinicians included: Casey Scheuerell; Gregg Bissonette; Thom Hannum; Cadets of Bergen County Drum and Bugle Corps; Ralph Humphrey; Tony Verderosa; Jim Campbell; David Gluck (with Dallas Brass); Michael Burritt; David Collier; William F. Ludwig, Jr.; Gary Cook; and James Ross. Several participating students received merchandise from the sponsors: Josh Peterson of Eden Prairie, Minnesota (a Zildjian A Custom Crash cymbal); P.J. Fadoul of Annandale, Virginia (a Sabian 16" AA Thin Crash cymbal); Brian Bennett of Macedonia, Ohio (a Pearl piccolo snare drum). Guy Kammerer, band director at Marion High School in Illinois, was awarded a wind and percussion accessories package from Selmer-Ludwig that included a set of Ludwig bass drum, multi-tom and timpani heads, 20 Silver Dot bat-



Marimba Steven Chavez (left) and Dr. Richard Cheadle perform on the marimba con lecomates.



Students from Western Illinois University, Macomb High School, Edison Junior High School, and preschool children join marimbist Steven Chavez in a rousing rendition of LaBamba.



The University of Illinois steel band, directed by Tom Sivo, performs in Pan Day USA, as does...



...the Northern Illinois University steel band, directed by Allan O'Connor and Cliff Alexis.

## Chapter News and Membership News

ter and snare heads, and 20 pairs of Challenger marching snare drum sticks.

---

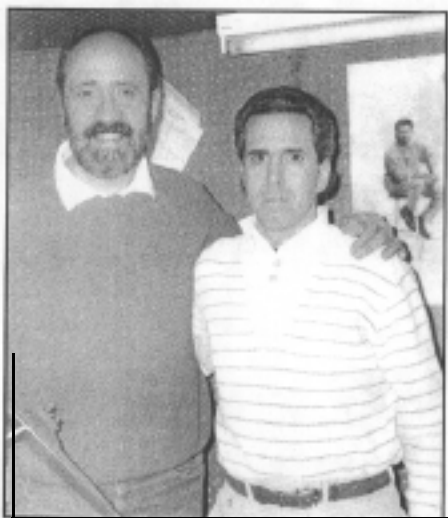
### INDIANA CHAPTER NEWS

**Jon A. Crabiell** has accepted a fellowship to do graduate work in percussion at Indiana University in Bloomington. He is a recent graduate in percussion performance of Eastern Illinois University, where he studied with Professor Johnny Lee Lane. Jon was a leader in the percussion ensemble, marimba orchestra and marimba rag band. Jon was on the staff at the Sixth United States Percussion Camp at Eastern Illinois University.

---

### MASSACHUSETTS CHAPTER NEWS

DiCenso's Drum Shop recently began an intensive three-week course on Third World Rhythms taught by **Bob Weiner**, a well-known authority who teaches at Drummers' Collective in New York City. Two books he co-authored—*Afro-Cuban Rhythms for Drumset* and *Brazilian Rhythms for*



From left to right: Dick DiCenso and Bob Weiner



From left to right: Dick DiCenso, Van Romaine, Sabian cymbals winner Andy Keesan, Sabian East Coast manager Steve Oksenuk, Sabian North East sales representative Chris Ross

*Drumset*—have become best sellers in the drumming community. For the clinics at DiCenso's, he condensed his extensive Drummers' Collective curriculum into a three-week course which began in February.

Sabian clinician **Van Romaine** was the guest instructor at a series of six clinics recently offered at DiCenso's Drum Shop in Quincy. Altogether more than 200 people attended the clinics, co-sponsored by DiCenso's and the Sabian Cymbal Company. Romaine is an aggressive rock drummer who has earned international recognition for his powerful style and impressive technique. He was once a touring member of the band "Blood, Sweat and Tears" and is currently a recording and touring member of the Steve Morse Band. He also does many freelance studio and live gigs in the New York City area. Students and guests attending the clinics were able to meet Romaine and representatives from Sabian following the presentations. Romaine also offered private instruction by appointment the day after the clinics.

---

### NEBRASKA CHAPTER NEWS

**Don N. Parker** has accepted the position of Director of Percussion and Jazz at Chadron State College. For the past three years Don has been Director of Percussion Studies at the University of Arkansas at Pine Bluff. Don is a graduate of DePauw University, with Advanced Studies at Eastern Illinois University, and is now completing the DMA in Percussion at the University of Texas at Austin. Don is also on the staff at the United States Percussion Camp, held each summer at Eastern Illinois University,

---

### NEW JERSEY PROFESSIONAL PERCUSSIONISTS

Ron Spagnardi, Editor/Publisher of *Modern Drummer* magazine, has announced the results of the 14th Annual Reader Poll. Spagnardi notes that the purpose of these awards "is to recognize drummers and percussionists in all fields of music whose musical efforts have been especially notable during the past year." This

year's winners include: **Max Roach** (Hall of Fame); **Vinnie Colaiuta** (All Around Drummer); Harvey Mason (Studio Drummer); **Peter Erskine** (Mainstream Jazz); Dennis Chambers (Electric Jazz, and Funk); **Kenny Aronoff** (Pop/Mainstream Rock); **Louie Bellson** (Big Band Drummer); **Fred Young** (Country Drummer), **Lars Ulrich** (Hard Rock/Metal); **William Calhoun** (Progressive Rock); Tim "Herb" Alexander and **Dave Grohl** (tie for Up and Coming Drummer); **Tito Puente** (Latin/Brazilian); **Neil Peart** (Recorded Performance). For the third year, the editors of *MD* awarded their Editors' Achievement Awards. Recipients were recognized for their outstanding contributions to the drum/percussion community, with judging based on the value of the contributions made in terms of their influences on musical styles, educational methods, product designs, or the historical impact of drumming in general. The 1992 winners are **Chick Webb**, **Earl Palmer**, **Bobby Christian** and **Jim Chapin**.



(Center) Saxophonist Oliver Lake performs in concert with New Music Consort musicians William Trigg, Frank Cassara, Paul Guerguerian and Michael Lipsey.

---

## NEW YORK PROFESSIONAL PERCUSSIONISTS

The New Music Consort celebrated Black History Month with a concert featuring a world premiere by Oliver Lake entitled *89 89 Beat 9* for saxophone and percussion quartet. The February 23 concert also included two all-percussion works performed by musicians from the New Music Consort (**William Trigg**, **Frank Cassara**, **Paul Guerguerian** and **Michael Lipsey**). The New Music Consort is presently the *ensemble-in-residence* at the Manhattan School of Music and York College/CUNY, as well as having held the chair of Johnson Distinguished Visiting Professor at Middlebury College in Vermont.

Yamaha performing artist **Peter Erskine** recently recorded and performed with **Eddie Gomez**, **Lew Soloff**, **George Young** and **David Matthews** at Sweet Basil's Jazz Club in Greenwich Village, New York City. The group, known as the Manhattan Jazz Quartet,



Yamaha performing artist Peter Erskine

was recording for the Sweet Basil label. After a very successful week of engagements in New York City, Erskine was off to Europe with the Manhattan Jazz Quartet for more toting.

---

## NORTH CAROLINA CHAPTER NEWS

**Ellard Forrester** has accepted the position as Director of Percussion Studies at North Carolina A & T State University in Greensboro. Ellard is a gradu-

ate of Alabama A & M University and just recently received his Masters in Percussion Performance at Eastern Illinois University, where he studied with Professor Johnny Lee Lane. Ellard will be teaching applied percussion, conducting the percussion groups and working in the band program,

---

## NORTH CAROLINA PROFESSIONAL PERCUSSIONISTS

**Jon Metzger**, a **Solmer-Musser** *vibe* artist/clinician, presented a lecture on the *vibe* as a product of jazz in early August at the Smithsonian Institution in Washington, DC. Sponsored by the Blues Alley Music Society, Metzger's lecture was part of a series titled *Jazz Evenings* at the Smithsonian. Metzger and his quartet performed in Washington at the famed Blues Alley jazz club as a follow-up to the lecture series. A graduate of the North Carolina School of the Arts, Metzger has developed an international presence through extensive toting. He has been honored with a National Endowment for the Arts Jazz Performance Fellowship and appears on numerous recordings, in-



## Chapter News and Membership News

cluding *Into the Light*, his latest release on the VSOP label. He has also been named to the Southern Arts Federation's Jazz Touring Roster.

### TEXAS CHAPTER NEWS

**Dean Klinker** is the new Percussion Instructor in the *Duncanville School District*. Dean is a graduate of Eastern Illinois University, where he studied with Professor Johnny Lee Lane for six years. He is also on the staff at the United States Percussion Camp held each summer at Eastern Illinois University,

### VIRGINIA/DC CHAPTER NEWS

March 28 was the date of the *Virginia/DC 1992 Day of Percussion*, hosted by George Mason University Music Department, and co-sponsored by *Twinbrook Music*. Artist/clinicians included **George Carroll**, **Ed Fishell**, **Lenny Cuje**, **Carmine Appice**, South Lakes High School Percussion Ensemble, Langley High School Percussion Ensemble and the George Mason University Percussion Ensemble.

The 1992 *Virginia/DC Performance Forum* was held at George Mason University on April 4. More than 10 students from around the area performed various snare drum, timpani and marimba solos. Local professional percussionists were available to give verbal evaluations of each performance.

*Radford University's* Third Annual Percussion Symposium was held on Saturday, April 25. Clinics were presented by **John Floyd** (*Virginia Tech University*) and **Roy Haynes**. Solo performances were presented by area high school and university students. The *Radford University Percussion/Marimba Ensemble* also performed. **Al Wojtera** was the organizing chairman of the Symposium,

### WISCONSIN CHAPTER NEWS

**Geary Larrick** reports that several of his compositions have been performed in foreign countries: *Sonata for Bass Drum in Opole*, Warsaw and *Bydgoszcz, Poland*—the latter two by John Beck; *Four Pieces for Clarinet and Sounds in Baar and Dino*, Switzerland by Mike Quinn and others. *This for Handclappers* was recently performed by three pianists at the Settlement Music School in Philadelphia. Larrick has also recently completed three compositions that involve percussion: *Improvisation Suite* is written for solo multipercussion; *A Repertory List* is written for reader accompanied by percussion; and *Piece No. 3* is written for flutes and wind chimes. He has written about 90 works, 58 of which involve percussion directly.

**Jii Sewrey** has been named by the *Waukesha Arts Alliance*, 1991-1992 Board of Directors, to receive the Outstanding Leadership in Wisconsin Arts Award. As the founder/director/conductor of the Project CREATE Percussion Ensemble Program, he was cited for providing leadership in the percussive arts locally, statewide and nationally. He has brought students, parents and the educational and business communities to a better understanding and appreciation of the percussive arts through the Project CREATE program, grades 7-12. The high school group in particular has performed at the Mid-West Band/Orchestra Clinic in Chicago, *Summer Fest* in Milwaukee, the Wisconsin Music Educators Association state convention in Madison, the Music Educators National Conference in Washington, DC, for the Percussive Arts Society, the Birch Creek Music Center in Egg Harbor, the Winter Jamboree in Waukesha, the Wisconsin State Chapter of PAS in Stevens Point and the 40th Annual Convention of the American School Band Directors Association in Green Bay. Return engagements have been accepted at the *Performing Arts Center Rainbow Summer Concert Series* in Milwaukee and the Wisconsin State Fair in Milwau-

kee. In addition, chamber ensembles formed from within the large high school ensemble have performed for worship services and secular programs for local churches and businesses. Jim is in his 42nd year as a music educator, The Project CREATE Percussion Ensemble Program is part of the community arts outreach program developed at Carroll College.

The following information was presented incorrectly in the October 1992 issue of *Percussive Notes*. We provide a corrected version here, with our apologies to the Mr. Sewrey, who submitted the information.

The Wisconsin Chapter of the Percussive Arts Society will hold its state conference entitled "Days of Percussion," February 18-21, 1993, at Carroll College in the Shattuck Music Complex. The conference is open to all interested.

The three-day conference will feature performances and masterclasses by the world renowned Percussion Group-Cincinnati; specific presentations by the internationally known Marimba artist, **Wida Chenoweth**; historian, **Bill Ludwig, Jr.**; and Milwaukee Symphony Orchestra principal timpanist, **Dele Lesbines**. A conducting symposium will be held with percussionist **Doug Wolf**, from the University of Utah, and band director, **Laszlo Marosi** of the Hungarian National Army Band in Budapest. In addition, there will be percussion ensemble performances, clinics on Latin and hand drumming, marimba concerto repertoire, concert bass drum and cymbal playing, and field drumming. The conference will conclude with a concert featuring the concerto competition winner and the Percussion Group-Cincinnati performing with the Waukesha Area Symphonic Band.

Co-hosts for the WPAS Conference at Carroll College are **Larry Harper**, Director of Bands, and **Jim Sewrey**, Director of the Project CREATE Percussion Ensemble Program.

For more information contact: **Jim Sewrey**, Co-host 414-524-1782.

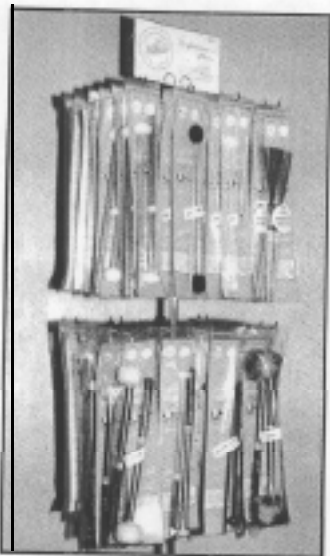
# NEWS FROM THE INDUSTRY

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.*

*PASS Sustaining Members desiring to participate should send press release copy and photos to: Steve Beck, PAS, P.O. Box 25, Lawton, OK 73502.*

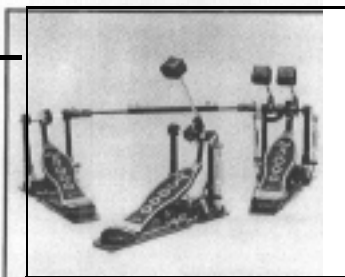


Mike Balter Mallets' Model FR Floor Rack

and 1/2 feet tall, while the Counter Rack measures 28" tall. These new displays are available only through all authorized Mike Balter Mallets distributors. Dealers should contact their distributor for complete details.

## DRUM WORKSHOP, INC.

Drum Workshop, Inc., 2697 Lavery Ct., Unit #16, Newbury Park, CA 91320, introduced Strap-Drive versions of their 5000 Accelerator Series single end double bass drum pedals: the 5000AN and 5002AN. These new pedals incorporate many of the features of the manufactured chain drive pedals, such as stabilizing pedal plates, die-cast components and a 5-year limited warranty. The DW 5002AN Strap-Drive Complete Double Bass Drum Pedal (suggested list \$449.00) and the DW 5000AN Strap Drive Single Bass Drum Pedal (suggested list \$195.00) are available at authorized dealers or contact DW.



Drum Workshop's Strap-Drive Bass Drum Pedals

## MIKE BALTER MALLET'S

Mike Balter Mallets, 15 E. Palatine Road, Suite 108, Prospect Heights, IL 60070, announced two new P.O.P. (Point-of-Purchase) Displays. Model CR, Counter Rack, will hold up to 46 pair of mallets. Model FR, Floor Rack, will hold up to 96 pair of mallets. Each rack, Model CR or FR, measures 19" across and only 13" deep. The Floor Rack is 5



"Play It Straight" Drum Style T-shirt

## FULL CIRCLE MANAGEMENT

Full Circle Management, 8057 Rhodes Avenue, North Hollywood, CA 91606.4627, announced that "Play It Straight" t-shirts now available in drum, guitar and keyboard styles. Pre-shrunk, 100% cotton t-shirts featuring a 2-color version of the "Play It Straight" drum, guitar and keyboard logos are now available. The shirts are available in medium, large and extra-large sizes and carry a suggested list price of \$12.50. Proceeds are being used to support the anti-drug public service ad campaign.

## LACINAK

"A Modern Approach to Second Line Drumming" is the new book announced by Chris Lacinak. The book is designed to give an insight into New Orleans Style "Second Line" drumming using a systematic approach. 175 examples and exercises based on traditional Parade, Mambo, Rhythm and Blues, and Mardi Gras Indian beats as well as transcriptions of performances by New Orleans drummers have been included. The book can be purchased direct from Lacinak, 1301 Richland Rd., New Orleans, LA 70131 or Jamie Abersole Music Distributors. The price is \$16.95 for books and tape.

## MODERN DRUMMER PUBLICATIONS, INC.

Modern Drummer Publications, Inc., 870 Pompton Avenue, Cedar Grove, NJ 07009, has announced the newest addition to its Book Division. *The Best Of Modern Drummer: ROCK* is a compilation of 50 articles and columns that have appeared in the monthly magazine over the past 18 years. It is now available at major music stores and directly through

Hal Leonard Publishing. The cover price is \$9.95 and bulk sale inquiries are invited. The 104-page soft-bound book is both a reference work and a teaching tool. It houses those hard-to-find articles that may be out of print and gives examples of various styles and techniques. Combining discussions from drummers such as Neil Peart and Andy Newmark with technique examples of Bill Bruford, Omar Hakim and Rod Morgenstein and historical features by Kenny Aronoff, it is filled with transcriptions and practice exercises for all levels. For more information contact Modern Drummer Publications.

## PEARL CORPORATION

Pearl Corporation, 549 Metroplex Drive, Nashville, TN 37211, announced the new Championship Series Marching Snare Drum. All of the major components of this drum are crafted from an aluminum alloy that is stronger and lighter than zinc. Twelve new high tension casings are mounted to the 8 ply all birch shell via 5 mounting studs. Each casing incorporates a 6mm steel self-aligning swivel nut. Another feature is the addition of the patented "Power Ring" designed to reinforce the top of the drum shell. The "Power Ring" exerts an outward force on the shell to deter warping or collapsing. In addition are the Lightening Strainer, 6mm tension bolts and six acoustically located air vents. For more information contact Pearl.

## PER-MUS PUBLICATIONS

Per-Mus Publications, P.O. Box 02033, Columbus, OH 43202, announced three new arrangements. "Aruba Getaway" by Terry O'Mahoney (\$10.00 Score and Parts) This piece is in the Caribbean tradition and affords the ensemble an opportunity to experience the Calypso and Songo rhythm and melodic improvisation. Scored for 6 players, the mallet parts (players 1-4) may be performed on any available mallet instruments (including steel drums). "Brazilian Raindrops," by Jim Carey (\$10.00 Score and Parts). This Samba affords an opportunity for rhythm and melodic improvisation. Marimba and Vibes parts and rhythm instrument parts were designed to be adapted to the instrumentation of any ensemble. "Tocatta and Fugue in D Minor" (\$15.00 Score and Parts) 4 Players (plus optional String Bass or Bass Marimba),

**GP PERCUSSION**

GP Percussion has moved to Minnesota. The new address is P.O. Box 19021, Minneapolis, MN 55419.

GP Percussion is happy to announce the addition of marimba music by Morning Sky Publishing to its catalog. The Fall 1992 music catalog includes *Mariachi* by Kay Gardner, *Morning Sky*

by Leslie Judd, and *Pequeña Pieza Para Marimba* by the Puerto Rican composer José Rodríguez Alvirá. Also included are lute and classical guitar works by John Dowland and Fernando Sor, which have been transcribed for marimba by Rebecca Kite.

Contact GP Percussion at P.O. Box 19021, Minneapolis, MN 55419, or call 1-800-366-8097 to order or for catalog.

**Directory  
of  
Advertisers**

Adams Percussion.....26  
 American Drum of Virginia ..... 33  
 Aquarian Accessories ..... 54  
 Avedis Zildjian Company ..... Cover II, 1  
 Mike Baker Mallets ..... 20  
 Boston University ..... 42  
 University of Cincinnati College—Conservatory of Music.....50  
 Cleveland Institute of Music ..... 32  
 The College Music Society ..... 25  
**DRUM!** ..... 54  
 Encore Mallets..... 24  
 Fall Creek Marimbas ..... 37  
 Vic Firth, Inc. .... 48  
 Goldline Percussion Products ..... 23  
 Grover Pro Percussion..... 23, 43  
 Hadigini ..... 35  
 Jay Hogard ..... 12  
 Indiana University School of Music ..... 29  
 Interworld Music ..... 23  
 Kori Percussion..... 14  
 Ludwig/Musser Industries ..... Cover IV  
 Manhattan School of Music ..... 38  
 Mapex ..... 45  
 Marimba One™ ..... 106  
 Northwestern University ..... 28  
 Oberlin College Conservatory of Music ..... 37  
 Percussive Arts Society ..... 21, 33, 34, 54, 55, 72, 106, 114  
 D. Picking 8 Co. .... 25  
 Pioneer Percussion ..... 23  
 ProMark ..... 55  
 Remo, Inc. .... Cover III  
 Repaircussions/Stotz Cable Timpani ..... 12, 35  
 Ross Mallet Instruments, Inc. .... 19  
 Sabian Ltd. .... 8  
 Shure Brothers ..... 44  
 Steve Weiss Music ..... 31  
 TaLoose Group ..... 48  
 Temple University/Esther Boyer College of Music ..... 51  
 Udu Drum ..... 23  
 Vellum 8 Parchment Works. .... 34  
 The Woodwind & The Brasswind ..... 19  
 Yamaha Corporation of America ..... 41, 115

**Sustaining Members**

**BENEFACTORS**

Avedis Zildjian Co.  
 Ludwig Industries  
 Paiste America, Inc.  
 Pearl Corporation, Inc.  
 Remo, Inc.  
 Sabian Ltd.  
 Yamaha Corporation of America

**PATRONS**

Mike Baker 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.  
 Bayer Dynamic Inc.  
 J. D. Calato Mfg. Co./Regal Tip  
 Century Mallet Instrument Service  
 Danmar Percussion Products  
 drum, Inc.  
 Drum Workshop, Inc.  
 Falcon Design  
 Vic Firth, Inc.  
 Tom Gauger  
 Grover Percussion Products  
 Interworld Music Associates  
 Kat Inc.  
 Kevin Lopper 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 of Sons Sari  
 Shure Brothers Incorporated  
 Stingray Percussion, Inc.  
 Udu Drum

**FRIENDS**

Action Reaction USA, Inc.  
 African Percussion  
 The Albright Mallet  
 CHH Alexis Steel Drums  
 Allied Publishing Co., Inc.  
 Sam Ash Music Stores  
 Aston Sound/Michael Ranta  
 Aspen Music Festival  
 Atlanta Pro Percussion, Inc.  
 Bands of America, Inc.  
 C.L. Barnhouse Co.  
 Mel Bay Publications, Inc.  
 Berklee College of Music  
 Herbert Brandt—Notenversand  
 Brook Mays Pro Shop  
 CF Peters  
 C.M.P. Records  
 California Institute of the Arts  
 Capital University  
 Casper College Music Department  
 Jack Centa—Percussion Services  
 Chautauque Institution School of Music  
 Chinese Percussion Development Center  
 Lobby Christian Music And Mallets  
 Clarion University of Pennsylvania  
 Colorado State University  
 Columbus Percussion  
 Concorde Trio  
 Cook's Music  
 Cousin Sally Ann  
 Coyle Music Centers, Inc.  
 CPP/Balwin, Inc.  
 CSU Summer Arts  
 Harry Dahlgren Publications  
 DePaul University  
 Dick DiGeriso 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  
 Floyd Duff  
 Duquesne University  
 Egyptian Exotic Artes  
 Empire State Percussion Music  
 Encore Mallets  
 Frank Epstein

**Exotic Percussion Plus**

Fall Creek Marimbas  
 FAS International  
 G and L Publishing  
 Gilt Tips  
 Goldline Percussion Products  
 Gon Bops of California, Inc.  
 GP Percussion Timpani Mfg.  
 Grove School of Music  
 Grover Enterprises  
 H.C. Percussion  
 Jonathan Haas  
 Heartbeat  
 J. Clinton Haggard, 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 Sari  
 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 (MI)  
 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 Glow  
 Olympic Marimba Records/Publications  
 Page Drums  
 Pan Caribe Tours  
 Panyard Publications Inc.  
 Paul/Muesler Studio  
 Peabody Conservatory of Music  
 Per-Mus Publications, Inc.  
 Pioneer Percussion  
 Plugs-Perc  
 Joseph Porcuro  
 PR Percussion/Paul Real Sales  
 Theodore Presser Co.  
 Professional Music Center & Drum Shop  
 Jan Pustjens  
 R & B Productions  
 RB Percussion  
 Rhombus Publishing  
 Rhythm Fusion  
 Rhythm Tech Inc.  
 Ricochet Music  
 Robinson Percussion  
 San Francisco Conservatory of Music  
 Robert Schietroma  
 The Shepherd School of Music  
 Silver Fox Percussion  
 Simmons Drums Inc.  
 Solbags  
 Somers Music Publications  
 Southern Music Company  
 Temple University  
 Tommy's Drum Shop  
 Trick Percussion Products, Inc.  
 Traveline 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





**YAMAHA®**

## Yamaha Artistry Yamaha Quality



"When I want to express myself musically, a Yamaha marimba enables me to accomplish my goal. Its high quality and splendid sound projection will continue to inspire the imagination of people into the future."

Keiko Abe  
Marimba Virtuoso



"The solid, open-frame of my Yamaha marimba is an attractive and practical feature. It also has the added advantage of being height adjustable. This instrument seems to be made with the North American player in mind."

Laurence Kaptain  
University of Missouri - Kansas City



"The Yamaha rosewood marimba has everything I demand from an instrument - rich, warm, responsive sound, coupled with the power to carry that sound to the back of the orchestra hall."

William Moersch  
Marimba Virtuoso



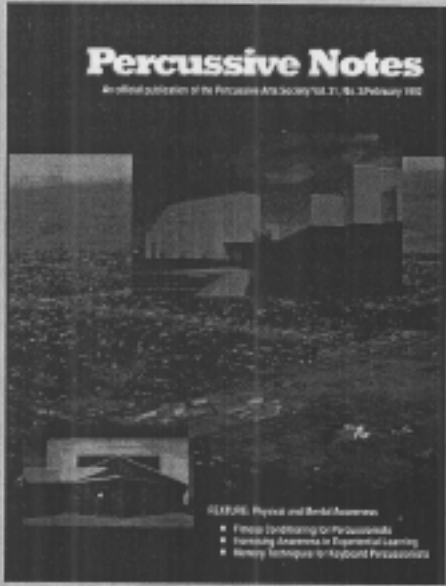
# PASIC '94-Atlanta, GA

PASIC '94 will be in Atlanta, GA. Hosted by Tony McCutchen (Percussion Department, University of Georgia) PASIC '94 promises to be a successful convention following PASIC '93 in Columbus, OH and preceding PASIC '95 in Phoenix, AZ.

Although PASIC '94 is nearly two years away, there is much to plan and many considerations and decisions to be made. The bulk of the groundwork will take place within the next 12-14 months. If you have ideas to share with the host and his committee, please contact:

Tony McCutchen, PASIC '94 Host  
 School of Music  
 University of Georgia  
 Athens, GA 30602

IN THE FEBRUARY ISSUE



**Percussive Notes**  
An official publication of the Percussive Arts Society (Vol. 21, No. 2 February 1992)

FEATURE: Physical and Mental Awareness

- Fitness Conditioning of Percussionists
- Increasing Awareness in Experiential Learning
- Memory Techniques for Keyboard Percussionists

FEATURE: PHYSICAL AND MENTAL AWARENESS

- Increasing Awareness in Experiential Learning
- Fitness Conditioning for Percussionists
- Memory Techniques for Keyboard Percussionists
- Physical Stress from Percussion Equipment Loading

## 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 in this, 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

The Donation Plan works like this:

For a donation of:	You receive:
\$10-\$49	Certificate of Appreciation
\$50-\$99	Listing in the PAS Historical Archives
\$100-\$499	Listing in a special donor book on display at PAS Headquarters
\$500-\$999	Listing on a special donor plaque on display at PAS Headquarters
\$1,000-\$2,499	Listing on a special donor plaque on display at PAS Headquarters
\$2,500-\$4,999	Listing on a dedicated room of the PAS Headquarters Building
\$5,000-\$9,999	A PAS Administrative Office will be dedicated in your name
\$10,000-\$24,999	The PAS Reception Foyer will be dedicated in your name
\$25,000-\$49,999	The PAS Research Library will be dedicated in your name
\$50,000 or more	The PAS Museum will be dedicated in your name

\*You may also make your donation in someone else's name by listing it on the donation form.

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 \_\_\_\_\_

---

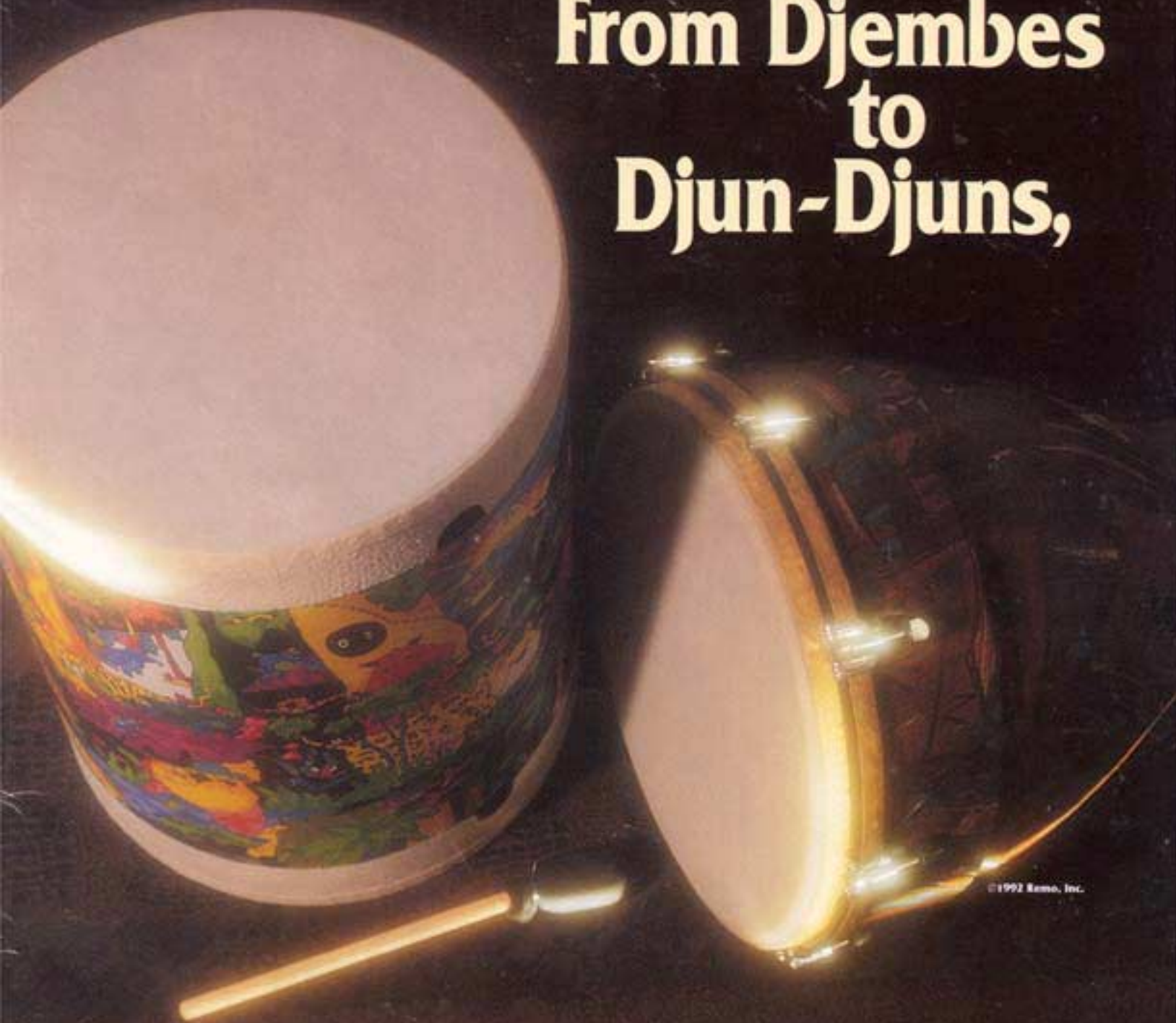
PHONE \_\_\_\_\_

---

COMMENTS \_\_\_\_\_

Please return this form with payment to PAS Building Fund • P.O. Box 25 • Lawton, OK 73502

# From Djembes to Djun-Djuns,



©1992 Remo, Inc.

## Remo listens to the world.

The heartbeat of life is the beating of a drum. It's that rhythmic pulse that reminds us of who we are and where we came from. Which is why Remo has a lasting commitment to achieving the most authentic drum sounds of the world with every instrument

we make. No matter how ancient or far away.

From our international variety of world drums, to our special series designed by Mickey Hart, Remo is listening to what the world is playing. And with our signature models by hand

drum masters like Glen Velez and John Bergamo, Remo keeps bringing you the rhythms of life.

To find out more about Remo World Percussion instruments, call 818-983-2600.

**REMO** USA



# LUDWIG GRAND SYMPHONIC TIMPANI



Never before have instruments like these been within reach of university and high school ensembles.

## **The Ludwig Grand Symphonic Timpani.**

We've borrowed the best features of our renowned Ringer Timpani, right from the stages of the world's greatest concert halls, and engineered them into this new line of instruments.

They tune as quickly and accurately as any timpani made.

The Ludwig balanced-action tuning mechanism centers pitch immediately for instant, precise tuning.

The Ringer-style, one-piece, freely suspended bowl gives greater resonance and extended range for a sound that can subtly support, or dominate.

Give your ensemble the stunning sound and accuracy of the Grand Symphonic Timpani. See your Ludwig dealer today.

**Ludwig**

P.O. Box 310, Elkhart, Indiana 46515