



# Percussive Notes

An official publication of the Percussive Arts Society/Vol. 31, No. 6/August 1993

## PASIC '93 PREVIEW

DRUMSET EDUCATION AND PERFORMANCE: How to Practice ▶  
MARCHING PERCUSSION: Contemporary Flam Variations ▶  
Third International Percussion Competition ▶

# REACHING FOR NEW STANDARDS OF EXCELLENCE.



Z-MAC . . . Zildjian Multiple Application Cymbals.  
The Choice of the World's Finest Drum Corps.

Cavaliers  
Cadets of Bergen County  
Star of Indiana  
Blue Devils  
Crossmen  
Glassmen  
Boston Crusaders  
Spirit of Atlanta  
Sky Ryders  
Troopers



## 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

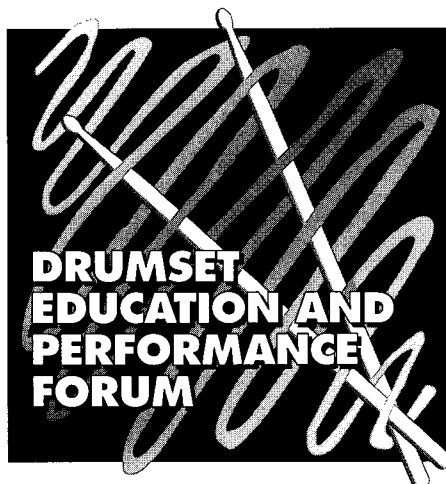
**SHURE**  
DRUM KIT  
MICROPHONES

The Sound of the Professionals Worldwide

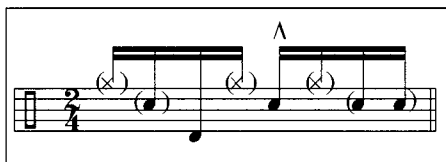
# C O L U M N S

- 7 **President's Report**  
*By Garwood Whaley*
- 7 **Administrative Manager's Message**  
*By Steve Beck*
- 9 **Scholarly Paper Presentations Announcement**  
*By Kathleen Kastner*
- 93 **Selected Reviews of New Percussion Literature and Recordings**  
*Edited by James Lambert*
- 100 **NEWS RELEASE**  
**Intern's Work Benefits City's Newest Museum**

## PN / DRUMSET



- 20 **The Operation Was A Success, But the Patient Died!**  
*By J.C. Combs*
- 21 **How To Practice**  
*By Garey Williams*



- 24 **Linear Drumming: A Building-Block Approach**  
*By Alan Hall*
- 27 **Expanding Your Reading**  
*By Pete Magadini*

## PN / MARCHING

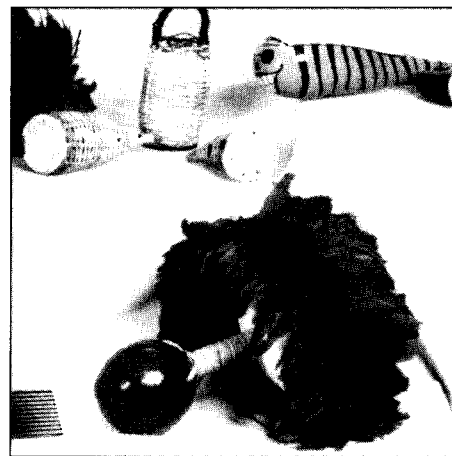
- 31 **Technical Sticking Advantage**  
*By Art Cappio*
- 34 **Contemporary Flam Variations**  
*By Jeffrey Moore*

## PN/INTERNATIONAL PERCUSSION

- 36 **Third International Percussion Competition—CIEM, Geneva, Switzerland, August 1992**  
*By Marta Ptaszynska*



- 40 **The 1991 Nordisk Slagverk Festival**  
*By David Yoken*



- 43 **The Percussionist's Introduction to Bottle Gourds**  
*By David A. Billman*

# Percussive Notes

An official publication of the Percussive Arts Society • Vol. 31, No. 6/August 1993

## PN / KEYBOARD PERCUSSION



- 49 **The Project CREATE Percussion Ensemble Program—"From Evolution to Involvement"**  
*By James A. Sewrey*
- 54 **The First Keyboard Percussion Lesson**  
*By Marshall G. Maley*
- 56 **FORUM/Observations on Teaching Beginners Shared...**  
*By Mark Ford*

## PN / PERFORMANCE

- 60 **The Early Percussion Music of John Cage, 1935-1943**  
*By B. Michael Williams*



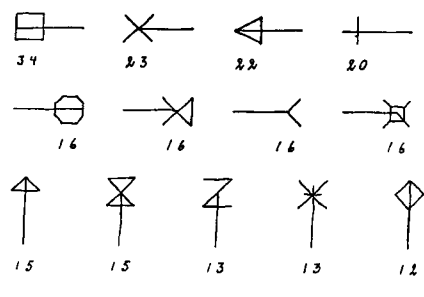
- 68 **D. Picking & Company: A Century of Timpani Bowl Building**  
*By Brian Stotz*
- 74 **A Profile of Jamey Haddad**  
*By Woody Thompson*
- 79 **Latin Timbale Grooves**  
*By Victor Rendon*

## PN / ELECTRONIC PERCUSSION



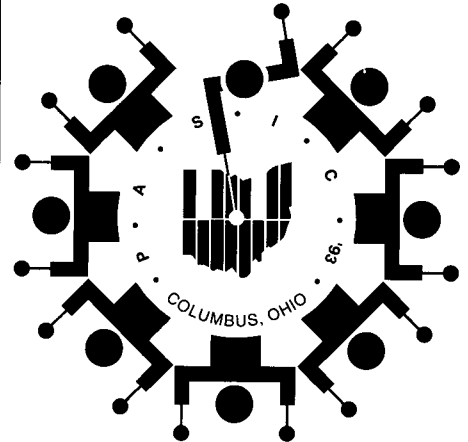
- 82 **The Software Story: DRUMMER 2.0**  
*By Clyde Campbell*
- 85 **Business and the World Percussion Network**  
*By Neil Grover*

## PN / RESEARCH



- 86 **The Compositional Use of Striking Implement Specification**  
*By Daniel Adams*

## PASIC '93



- 10 **PASIC '93/Columbus, Ohio—November 10-13, 1993**  
*By Bob Breithaupt, Host*
- Travel
  - Pre-Registration
  - Hotel Reservations
  - PASIC '93 Scholarships
  - Scholarship Application
  - New Music Reseach Day
  - Guest Artists and Clinicians
  - Concerts

## PASIC '94

- 100 **PASIC '94/Atlanta, GA—November 16-19, 1994**  
*By Tony McCutchen, Host*

# Percussive Arts Society/Administration

## OFFICERS

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

## BOARD OF DIRECTORS

**Alan Abel**, Philadelphia Symphony Orchestra; Temple University, Philadelphia, PA  
**Mike Balter**, Mike Balter Mallets, Prospect Heights, IL  
**Dave Black**, Alfred Publishing Co., Van Nuys, CA  
**Robert Breithaupt**, Capital University, Columbus, OH  
**James Campbell**, University of Kentucky, KY  
**Jim Coffin**, Yamaha Corporation of America, Buena Park, CA  
**Philip Faini**, University of West Virginia, Morgantown, WV  
**Genaro Gonzalez**, Southwest Texas State University, San Marcos, TX  
**Neil Grover**, Grover Pro Percussion, Cambridge, MA  
**Richard Holly**, Northern Illinois University, DeKalb, IL  
**Steve Houghton**, Musicians Institute, Hollywood, CA  
**Douglas Howard**, Dallas Symphony Orchestra, Dallas, TX  
**James Lambert**, Cameron University, Lawton, OK  
**Rick Mattingly**, Louisville, KY  
**Lloyd McCausland**, Remo, Inc., North Hollywood, CA  
**Michael Rosen**, Oberlin Conservatory of Music, Oberlin, OH  
**David Samuels**, New York, NY  
**Larry Snider**, University of Akron, Akron, OH  
**Ed Soph**, University of North Texas, Denton, TX  
**Gordon Stout**, Ithaca College, Ithaca, NY  
**Ed Thigpen**, Action-Reaction, Chicago, IL

**Ian Turnbull**, London, Ontario, Canada  
**Michael Udow**, The University of Michigan, Ann Arbor, MI  
**Heinz von Moisy**, Tübinger Musikschule, Tübingen, West Germany  
**Garwood Whaley**, Meredith Music Publications, Galesville, MD  
**Dean Witten**, Glassboro State College, Glassboro, NJ  
**Doug Wolf**, University of Utah, Salt Lake City, UT

## PAS ADMINISTRATIVE MANAGER

Steve Beck

## HISTORIAN

Kathleen Kastner

## SUSTAINING MEMBERS ADVISORY COUNCIL

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

## ADVISORY BOARD OF PAST PRESIDENTS

**Robert Schietroma**, 1991-1992  
**John Beck**, 1987-90  
**Thomas Siwe**, 1984-86  
**Larry Vanlandingham**, 1982-84  
**James Petercsak**, 1978-81  
**Gary Olmstead**, 1973-77  
**Saul Feldstein**, 1968-72  
**Gordon Peters**, 1964-67  
**Donald Canedy**, 1960-63

## HALL OF FAME

(year specifies date of induction)

Red Norvo, 1992  
Elvin Jones, 1991  
Murray Spivack, 1991  
Jo Jones, 1990  
William Kraft, 1990  
Bobby Christian, 1989  
Maurice Lishon, 1989  
Henry Adler, 1988  
Gary Burton, 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 Owen, 1981  
Charley Wilcoxon, 1981  
Harry Breuer, 1980  
Edgard Varese, 1980  
Richard 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™).*

# Editorial Staff

EXECUTIVE EDITOR James Lambert/Cameron University

ADVERTISING MANAGER Steve Beck/Lawton, OK

ASSOCIATE EDITORS James Campbell/University of Kentucky  
Mark Ford/East Carolina University  
Rich Holly/Northern Illinois University  
Kathleen Kastner/Wheaton College  
Rick Mattingly/Louisville, KY  
Lisa Rogers/University of Oklahoma  
Michael Rosen/Oberlin Conservatory of Music  
Norman Weinberg/Corpus Christi, TX

CONTRIBUTING EDITORS Michael Burnitt/Kent State University  
Norbert Goldberg/Brooklyn, NY  
Steve Grimo/U S Air Force  
Rebecca Kite/Minneapolis, MN  
Ted Piltzecker/New York, NY  
Brian Stotz/Rochester, NY  
Jay Wanamaker/Grand Rapids, MI  
Richard Weiner/Cleveland Orchestra  
Charles Wood/New York, NY

PASIC '93 Robert Breithaupt, Host/Columbus, OH

PASIC '94 Tony McCutchen, Host/Atlanta, GA

PAGE LAYOUT AND DESIGN Shawn Brown/Lawton, OK

## 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.

*Percussive Notes*, an official publication of the Percussive Arts Society (a nonprofit educational organization), is protected under the United States of America Copyright Provision, section 107, regarding the "fair use" of a copyrighted work for purposes of criticism, comment, news reporting, teaching, scholarship, or research

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent (\$32) of dues are designated for subscription to *Percussive Notes*.  
• *Percussive Notes* (ISSN 0553-6502) is printed in the USA at The Johnson Press, Pontiac, IL, and is published 6 times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferns, 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 © 1993 by the Percussive Arts Society. Reproduction of any or part of this publication without permission from the Editor is prohibited by law.

# Editorial Staff



## EXECUTIVE EDITOR

**JAMES (JIM) LAMBERT** is Associate Professor of Music, Director of Percussion Studies, and Conductor of the Percussion Ensemble at Cameron University,

Lawton, Oklahoma. Dr. Lambert also teaches music theory/composition at Cameron. Lambert earned the Bachelor of Music Education degree from Baylor University, the Master of Music degree from the University of North Carolina—Chapel Hill, and the Doctor of Musical Arts degree from the University of Oklahoma. His percussion teachers have included Larry Vanlandingham, Lynn Glasscock, and Richard Gipson. Lambert is principal percussionist and timpanist of the Lawton Philharmonic Orchestra, and he is also a member of the PAS Board of Directors.



## Drumset

**RICK MATTINGLY** received his Bachelor of Music Education and Master of Music degrees from the University of Louisville. For five years he was a percussionist with

the Louisville Orchestra and appears on over 30 recordings with them. He has also done free-lance orchestral work in Kentucky, Indiana, New Jersey and New York and has performed with numerous jazz and rock bands playing drumset and vibes. For nine years Mattingly was an editor for Modern Drummer Publications, and his articles have appeared in *Modern Drummer*, *Modern Percussionist*, *Percussive Notes*, *Musician*, *Down Beat*, *Slagwerkkrant* (Holland), *Rhythm & Drums* (Japan) and the *New Grove's Dictionary of Jazz*. His instructional book, *Creative Timekeeping*, is published by Hal Leonard, and Mattingly has edited books by Peter Erskine, Joe Morello, Bill Bruford, Gary Chester, Arto, Bob Moses and others.



## Marching

**JAMES CAMPBELL** is Professor of Percussion at the University of Kentucky in Lexington and holds the position of Principal Percussionist with the Lexington Philharmonic.

He received both his B.M. in Music Education and M.M. in Percussion Pedagogy and Performance from Northern Illinois University where he studied with G. Allan O'Connor and members of the Blackearth Percussion Group. Currently the Program Coordinator for the Cavaliers Drum and Bugle Corps, Jim has also served as the Director of Percussion for the McDonald's All-American Band. He serves on the Board of Directors of the Percussive Arts Society and is an Associate Editor for *Percussive Notes*.



## International Percussion

**RICH HOLLY** studied at the State University College of New York at Potsdam and East Carolina University. His principal teachers have been Henry Gates, Howie Mann,

James Petercsak and Harold Jones. Additionally, Rich has studied Brazilian drumming with Manoel Monteiro, Afro-Cuban drumming with Frank Malabe, and West African drumming with Abraham Adzenyah. He is currently Professor of Percussion at Northern Illinois University. Rich has performed with the Long Island Holiday Festival Orchestra, the Lyric Opera of New York and the North Carolina Symphony. As a drumset artist, Rich has played with a host of jazz personalities, and is presently Timpanist and Principal Percussionist with the Illinois Chamber Symphony and drummer/percussionist with Inner City recording artists Rhythmic Union. Rich is an Associate Editor of *Percussive Notes* magazine, and a member of the Board of Directors of the Percussive Arts Society. His appearances are sponsored in part by Yamaha Corporation of America and Sabian Cymbals, Ltd.



## Education & Keyboard Percussion

**MARK FORD** is the coordinator of percussion activities at East Carolina University in Greenville, North Carolina. Ford has presented recitals at universities throughout

Southeast and Midwest and has performed at three Percussive Arts Society International Conventions. Ford also presented a clinic at the 1992 PASIC in New Orleans, Louisiana. He performs regularly with the steel band Panama Steel and has also performed with various orchestras and ensembles in North Carolina and Tennessee. Ford's compositions have been performed at many universities and festivals throughout the States. He is a past president of the North Carolina PAS Chapter and is an ex officio member of the PAS Education Committee. Ford is also an associate editor of *Percussive Notes*. His articles have appeared in that magazine as well as in *The Instrumentalist* and Yamaha's *New Ways*. Mark Ford represents the Yamaha Corporation of America as performing artist and clinician. He is also a sponsor of Innovative Percussion Mallets.



## Performance

**MICHAEL ROSEN** is Professor of Percussion at Oberlin Conservatory of Music and is director of the Oberlin Percussion Institute. He was Principal Percussionist with

the Milwaukee Symphony from 1966 to 1972. A native Philadelphian, Mr. Rosen was a student of Charles Owen, Cloyd Duff, Fred Hinger and Jack McKenzie. He is on the Board of Directors of the Percussive Arts Society and is a clinician on cymbals as well as mamba. He has recorded for the Bayerische Rundfunk, Opus One, Lumina and CRI labels. Mr. Rosen has concertized and taught extensively throughout the world including France, Holland, Spain, Belgium, Denmark, Germany, Finland, Beijing, and Hong Kong.



## Electronic Percussion

**NORMAN WEINBERG**, a Professor of Music at Del Mar College in Corpus Christi, Texas, has been involved with electronic instruments for several years. He has

presented seminars at many regional conventions, the Texas Music Educators Association Convention, the Texas Association of Music Schools Convention, the Oklahoma and Ontario Days of Percussion, the Phi Mu Alpha Sinfonia National Convention, and the Percussive Arts Society International Convention. He has published numerous articles in journals such as *Modern Drummer*, *Rhythm*, *Percussive Notes*, *Percussive Notes Research Edition*, *The Instrumentalist*, *Home Recording Newsletter*, and *Drums and Drumming*. His most recent book, *The Electronic Drummer*, is distributed by Hal Leonard Publishing. Currently the Principal Timpanist with the Corpus Christi Symphony Orchestra, he previously held this position with the Jerusalem Symphony Orchestra, the Evansville Philharmonic, the Spoleto Festival Orchestra, and the Leonard Bernstein Festival Orchestra. Currently, he is a featured columnist for *Keyboard Magazine* and Associate Editor for *Percussive Notes*.



## Percussion Research

**KATHLEEN KASTNER** teaches percussion and twentieth century music at the Conservatory of Music at Wheaton College (IL). She is Associate Editor for Research for

*Percussive Notes* and is chair of the PASIC Scholarly Paper Presentations Committee. Previously, she has been involved in the Illinois State Chapter of PAS as the State Chapter President, in addition to serving in other positions at various times. Kathleen received her doctorate from the University of Illinois, where she studied with Thomas Sme



**LISA ROGERS** serves as an Assistant Professor of Music at the University of Oklahoma where she teaches percussion lessons, percussion techniques class and conducts one of three percussion ensembles and the OU Steel Drum Band. In 1990, she was selected as a finalist in the Percussive Arts Society International Solo Vibraphone Competition. She has also

appeared as mamba soloist with the University of Oklahoma Symphony Orchestra as a Concerto Competition Winner. Prior to her DMA residency at OU, Rogers held percussion positions with the Lubbock Symphony Orchestra and the Roswell Symphony Orchestra. She also serves as the Associate Research Editor for the *Percussive Notes* magazine. Rogers received her B.M.E. and M.M. degree from Texas Tech University and is currently earning the DMA degree in percussion at OU.



## President's Report

By Garwood Whaley

IN MY PREVIOUS PRESIDENT'S MESSAGE for this publication I mentioned that one of the top priorities during my first year as president was the development of an ongoing public relations program. Another area that is just as important to me is the continued increase in membership benefits—**What does a person receive as a member of PAS?** I am happy to report that the benefits of membership are growing so rapidly that it is difficult to justify not being a member of PAS. Our latest benefit comes about because of the close working relationship between myself as president of PAS and *Modern Drummer* editor/publisher, Ron Spagnardi. Very soon, each member of PAS will receive a special order form which will provide a reduced subscription fee for *Modern Drummer*. In fact, the normal subscription and renewal rate of \$29.95 has been reduced approximately 28 percent to \$21.95 for PAS member. In



addition, Enterprise Travel, the official PASIC travel company, has designed a special PAS Travel Club which will provide reduced prices on rental cars, airfares, vacations, special rates for music group travel, automatic flight insurance and other benefits for all PAS members. And of course, our publications are among the finest in the world and provide a primary benefit of membership as does the annual international convention (PASIC) and the World Computer Network (WPN). Your PAS membership is becoming more valuable all the time. Since many of you

are not totally familiar with all of our benefits, consider the following:

- **Percussive Notes** (the PAS bimonthly magazine)
- **Percussion News** (the PAS bimonthly newsletter)
- **Discounted Rates** (on PASIC pre-registration)
- **Insurance** (group life, medical,

instrument, liability)

- **Annual Competitions and Contests**
- **World Percussion Network (WPN)** (computer network)
- **Local PAS Chapter Activities**
- **PAS Museum and Reference Library**
- **PAS Travel Club** (discounts on air-travel, land-travel, hotels, vacations)
- **PAS VISA/Master Card Program**
- **Modern Drummer subscription and renewal discount**

Perhaps you are surprised by the number of benefits available to you as a member. Take advantage of your organization and use the available benefits. Please let your friends and colleagues know about the outstanding value of PAS membership. The Percussive Arts Society is your organization—let's make it grow together.

Warm regards,

*Gar*

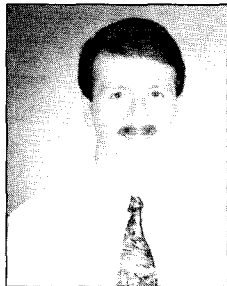
## Administrative Manager's Message

By Steve Beck

YOU HAVE PROBABLY NOTICED many changes in the Percussive Arts Society over the past couple of years. One of the most significant changes was the move to Lawton. From this move came a river of changes from the reorganization of the staff to the rethinking of PAS member benefits. Since President Whaley has addressed the latest in member benefits in his message, I would like to bring you up-to-date on the PAS staff.

First let me explain that we as a staff do not believe PAS is a building, or publi-

cations, or even an annual convention. These are all very important services that take most of our time and attention, but we know that PAS is simply the people who make up the membership. Names and faces will continue to change, but the interest in percussion education and communication remains the same. Our goal as a staff is to serve you in the most effective ways possible.



Perhaps you have noticed in each issue of *Percussion News* (beginning with the May issue) a brief section about a PAS staff member. This is our chance to introduce the staff to you

and to help you learn what we do to maintain and improve upon the quality of service we offer. We each have specific duties designed to make everything we do professional and efficient.

To help you to begin to understand, I will list the staff and our respective areas of service (in order of tenure).

I have been with PAS for over five years. My duties now primarily consist of overseeing the general operation of the Society. I work closely with both the Executive Committee and the staff.

Cheryl Copes has been on staff for more than two years, and is in charge of managing the office, PAS memberships/data entry, contests, PASIC registration and billing.

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**

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

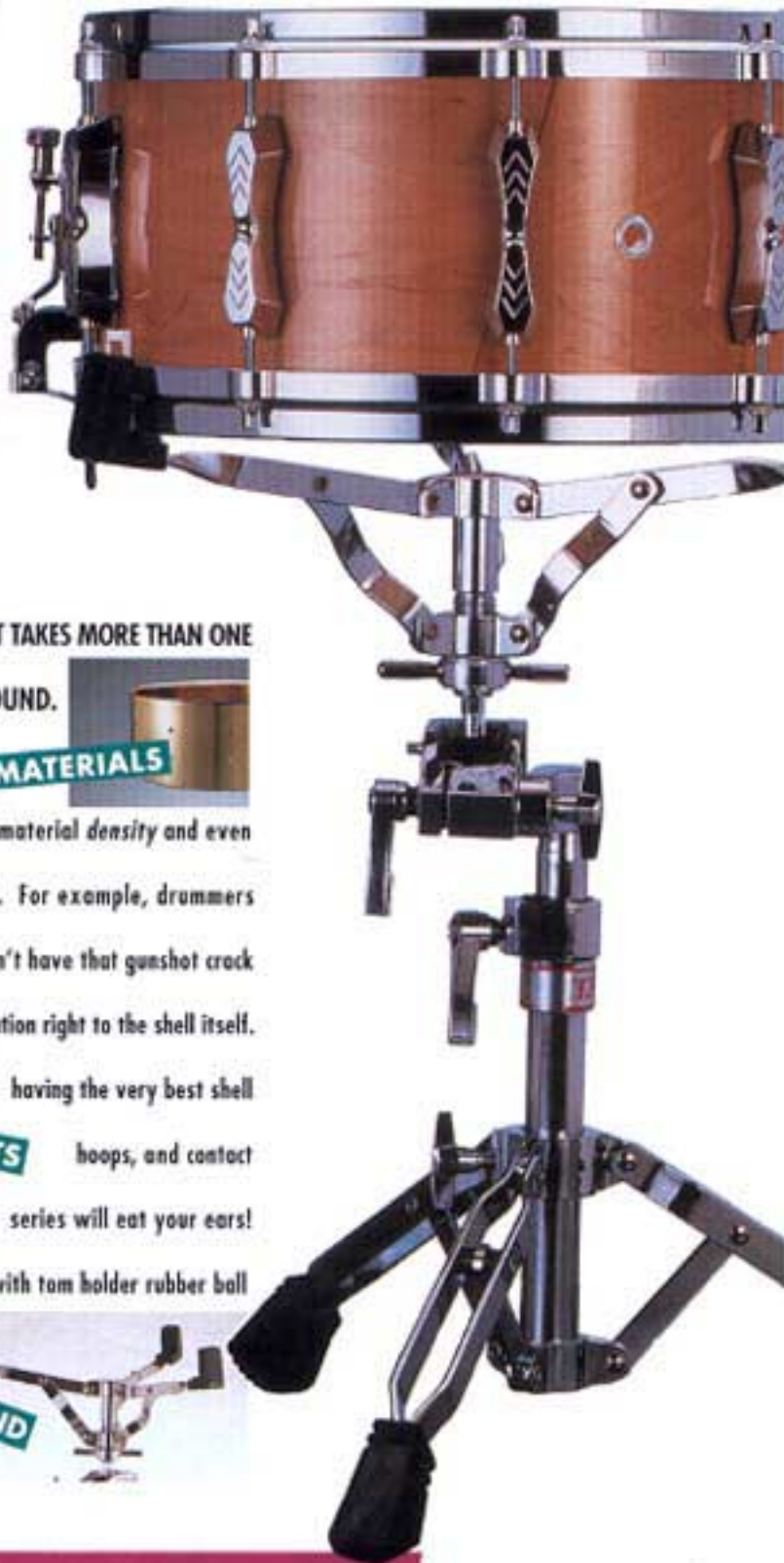


**S700 STAND**

**MATERIALS**

and its material density and even

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

## Administrative Manager's Message

Denise Childers has been with us for a little over a year and is the receptionist and typist for the office. Her primary duties include answering the phone, working with me on correspondence and projects and routing all incoming mail.

Chad Gleaves has been with us for a year and a half and he runs the mailroom. He sends all mail, sends and receives shipments and helps with general maintenance of the building.

Shawn Brown is the graphic designer for *Percussive Notes*, *Percussion News*, and all other PAS and PASIC

printed material. She has been on staff since December 1992.

Lelain Wait is the newest staff member. She assists *Percussive Notes* Executive Editor, Jim Lambert. She types all articles into the computer, maintains the Reviews database and manages Jim's correspondence.

In addition to these six permanent positions, we are expanding the staff through the use of interns. We are currently offering two internships for Fall and Spring semesters: 1) PASIC Internship (music business/marketing major) for assistance with many as-

pects of PASIC, and 2) Museum Internship (museum science major) for continuing the development of the Museum and Research Library. Additional internships will likely be offered for the World Percussion Network and graphics areas. For more information write to: PAS Internships, PO Box 25, Lawton, OK 73502.

As you can see, PAS is growing inside as well as outside. The membership is larger than ever and the staff is here working hard for you. I hope you take as much pride in your PAS membership as we put into it. **PN**

## Scholarly Paper Presentations Announcement

By Kathleen Kastner

**T**HE THREE PAPERS SELECTED for presentation in Columbus at PASIC 93 represent a variety of topics. Rob Cook will present a paper entitled, *Ulysses G. Leedy's Contributions to The Development of 20th Century Percussion*. Rob has done extensive research in the area of vintage drums and his two volume book, *The History of The Leedy Drum Company*, will be published by Hal Leonard Publishing later this year. Along with his presentation, Rob will be bringing an assortment of early catalogs, photos and other artifacts.


Dorothy Conklin of the University of North Carolina will present a paper entitled, *An Examination of Percussion Instruments in The Music of Carlos Chavez: Musical Nationalism in Mexico*. This presentation will explore the indigenous Indian percussion instruments found in the Aztec community in pre-Columbian culture and their later use in the music of Carlos Chavez.

Finally, Glenn Schaft will present a paper, *Jazz Drumming From 1960-65: Transcriptions and Analysis of Techniques and Types of Ensemble Interaction*. This presentation will begin with

a brief survey of jazz drummers and their techniques before 1960 and then focus on the continuation of the bebop tradition in drumming from 1960-65. Glenn will also explore the impact of popular music and Latin American music on jazz drumming and the radical changes of the avant-garde that occurred during this time.

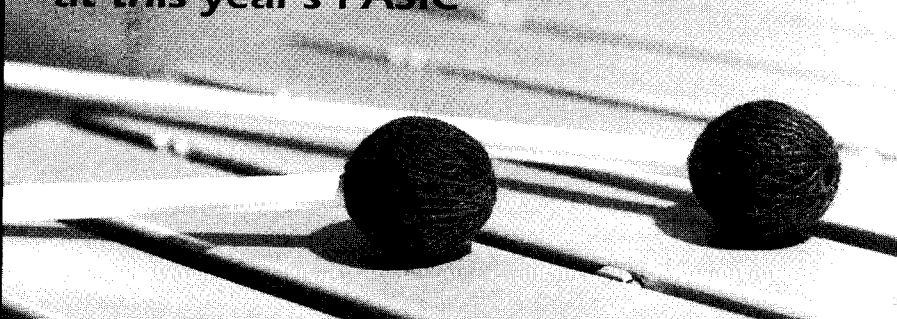


Clockwise, from above: Glenn Schaft, Dorothy Conklin and Rob Cook



**Linwood**  
PERCUSSION

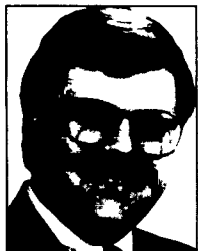
**We invite you to visit our booth  
at this year's PASIC**



Call or write for information on our complete line of sticks and mallets:  
Linwood Percussion P.O. Box 5914, Stn. "B" Victoria, B.C. V8R 6S8 Canada  
Phone: (604) 381-7514 Fax: (604) 361-4481

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

By Bob Breithaupt, Host



**A**S YOU GLANCE over the pictures of the PASIC '93 artists included in this issue of *Percussive Notes*, realize that these photos represent only a portion

of the incredible talent which will be presented at PASIC '93, November 10-13, at the Greater Columbus Convention Center in Columbus, Ohio.

Beginning the week will be New Music Research Day, Wednesday, November 10, featuring European percussionists. Through the efforts of Steve Schick, Larry Snider and the New Music/Research Committee, PAS has assembled outstanding European artists, further strengthening its mission to present percussion artists and music from around the globe. Also a part of Wednesday's activities will be the premier of three new works for marimba, the result of a grant by the Reader's Digest foundation and performed by Robert Van Sice, Nancy Zeltsman and William Moersch. So much wonderful music will be presented on Wednesday of the convention that we are planning for record-breaking crowds on that day. With that in mind, we suggest that you make your reservations early and plan to spend the entire four days at the convention.

The deadline for the information you are reading was over two months ago, so the events described are but a part of what will be in store at this historic percussion event. To call this year's convention a "legend" event would be accurate, and will provide you, your friends and/or your students a rare opportunity to see a large collection of great percussion artists. Louie Bellson, Peter Erskine, Leigh Howard Stevens, Keiko Abe, NEXUS, the Percussion Group of Cincinnati, Bill Bruford, Boogie Sharpe, Jimmy Cobb, Sal Rabbio, Steve Smith, Gordon Stout, Ralph Hardimon, the Cleveland Orchestra Percussion Section, Dave Samuels and David

Friedman represent some of the clinicians and performing artists.

In addition, PASIC will feature electronic percussion clinics by marching percussion specialist Mike Back and by drumset artist Ed Uribe. Rock artist Blas Elias, Latin percussionist Richie Garcia and jazz great Jeff Hamilton will be highlighted, along with The Michigan Chamber Players (performing with Keiko Abe) and ethnic percussionist Jamie Haddad.

Marching percussion takes on a special place at this year's PASIC. Marching percussion individual competitions will be held, as well as the Marching Percussion Festival for high school and college marching percussion sections, this year at Battelle Hall of the Greater Columbus Convention Center, an 8,000 seat arena, providing an exceptional venue for this popular event. In addition, on Thursday afternoon, the Marching Percussion Time-Line will be presented in the ballroom of the Hyatt Regency Hotel, the host hotel for PASIC '93.

The Time-Line, the first event of its kind, will trace the development of marching percussion through demonstrations, displays, panel discussions and performances, including a performance at the conclusion of the event by the percussion section of the Star of Indiana Drum and Bugle Corps. Joining them for special selections will also be the marching percussion section of the University of Massachusetts.

Education is the cornerstone of PAS, and this year's PASIC will provide insights into serious issues surrounding percussion education. Jim Sewrey will

present a clinic on percussion education, forums will be held on the topics of drumset education, percussion pedagogy and techniques for individual and group marketing. A special clinic providing insights into the classic percussion ensemble composition *Ionisation*, by Edgar Varese will be presented by Tom Siwe and The University of Illinois Percussion Ensemble. The popular drumset master classes, now a PASIC fixture, will once again be presented, featuring some of the world's most noted drumset instructors.

At this year's convention you will notice more music outside the clinic rooms and concert venues, due to the fact that various groups will be performing in the Greater Columbus Convention Center, on the Atrium stage, during the lunch hour and at dinner time.

Local clubs and night spots will be featuring music of all styles for late night listening as well.

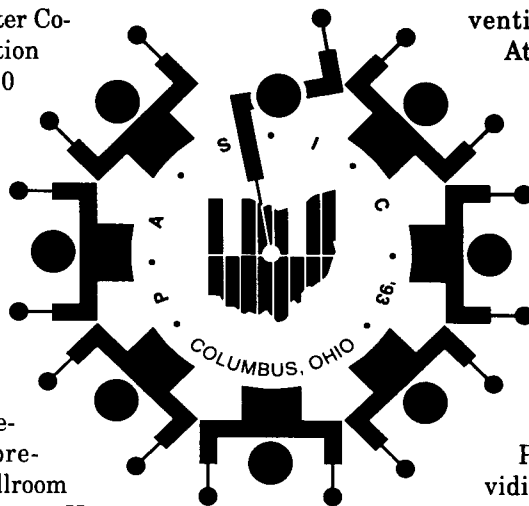
Last, but certainly not least, is the PASIC Product Expo, providing the most elaborate, yet intimate view of

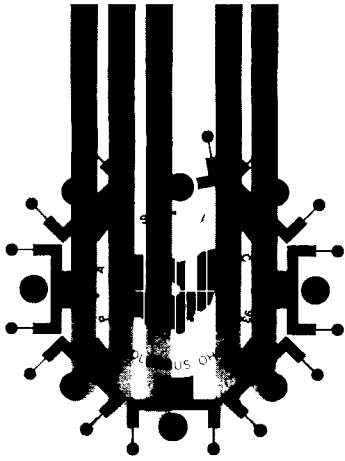
percussion instruments, music and accessories, all available from our sustaining members, who are the percussion industry. In recent years many new products have been introduced at PASIC, before the Winter NAMM Show in January; PASIC '93 is your view of the newest, most complete selection of percussion products ever assembled.

As you can see, PASIC '93 will be an event to remember. Don't delay in making your reservations. Even more important, bring along a friend or a student who has yet to have experienced a PASIC.

We'll see you November 10-13 in Columbus!!!

**PN**





P A S I C '93

# T R A V E L

Percussive Arts Society International Convention '93

November 10-13, 1993

Greater Columbus Convention Center

Hyatt Regency Hotel

Columbus, Ohio

**ENTERPRISE TRAVEL** is the official travel agency for the PASIC '93. For discounts on airfare to the convention and information about rental car rates, call

## I-800-227-4PAS

Using this program will help PAS members earn further discounts in the future.

This map of the city area surrounding the Greater Columbus Convention Center is provided for those who will be driving to PASIC '93. Shaded areas indicate parking facilities

### FROM INDIANAPOLIS

70 East to 315 North to 670 exit. Take 670 to 3rd Street exit and to Loading Dock Area

### FROM NATIONWIDE BOULEVARD AND HIGH STREET

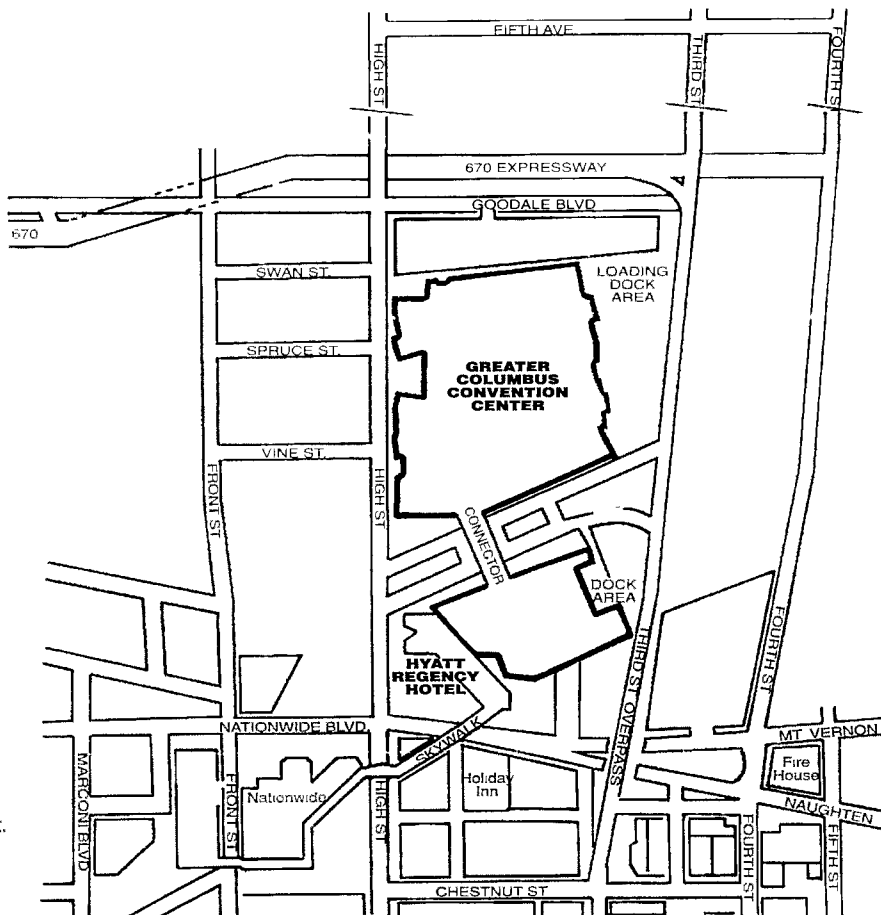
North on High Street to Spruce Street. Left on Spruce Street to 670 entrance 670 to 3rd Street. Exit to Loading Dock Area

### FROM CLEVELAND

71 South to Fifth Avenue exit. Turn west to Summit Street (Third Avenue). Turn south and exit to Loading Dock Area

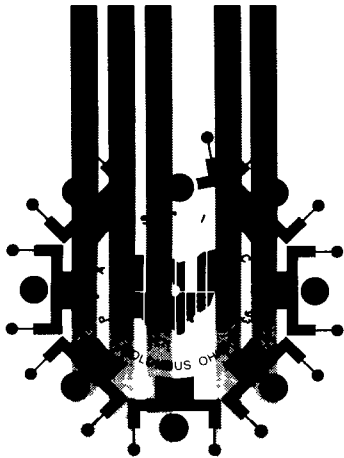
### FROM ZANESVILLE

70 West to 315 North. Exit 670 and take 670 to 3rd Street exit and to Loading Dock Area



### FROM CINCINNATI

71 North to Fifth Avenue exit. Turn west to Summit Street (Third Avenue). Turn south and exit to Loading Dock Area



P A S I C '93

# P R E - R E G I S T R A T I O N

Percussive Arts Society International Convention '93

November 10-13, 1993

Greater Columbus Convention Center

Hyatt Regency Hotel

Columbus, Ohio

**Pre-register and save BIG! Attend all 4 days for the price of 2!**

All pre-registration forms must be postmarked by **October 11, 1993.**

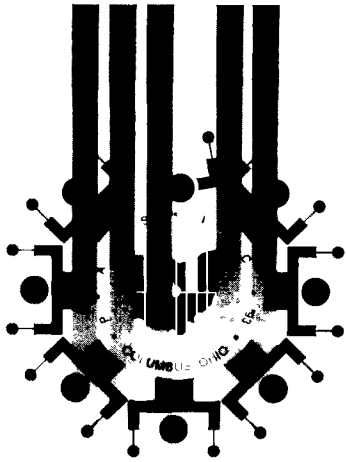
*Please type or print clearly to insure prompt processing and proper delivery of all PAS correspondence.*

*Photocopy this page if you wish. Return form with payment to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502*

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

Check all that apply	<b>To pre-register, you must be a member of the Percussive Arts Society.</b>	Enter appropriate figure
<input type="checkbox"/>	I am a current PAS member and my index number is _____	
<input type="checkbox"/>	I am not currently a PAS member but my dues are included here	\$
	[ ___ Student (\$20) ___ Senior (\$20) ___ Professional (\$40) ___ Enthusiast (\$40) ___ Friend (\$125)]	
<input type="checkbox"/>	Pre-registration fee—(this includes all four days)—\$50 [On-site registration will be \$75 for all PAS members]	\$
<input type="checkbox"/>	One-day registration (PAS members only)—\$25 per day	\$
<input type="checkbox"/>	Spouse, parent or guardian—\$15 each (this includes all four days)	\$
	Name of spouse, parent or guardian attending _____	
<input type="checkbox"/>	Hall of Fame Banquet tickets—\$26 per person	\$
	Number of vegetarian meals _____	
<input type="checkbox"/>	PASIC T-shirt—\$6 each (T-shirts will be delivered at PASIC)	\$
	[T-shirts will be \$12 each at the convention]	
<input type="checkbox"/>	NEXUS in concert with the Columbus Symphony Orchestra (Friday night)—\$12 each	\$
	[Discounted from \$20 each]	
	<b>TOTAL</b>	<b>\$</b>
<input type="checkbox"/>	Check or money order enclosed	
<input type="checkbox"/>	Charge to my VISA/MasterCard # _____	Expiration Date _____
	Name on credit card _____	
	Signature _____	



PASIC '93

# HOTEL RESERVATIONS

Percussive Arts Society International Convention '93

November 10-13, 1993

Greater Columbus Convention Center

Hyatt Regency Hotel

Columbus, Ohio

The Percussive Arts Society has negotiated reduced convention rates with the Hyatt Regency Columbus at the Greater Columbus Convention Center. The hotel and the convention center will serve as the PASIC '93 Headquarters, where daily clinics, concerts, meetings and the Hall of Fame Banquet will be held. Special attractions of the hotel include a Regency Club level, free shuttle service to downtown shopping and attractions, an indoor swimming pool and jacuzzi<sup>(R)</sup>

## HOTEL RESERVATION FORM

**To receive these rates you must complete and return this form directly to the Hyatt Regency Columbus or call (614)463-1234 NO LATER THAN OCTOBER 11, 1993.**

Type of Room	# of Rooms	Convention Rates
Single (1 person)		\$85
Double (2 persons, 1 bed)		\$95
Double (2 persons, 2 bed)		\$95
Triple (3 persons)		\$105
Quad (4 persons)		\$110

Date of Arrival \_\_\_\_\_

Date of Departure \_\_\_\_\_

Check in Time 3 p.m. Check out Time 12 noon

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Phone ( ) \_\_\_\_\_

Fax ( ) \_\_\_\_\_

Hyatt Gold Passport # \_\_\_\_\_

Sharing room with \_\_\_\_\_

\_\_\_\_\_

Reservations requested after October 11, 1993 or after the room block has been filled are subject to availability and may not be available at the convention rate

- Guaranteed by one of the following
  - American Express       Discover
  - VISA       MasterCard       Diners Club/Carte Blanche
- Check or money order enclosed
  - Amount \$ \_\_\_\_\_
- Credit Card # \_\_\_\_\_
- Expiration Date: \_\_\_\_\_
- Signature \_\_\_\_\_

Convention rates available until October 11 1993 or until block is filled

All reservations are tentative until confirmed by a one night's deposit or guaranteed by a major credit card unless otherwise specified. In addition, a cancellation confirmation must be issued by the hotel for refund of deposit or for release of guarantee

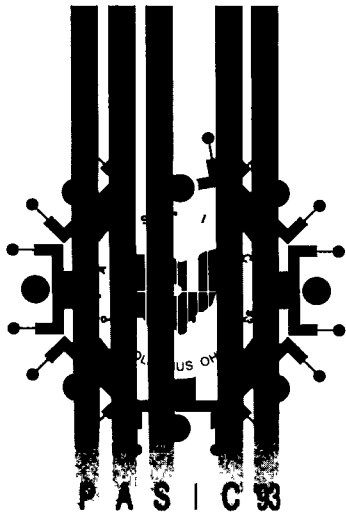
Regency Club accommodations include a Continental breakfast in addition to special guest room amenities and are not available at group rates

Bed types are subject to availability and cannot be guaranteed

For suite requests, call the hotel directly.

The above rates are per room per night and subject to all applicable city and state tax

**Send with payment to:**  
**HYATT REGENCY COLUMBUS • 350 N. HIGH STREET**  
**COLUMBUS, OH 43215 • (614)463-1234**



# PASIC '93 SCHOLARSHIP INFORMATION

Percussive Arts Society International Convention '93

November 10-13, 1993

Greater Columbus Convention Center

Hyatt Regency Hotel

Columbus, Ohio

In conjunction with the organizations listed below, the Percussive Arts Society will again offer six international and two regional scholarships to attend PASIC '93. Each international scholarship will include one year of free PAS membership, four nights free lodging in the convention hotel, free convention registration and one free Hall of Fame Banquet ticket. Regional scholarship information is listed below.

---

## HOW TO APPLY

- 1 Complete the PASIC '93 Scholarship Application Form. If you are applying for more than one scholarship, please photocopy the blank application form.
- 2 Include a letter from your instructor or school administrator on school letterhead stating that you are a full-time student (required). You may also include a letter of recommendation (optional).
- 3 Send each scholarship application directly to the corresponding contact address listed below **for receipt no later than Friday, September 24, 1993.**

---

## INTERNATIONAL SCHOLARSHIPS AND SPONSORING ORGANIZATIONS

Avedis Ziljian Scholarship  
Leonard DiMuzio  
Avedis Zildjian Co.  
22 Longwater Dr.  
Norwell, MA 02061

Colwell Systems Scholarship\*  
c/o PAS  
P.O. Box 25  
Lawton, OK 73502

Ludwig Industries Scholarship  
Jim Catalano  
Ludwig Industries  
P.O. Box 310  
Elkhart, IN 46515

William F. Ludwig Jr. Scholarship  
Jim Catalano  
Ludwig Industries  
P.O. Box 310  
Elkhart, IN 46515

Remo, Inc. Scholarship  
Lloyd McCausland  
Remo, Inc.  
12804 Raymer St.  
North Hollywood, CA 91605

Yamaha Scholarship  
Jay Wanamaker  
Yamaha Corp. of America  
P.O. Box 899  
Grand Rapids, MI 49512

\*The Colwell Systems Scholarship recipient will serve as the student representative to the Board of Directors.

---

## REGIONAL SCHOLARSHIPS AND SPONSORING ORGANIZATIONS

Texas Student Scholarship  
Lauren Vogel  
8534 Coppertowne Lane  
Dallas, TX 75243

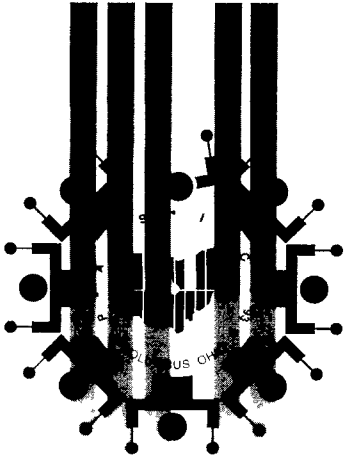
Sponsored by Texas State Chapter, this scholarship offers one year of free PAS membership, free PASIC '93 registration, one free ticket to the Hall of Fame Banquet and \$800 toward the cost of transportation. This scholarship is limited to students attending school in Texas only, and all other rules/restrictions apply.

Canadian Student Scholarship  
OPAS  
97 Barton Street  
London, Ontario, CANADA N6A 1N1

Sponsored by Sabian Ltd., this scholarship offers one year of free PAS membership, four nights free lodging in the convention hotel, free PASIC '93 registration, one free ticket to the Hall of Fame Banquet, and transportation to the PASIC '93 location—total not to exceed \$1,000 Canadian. This scholarship is limited to a Canadian music student (percussion major) who is a full-time grade 12/13 high school student or a first/second year university student.

If you have any questions about the PASIC '93 scholarships, please contact the PAS office by writing to PAS, P.O. Box 25, Lawton, OK 73502, or by calling (405)353-1455.





P A S I C '93

# PASIC '93 SCHOLARSHIP APPLICATION

Percussive Arts Society International Convention '93

November 10-13, 1993

Greater Columbus Convention Center

Hyatt Regency Hotel

Columbus, Ohio

Please photocopy this application form if applying for more than one scholarship.

**THE DEADLINE FOR APPLICATIONS IS SEPTEMBER 24, 1993.\***

*Please type or print neatly*

Name of scholarship \_\_\_\_\_

Applicant's name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

Proof of full-time student status enclosed: Statement from instructor or administrator on school letterhead (required).

Recent copy of grade transcriptions or latest grade card enclosed (required).

Name of instructor \_\_\_\_\_ Phone \_\_\_\_\_

Name of school \_\_\_\_\_

School address \_\_\_\_\_

## ABOUT THE APPLICANT

Grade level \_\_\_\_\_ Number of years studying percussion \_\_\_\_\_

Are you currently a PAS member? \_\_\_\_\_ If yes, how long? \_\_\_\_\_ PAS index # \_\_\_\_\_

Have you ever received a PASIC scholarship? \_\_\_\_\_ If yes, when? \_\_\_\_\_

Have you ever attended PASIC? \_\_\_\_\_ If yes, when? \_\_\_\_\_

Awards, scholarships, etc., and dates received (use separate sheet if necessary) \_\_\_\_\_

Goals \_\_\_\_\_

Personal statement (optional) \_\_\_\_\_

Major instruments (instruments that you have or are seriously studying) \_\_\_\_\_

Applicant's signature \_\_\_\_\_ Date \_\_\_\_\_

**\*APPLICATION MUST BE RECEIVED BY SEPTEMBER 24, 1993.** This application may be accompanied by a letter of recommendation (optional) and must be returned directly to the sponsoring organization of the scholarship for which you are applying.

# NEW MUSIC RESEARCH DAY

## Don't miss New Music Research Day on Wednesday, November 10!

Outstanding percussionists from Europe and the United States will join in a marathon of percussion performances from 3 p.m. to midnight. This is a rare opportunity to experience the best in percussion from around the world!

Performing at this year's PASIC New Music Research Day will be:

Andreas Boettger .....	Germany
Kirk Brundage (Prize winner, ARD Competition Munich) .....	United States
Ricardo Gallardo .....	Mexico/London
Tatiana Koleva (Prize winner, Gaudeamus 1993) .....	Bulgaria
William Moersch .....	United States
Oberlin Percussion Group .....	United States
Percussion Ensemble of the Staatliche Hochschule für Musik, Freiburg .....	Germany
Percussion Group—Cincinnati .....	United States
Percussive Rotterdam (Winner, Gaudeamus Percussion Prize, with Robert Van Sice) .....	Holland
Prague Percussion Project .....	Czech Republic
Peter Prommel and José Vicente .....	Holland and Spain
Steven Schick (Keynote performance) .....	United States
Emmanuel Sejourne .....	France
Stanislaw Skoczynski .....	Poland
University of Akron .....	United States
Nancy Zeltsman .....	United States
Nebojsa Zivkovic .....	former Yugoslavia/Germany



Steve Smith, Drumset clinician



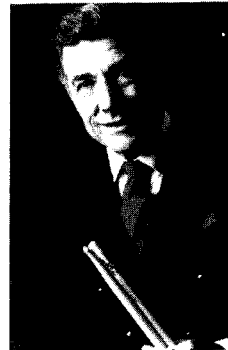
Jeff Hamilton,  
Drumset clinician



Jimmy Cobb,  
New York Drum  
Summitt clinician

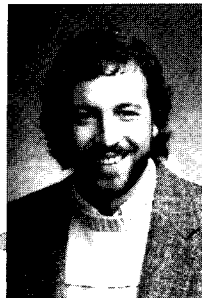


Fred Satterfield,  
Drumset clinician



Louis Bellson,  
Drumset clinician

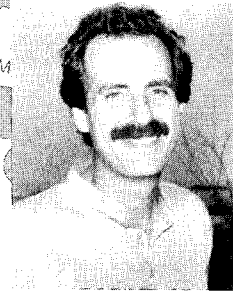
# CLINICIANS



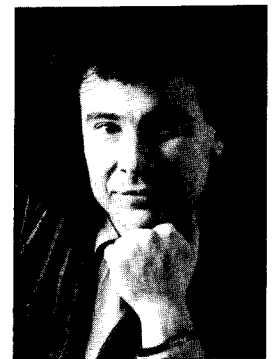
Mike Back,  
Marching Percussion  
clinician



Salvatore Rabbio, Timpani clinician



Jamey Haddad,  
Hand drumming clinician



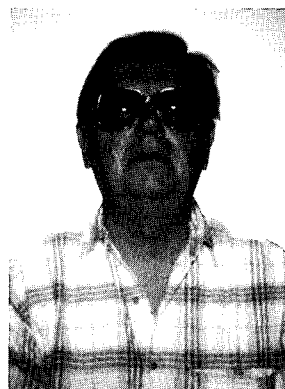
Ed Uribe,  
Electronic Percussion clinician



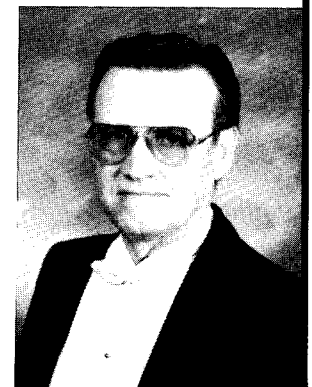
Leigh Howard Stevens,  
Marimba clinician



Robert Thomas, Jr.,  
Hand Drumming clinician



Tom Siwe,  
Percussion Education clinician



James A. Sewrey,  
Percussion Education clinician

# CONCERTS



Stuart Marrs, directing the University of Maine Percussion Ensemble



David Samuels, performing in concert with David Friedman (not pictured) to again form "Double Image"



Keiko Abe, performing with the Michigan Chamber Players—Harry Sargous, Tony DiSanza, Don Sinta and Michael Udow



The Percussion Group—Cincinnati—James Culley, Allen Otte and Russell Burge—performing in concert



NEXUS—Bob Becker, John Wyre, Bill Cahn, Robin Engelman and Russell Hartenberger—performing in concert with the Columbus Symphony Orchestra

## WEDNESDAY, NOVEMBER 10

- 8:00 a.m. Registration Opens
- 12:00 p.m. Exhibitors Move In  
New Music Research Day Begins  
Clinic and concerts will continue throughout the day
- 8:00 p.m. New Music Evening Concert

The following artists and clinicians are scheduled to appear at PASIC '93, but are not pictured here — Bill Bruford • Blas Elias • The Cleveland Orchestra Percussion Section • Ralph Hardimon • William Moersch • The University of Toronto Percussion Ensemble • Robert Van Sice • Nancy Zeltsman

## THURSDAY, NOVEMBER 11

- 7:30 a.m. Percussive Notes Associate Editors meeting (ends at 9:00)
- 8:00 a.m. Registration Opens  
Marching Percussion Committee meeting  
Contest Procedures Committee meeting
- 9:00 a.m. Morning Sessions Begin
- 9:30 a.m. Exhibits Open
- 12:00 p.m. VISIT EXHIBITS  
Board of Directors meeting (all PAS members are welcome)
- 1:00 p.m. Afternoon Sessions Begin
- 4:00 p.m. VISIT EXHIBITS  
Silent Auction Awards  
Drumset Committee meeting  
Chapter Presidents meeting
- 5:00 p.m. University Pedagogy Forum  
Marching Percussion Committee meeting
- 5:30 p.m. Exhibits Close
- 6:00 p.m. Sustaining Members meeting (all Sustaining Members are welcome)
- 7:00 p.m. Evening Concert
- 10:30 p.m. Jazz/Drumset Jam Session  
Hand Drumming Jam Session



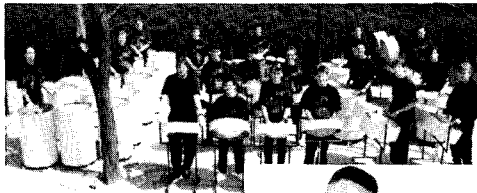
North Farmington Percussion Ensemble, performing in concert



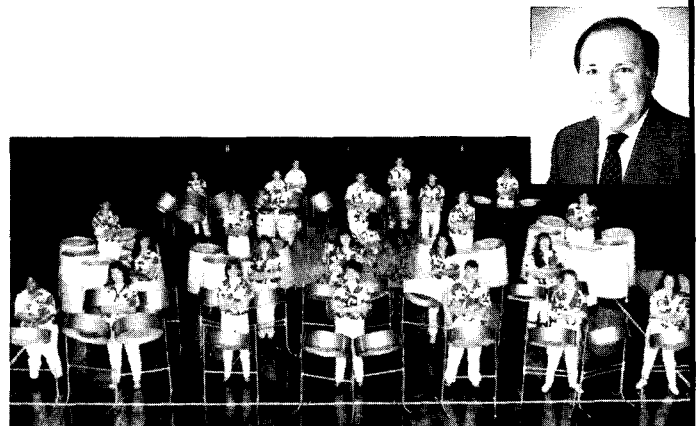
Eastman Chamber Quintet—Rhythmaxis, performing in concert



Gordon Stout, performing in concert



Len "Boogsie" Sharpe, performing in concert with the University of Akron Steel Band



Washington High Steel Band, performing in clinic with director J. Marc Svaline

## FRIDAY, NOVEMBER 12

- 7:30 a.m. Percussive Notes Editors meeting (ends at 8:00)
- 8:00 a.m. Registration Opens
- Percussion Ensemble Committee meeting
- Composition Contest Committee meeting
- Drumset Committee meeting
- Scholarly Papers Committee meeting
- 9:00 a.m. Morning Sessions Begin
- 9:30 a.m. Exhibits Open
- 12:00 p.m. VISIT EXHIBITS
- Board of Directors meeting (all PAS members are welcome)
- 1:00 p.m. Afternoon Sessions Begin
- 4:00 p.m. VISIT EXHIBITS
- Silent Auction Awards
- Membership Committee meeting
- Anthology Committee meeting
- Chapter Presidents meeting
- 5:30 p.m. Exhibits Close
- 6:00 p.m. Sustaining Members meeting (all Sustaining Members are welcome)
- 8:00 p.m. Evening Concert
- 10:30 p.m. Jazz/Drumset Jam Session
- Hand Drumming Jam Session

## SATURDAY, NOVEMBER 13

- 8:00 a.m. Registration Opens
- Education Committee meeting
- WPN Committee meeting
- New Music/Research Committee meeting
- 9:00 a.m. Morning Sessions Begin
- 9:30 a.m. Exhibits Open
- 12:00 p.m. VISIT EXHIBITS
- Board of Directors meeting (all PAS members are welcome)
- 1:00 p.m. Afternoon Sessions Begin
- 4:00 p.m. VISIT EXHIBITS
- Silent Auction Awards
- University Pedagogy Forum
- 5:00 p.m. Committee Chairs meeting
- 5:30 p.m. Exhibits Close
- Exhibitors Move Out
- 7:00 p.m. Hall of Fame Banquet
- 9:00 p.m. Evening Concert
- 11:00 p.m. Jazz/Drumset Jam Session
- Hand Drumming Jam Session

## The Operation Was A Success, But the Patient Died!

By J.C. Cline

**T**HE TITLE OF THIS ARTICLE is a paradoxical bit of humor that's often used to describe a failed situation. Could this expression also be used to describe some potential college graduates who are majoring in percussion, as it relates to their knowledge of drumset? It is true in more instances than we would like to admit.

Let's look at a possible scenario. Student A graduates from college with an extremely sound education in *almost* all areas of percussion. The graduate assistantship of his or her dreams becomes available or that regional orchestra job finally opens up. The job description fits the student's skills perfectly until it says: "Demonstrate proficiency on drumset; i.e., all styles, including swing, Latin, rock, etc."

Reality check! If drumset was not part of the student's percussion program, then these jobs are out of reach.

My philosophy is that drumset is every bit as important as the other areas of percussion in a college curriculum. This philosophy has to be implemented in the first semester. I'm not saying that every incoming freshman should begin with drumset (although that could happen). I am saying, however, that the importance of the drumset must be underscored from the very first lesson. Even if the student is not actively working on drumset during lessons, awareness of this area has to be constant.

This can be done in a variety of ways. One of the best is by regular visits by drumset artists who are working (or have worked) with outstanding musical groups. Nothing raises the students' awareness more than an up-close and personal approach presented by a name artist who gives master classes, performs with the jazz groups in open rehearsals and gives private lessons.

Because I have no budget to bring in drumset artists, I become a bit of an entrepreneur and work with local music dealers, private individuals and corporations to raise the necessary funds. It is

hard work and sometimes frustrating, but the results are well worth the trouble.

The private lesson format usually works nicely. I ask the visiting artist if he or she would be willing to teach privately, and what the fee would be for an hour lesson. I then let the students know that the opportunity exists and what the fee is, far enough in advance that they can plan accordingly. It's an easy sell because it's a simple fact that the lesson will be several hundred dollars cheaper if the artist is in your building than it will be if the student has to fly to wherever the artist lives.

The end result is that drumset awareness increases without you, as the college instructor, being actively involved on a lesson-by-lesson basis. Additionally, the students gain information first hand, and they tend to exchange with each other what they acquired from the lessons and clinics. If you can bring in just three or four outstanding clinicians during the course of a year, a great deal of positive groundwork will be laid.

It's also a chance to work on your own drumset playing. When professionals visit, I get the same information that the students receive, and I work with it just as the students do. I long ago gave up the vain idea that working openly with the students on my own playing would tip them off to my weaknesses. Trust me, they will have already figured that out, so you might as well join in as an active participant. The students will respect you for it and the lessons will become a healthy exchange.

I also encourage students to study with each other. For example, last year one student studied at a camp where Max Roach taught, another took some lessons from Ed Soph, another studied with Steve Houghton and another spent time with Paul van Wageningen and Jesus Diaz. They each came back with valuable information that they were willing to share.

Finally, I try to expand the listening and video avenues as much as possible



by putting albums and CDs on reserve and encouraging an active exchange of materials within the department to keep students (and their teacher) busy listening.

Our department also has a TV and VCR unit that was given to us by a patron, and we are collecting as many tapes as possible. In addition to instructional tapes, we want tapes that cover current players and players who created the history of the instrument. A local music dealer has donated some videos to the department as a promotional idea.

There are also valuable printed materials available that can be used to stress

the importance of the drumset. Some that I recommend are:

1. *Essential Techniques for Drumset* by Ed Soph, Meredith Music
2. *Studio and Big Band Drumming* by Steve Houghton, C.L. Barnhouse
3. *Afro-Cuban Rhythms for Drumset*, Drummers Collective Series
4. *Brazilian Rhythms for Drumset*, Drummers Collective Series
5. *Afro-Cuban Grooves for Bass and Drums*, Manhattan Music
6. *It's Time*, by Mel Lewis and Clem DeRosa, Kendor Music Inc.
7. *Essential Styles for Drummer and Bassist*, Books I and II, by Steve Houghton, Alfred Publications

I realized that drumset awareness was heightened when, at the end of a marimba lesson, a student said, "Here is

a new Buster Williams recording with Victor Lewis on drums. Tell me what you think." I countered by saying, "Here is the new Tony Williams video. Tell me what you think."

The operation was a success but the patient died? Maybe not. **PN**


---

*Dr. J.C. Combs is Professor of Percussion at Wichita State University.*

---

## How To Practice

By **Garey Williams**

 IN YOUR ENTHUSIASM TO improve, you probably spend a lot of time finding information, method books, recordings and other musicians to jam with. These are all key ingredients to becoming a good drummer. However, you must consider the way in which you divide your time among these things. The structure of your practice routine determines the speed and quality of your development as a player. Following are some suggestions that will assist you in getting the most out of your practice time.

When developing your skills on the drumset there are three main areas to consider: listening, practicing and playing. The goal of practicing is to become a good player. Practice time is good for developing ideas and skills. Playing time is where those ideas and skills can be refined and polished. Listening is where you will gain many ideas to add to your musical vocabulary.

It may not be convenient or desirable to practice every day. If you're playing or performing, you might decide not to practice that day. This is all right. On days when you aren't practicing, spend your time doing extra listening. Remember that listening, practicing and playing are of equal importance.

To best determine what to practice, listen to and play, make a list of what

you want to learn, such as developing your time, bass drum technique, fills, grooves, etc.

Next, list the things you want to improve. It's helpful to distinguish between things, you can play that could be improved versus things you have yet to learn.

Now name six bands or artists with whom you would like to play. This will help you focus on what styles or genres you prefer and aid you in prioritizing what to practice.

Finally, establish short- and long-term goals. Short-term goals may be things you want to accomplish in a month or even a week. Long-term goals may be things you wish to accomplish within a year. Setting goals can give a sense of purpose and direction to your playing. Achieving goals builds confidence.

Once you have determined what to learn and improve, you are ready to organize this information into a workable practice routine. First, decide how much time you want to practice. Be sure this amount of time is possible and comfortable for you. There may be a difference between how much time you really want to practice and how much time you think you need to practice. The quantity of time is less important than the quality.

Next, decide what time of day you can

commit to practicing on a regular basis. Reserving a certain time each day for practice will ensure it gets accomplished.

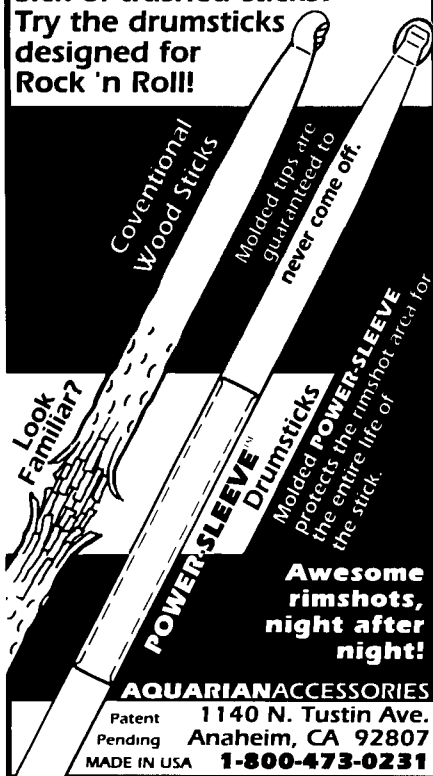
Now, select the things from your list on which you want to work. Take into account the amount of time you want to practice and your present playing opportunities. You may benefit most by practicing those things that you can use in a playing situation. If you're not playing with a group, practice things that will help you play with the types of groups you have listed.

Choose things that develop technique, reading skills and coordination. Becoming a great drummer requires a high level of technical facility (rudimentary capabilities), reading skills (counting and sight reading) and coordination skills.

It's very important to schedule time to be creative. This time can be spent making up drumbeats, soloing, combining different styles of grooves, etc. In the real world of performing, your success depends on your interpretation of the music and style of playing. If your practice time is spent mainly working with method books where you are following written beats and patterns, your creative, interpretive and unique style of playing may be underdeveloped. Block off a portion of your practice time to experiment, as well as to test your re-

# POWER-SLEEVE™ DRUMSTICKS

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



## How To Practice

call of the beats you've been working on. When you are making up beats or soloing, imagine that you are actually playing with a group. This helps you prepare to perform with a band.

Now it's time to decide the order of things to practice. Start with your least favorite activity and end with your favorite. Subjects that you feel are necessary to practice are not always the most fun. Save dessert for last.

Following is an example of how you might organize a one-hour daily practice routine:

- 10-15 minutes technique
- 10-15 minutes reading
- 10-15 minutes coordination development
- 10-20 minutes experimentation

More important than the amount of time you practice is the consistency of that practice time. The more consistent you are, the easier, more obvious and rapid will be your development.

Once you arrive at a practice schedule, stick to it. You can modify the schedule as you progress. You may be tempted to

change things if you're not seeing rapid improvement, but you might be expecting progress too soon. Calculate your progress on a weekly basis, not a daily one.

When your practice schedule is finalized, write it down and place it where you can see it. This will help avoid wasting time trying to remember what to practice, when to practice, and how long to practice.

If you make the effort to be organized, efficient, determined and enthusiastic, you will surely see progress. Organization is the key to success! **PN**

*Garey Williams plays drumset with the electric jazz quartet Four Thought in the Seattle/Puget Sound area of Washington, and has appeared with artists such as Dizzy Gillespie, Joe Williams, Bud Shank, Barney McClure and Howard Roberts. He has written a method book entitled Drumset Fundamentals and has recently completed his Master's degree in percussion performance at Central Washington University.*

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

*Rod Morgenstein*

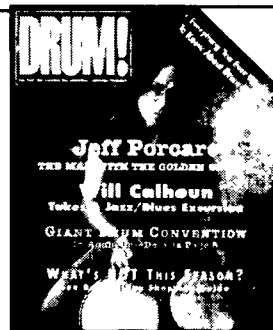
PLAY IT  
STRAIGHT

A PUBLIC SERVICE  
MESSAGE FROM  
THE DRUMMING  
COMMUNITY

## There Is An Alternative!

For two years **DRUM!** magazine has provided vital information for drum set players, hand drummers, and electronic percussionists who live in California, including:

- The only special issue of *any* drum magazine dedicated exclusively to electronic percussion.
- Jeff Porcaro's last interview.
- An entire issue about John & Jason Bonham.
- A special issue guest-edited by Chad Smith of the Red Hot Chili Peppers
- In-depth PASIC preview
- Educational features about miking, hand drum tuning, sampling, health & more! Don't wait — use the coupon below to subscribe.



**Yes**, I want to subscribe to **DRUM!** I've enclosed \$19.95 for six bi-monthly issues. (Canada & Mexico: \$29.95; Foreign: \$49.95.)

Method of payment  Check/Money Order  VISA  MasterCard

Card # \_\_\_\_\_ Ex. Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State/Prov. \_\_\_\_\_

Zip/P.C. \_\_\_\_\_

Send to: **DRUM!**, 12 South First St., #417, San Jose, CA 95113. Allow two to four weeks for delivery of first issue.



# BEWARE OF COPIES.

In 1957, Pro-Mark introduced a totally new concept in drumsticks. So extraordinary, our competitors tried to copy us. They're still trying.

While some drumstick makers claim to be "as good as Pro-Mark" or "handmade just like Pro-Mark," talk is cheap. The proof is in the drumstick. And no copy can match the legendary feel, sound or durability of a genuine Pro-Mark.

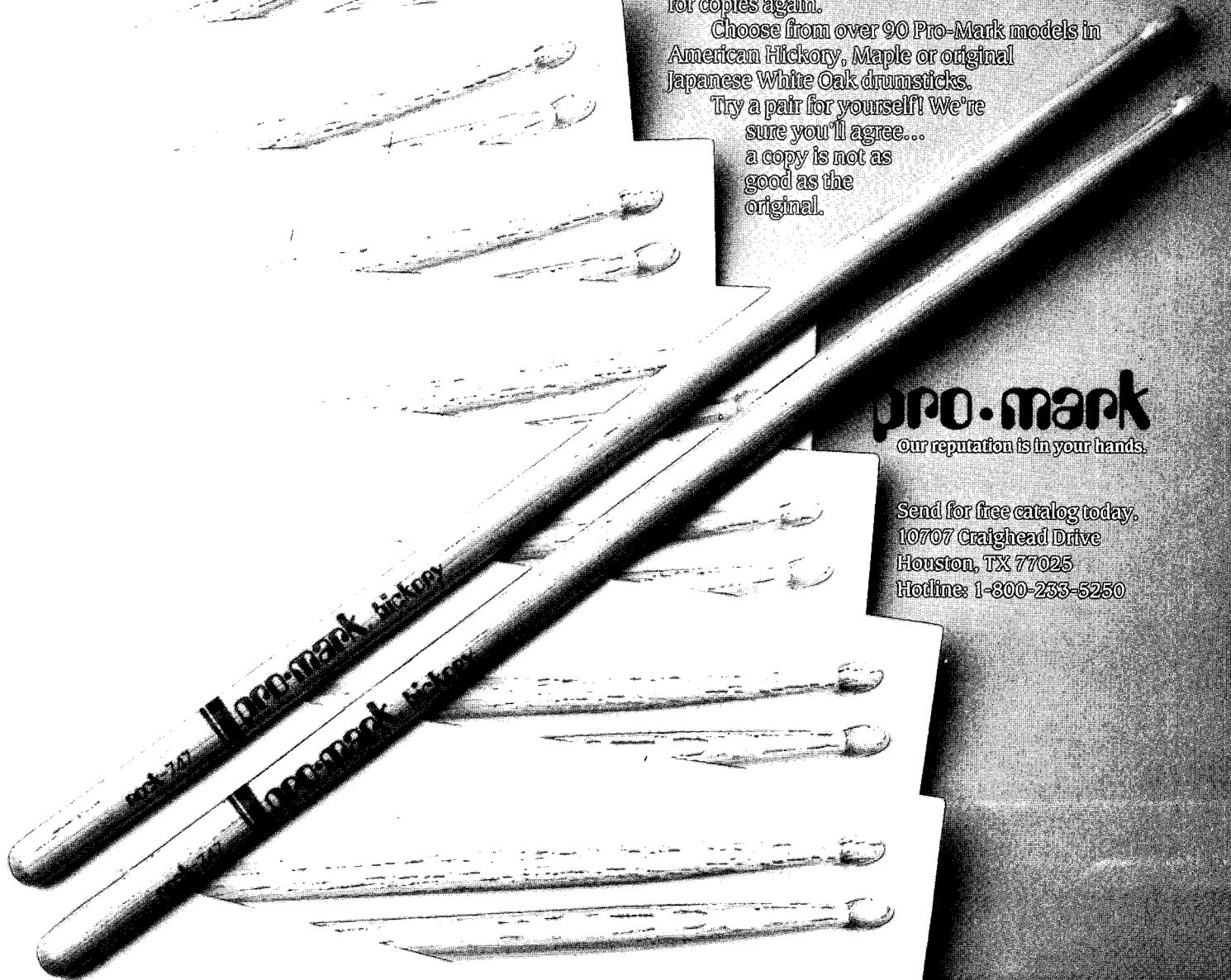
Worldwide, more drummers buy Pro-Mark drumsticks than any other brand. Once you get your hands on a pair of Pro-Mark originals, you'll never settle for copies again.

Choose from over 90 Pro-Mark models in American Hickory, Maple or original Japanese White Oak drumsticks.

Try a pair for yourself! We're sure you'll agree...  
a copy is not as good as the original.

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

Send for free catalog today.  
10707 Craighead Drive  
Houston, TX 77025  
Hotline: 1-800-233-5250



# Linear Drumming: A Building-Block Approach

By Alan Hall



LINEAR DRUMMING IS THE PRACTICE OF PLAYING ONE SOUND SOURCE AT A TIME. Though not a new concept, it has been refined by Gary Chaffee in his *Time Functioning* book from the *Patterns* series. One can hear linear drumming in the work of drummers as diverse as Elvin Jones, Steve Gadd, Zigaboo Modeliste, Dave Weckl and many others.

The purpose of this article is to introduce drummers to linear drumming in a basic and practical way using a 16th-note groove. We start with eight simple patterns:

## Patterns

(Notice that no two limbs play at the same time.)

**Step One: Sticking Overlay.** Play each pattern using a paradiddle sticking, simply substituting a bass drum stroke for whichever hand stroke happens to fall in its place.

## Example 1

**Step Two: Orchestrate.** Using the same sticking, keep your left hand on the snare drum, place your right hand on a closed hi-hat, put an accent on count 2 and lightly play (ghost) the other hand strokes.

## Example 2

After orchestrating becomes:



## YOU DIDN'T TAKE UP DRUMS TO PUSH BUTTONS ALL DAY.

You became a drummer so you could play the drums. It's a physical thing, and fiddling with buttons doesn't get it. You've got music to play. Yamaha knows that, so we've designed an electronic drum trigger system that brings technology and the drummer closer together, with an emphasis on playing, not programming. The Yamaha TMX™ Drum Trigger Module — just what you would expect from a system that's drummer designed.

*The TMX features 245 on-board sampled sounds from acoustic drums to processed*

*sounds to percussion effects. Alter the pitch and timbre with the exclusive ZAP™ button, creating*

*well over a thousand sounds of your own. Response time for the TMX is extremely fast and the dynamic sensitivity lets you go from delicate taps to cracking backbeats without losing any nuances of sound. ▶ Featuring 12 inputs and 4 outputs, the TMX will*

*handle large drum and pad setups, and can be used to program a drum machine or sequencer. Best of all,*

*you never have to put your sticks down; the TMX can be controlled by either pressing a footswitch or striking a pad. ▶ The TMX comes ready to plug and play with 25 pre-programmed drum kits for pad or triggered acoustic setups — or create and store 32 of your own in an internal memory.*

**YAMAHA**  
**TMX**  
*The Pursuit of Sound™*



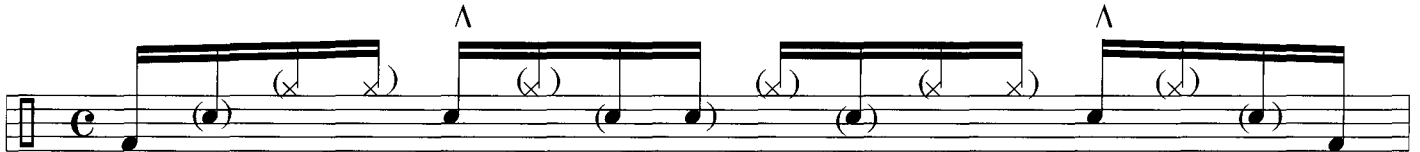
## Linear Drumming: A Building-Block Approach

**Step Three: Combining Patterns.** After you've worked out two or more patterns, combine two of them to make a one-measure phrase.

Example 3



After combining and orchestrating becomes:



PASIC '93-Columbus, OH  
PASIC '93-Columbus, OH  
PASIC '93-Columbus, OH  
PASIC '93-Columbus, OH  
PASIC '93-Columbus, OH

# BE THERE!

**Step Four: Condense Patterns.** Now let's go for broke and condense several patterns to make a rather intricate groove. When you condense patterns, you only use half of each pattern (the half with the bass drum in it).

Example 4



After orchestrating becomes:



Of course, you can use any sticking you want, and also orchestrate any way you want. Going through these four steps should give you a basic understanding of some of the techniques involved in linear drumming. I encourage you to experiment and have fun with the many musical possibilities. **PN**

*Alan Hall is an Assistant Professor of Percussion at the Berklee College of Music. He has recorded with Larry Coryell, Stuart Hamm, and Jerry Bergonzi. Hall currently works with Rebecca Parris and the John Harrison Trio.*

## ATTENTION, Percussion and Music Business majors!

see details,  
page 72

*internships available for Fall semester!*

## NOT SO MODERN DRUMMER

### Vintage Drum Newsletter

NSMD contains listings of vintage drums for sale; Historical articles about vintage drum-makers; Info on restoration without destroying the originality (and value) of rare drums; a database of vintage drum collectors world-wide: PLUS!!!



NSMD Publishing & Engraving  
P.O. Box 17411 Boulder CO 80303

## Expanding Your Reading

By Pete Magadini

**W** HAT IS THE SCHOOL OF THOUGHT THAT BEING ABLE TO READ DRUM PARTS, DRUM CHARTS, SNARE DRUM MATERIAL, and anything else related to the instrument can only help you be a better drummer. The problem with learning how to be on top of the heap when it comes to reading is knowing what and how to practice reading materials. As a player who has spent many years teaching, I would like to impart a technique that I have used for myself and my students.

Basically, I can take a standard jazz exercise and turn it into a rock-fusion exercise by "writing down" all the note values one degree. For example, halves become quarters, 8ths become 16ths, and two bars become one bar. You can do this with any drumset reading materials, thereby covering all styles with a single written page.

It is important to practice material that you would see in actual drum parts. Therefore, I have chosen exercises that seem the most practical to me. The first example is from Steve Houghton's book *Studio and Big Band Drumming*.

### Example 1

Example 1 is a drum part consisting of five staves. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The rhythm is complex, with some notes beamed together and others separated by rests.

Here is how that example looks after "writing down" the rhythms one degree.

### Example 2

Example 2 is a drum part consisting of six staves. This version of the exercise has all note values reduced by one degree compared to Example 1. For example, quarter notes are now eighth notes, eighth notes are now sixteenth notes, and sixteenth notes are now thirty-second notes. The overall structure and rhythm remain the same, but the tempo is effectively doubled.

## Expanding Your Reading

The next example is from Ted Reed's *Syncopation* book.

### Example 3



Example 3 consists of five staves of musical notation in 4/4 time. The notation is highly syncopated, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The patterns are complex and often cross the bar lines, creating a dense and intricate rhythmic texture.

And here are those rhythms after being “written down.”

### Example 4



Example 4 consists of five staves of musical notation in 4/4 time. The notation is highly syncopated, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The patterns are complex and often cross the bar lines, creating a dense and intricate rhythmic texture.

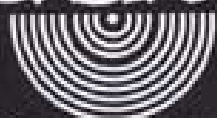
# HH JAZZ RIDE. PLAY COOL.

Jazz. Musical freedom. Creation. Communication. To play cool, your cymbals demand a voice... sounds that whisper and roar, colors that are bright and dark, punctuations from accents to crashes.

Under the brush or stick, this is your voice of choice, from subtle swing to hard driving bop. Hand hammered HH Jazz Ride. Check it out.

Free '93 NewsBeat catalog, contact:  
SABIAN Ltd., Meductic, N.B.,  
Canada E0H 1L0  
Tel: (506) 272-2019  
Fax: (506) 272-2081

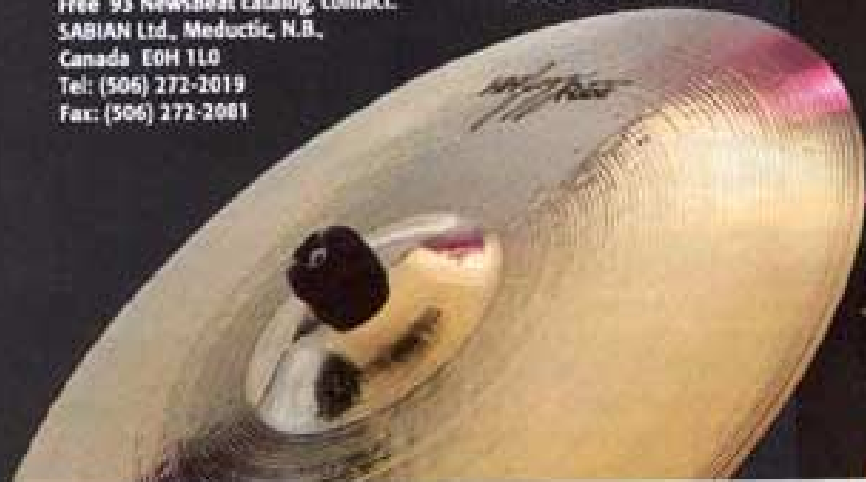
## SABIAN



*Cymbal Makers*

**HEAR THE  
DIFFERENCE.**

Jeff Tain Watts  
(Branford Marsalis)  
Playing Cool.



# AA EL SABOR. REAL LATIN FLAVOR.

Three options in one great cymbal.

- A clear bell for cutting claves.
- A shimmering ride for dynamic rhythms.
- A unique flanged edge for explosive crashes.

AAX El Sabor: One cymbal, three sounds. Check it out.

Free '93 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.**



Joey Heredia  
(L.A. Sessions)



## Expanding Your Reading

The final example comes from my own book *How To Play the Drumset: Book Two*.

### Example 5



Handwritten musical notation for Example 5, consisting of five staves of music in 4/4 time. The notation is somewhat messy and includes some triplets.

Here is that same example after being “written down.”

### Example 6



Printed musical notation for Example 6, consisting of five staves of music in 4/4 time. The notation is clean and includes some triplets and a sextuplet.



JOAN ABBEY-SACK

*Pete Magadini* has written a series of teaching books ranging from beginning to advanced levels. Pete has played with many top artists including: Don Ellis Band, The Berkshire Music Festival Orchestra, George Duke, The Toronto Symphony Orchestra, Al Jarreau and The Pete Magadini Quintet. Pete holds degrees from the San Francisco Conservatory and the University of Toronto.



# Technical Sticking Advantage

By Art Cappio

**I** HAVE EXCERPTED THIS SUBJECT from my book (*Cappio System of Rudimental Drumming*, p. 16) in order to address this in greater detail. Technical Sticking Advantage (TSA) is the art of changing the sticking of a pattern or phrase in order to capture a particular sound, feeling of flight, or visual illusion; thereby creating a new attitude of expression. In some cases additional notes must be added to accomplish this advantage.

Vocalizing a mental image first, before writing a part, can greatly enhance your compositional effort. This is a concept used by Ed Soph and Tom Float, two artists/educators for whom I have the highest regard. The vocalization process comes from your ability to create a mental image, transfer it to vocal form, and then find the right combination of notes to emulate this form.

The following are examples of this phenomenon. When you have achieved the tempos indicated you will begin to hear and feel the metamorphosis take place as you capture this TSA.

## Example 1 "BILLY" (Studio 4 Productions) measures 1 and 2

Figure 1—Standard Interpretation

Figure 2—Technical Sticking Advantage

♩ = 138

By using roll sticking and a seven note grouping in Example 1, I have emulated the vocal form which gives the phrase a feeling of flight.

Vocal Form:

> > > > > Ti Ke Da Da  
 Bzz Bzz Bzz--- Bzz--- Bzz---

## Example 2 (Cappio System of Rudimental Drumming, p. 23, 33)

Figure 1—Standard Interpretation

Figure 2—Technical Sticking Advantage

Figure 3—Technical Sticking Advantage

♩ = 141

The use of roll sticking or roll sticking preceded by a tap creates this TSA for the standard interpretation of sextuplets and gives the pattern a feeling of flight.

Vocal Form:

(Figure 2) > > e ya e ya  
 > >  
 (Figure 3) da e da e

**Note:** In this TSA the accents are very effective when played subdued (felt rather than heard).

# Vic Firth and Emil Richards

*the perfect pair*

New  
Products



A legendary percussionist and premier L.A. studio musician, Emil Richards is well known for his expertise in special effects. His artistry can be enjoyed on hundreds of TV and major film scores. Throughout his career, Emil has toured the world collecting and studying ethnic percussion instruments. With this unique perspective, he has collaborated with Vic Firth to develop this new series of mallets and instruments—each designed to create distinctive percussive effects.

**Back Beat Clappers** - great for fast rhythms played on the knee like castanets, or for back beats and rhythms behind a band or a singer. Ordering code - ER1. ▶



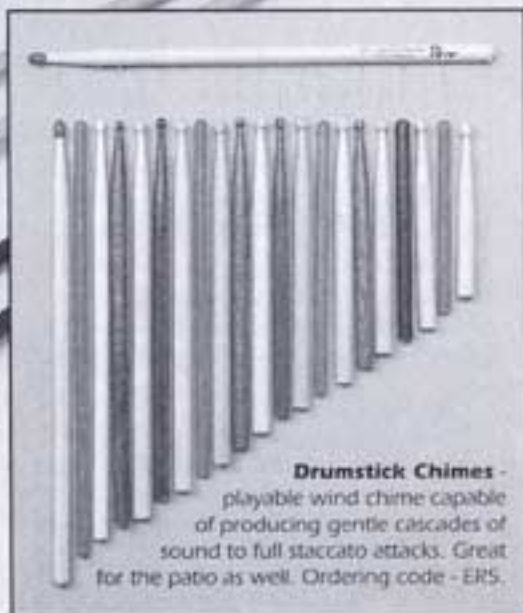
**Timp - Maraca Sticks** - a cross between a timpani mallet and a maraca. Played on tom-toms, congas and bongos; great for African and Latin work. Ordering code - ER2. ▼



**Rattle Mallets** ▶  
a cross between a keyboard mallet and a maraca. Played on vibes, marimba or tom toms; also terrific for African and Latin work. Ordering code - ER3.



▶ **Slap Mallets** - made from a reversed synthetic sheepskin, this "leather-headed" keyboard mallet lets you really dig into the bars. Produces a unique slap sound effect. Also funky on drumset. Ordering code - ER4.



**Drumstick Chimes** - playable wind chime capable of producing gentle cascades of sound to full staccato attacks. Great for the patio as well. Ordering code - ER5.

Vic Firth Inc.  
323 Whiting Ave.  
Dedham, MA 02026, U.S.A.  
Phone (617) 326-3455  
FAX (617) 326-1273

**vic  
FIRTH®**

## Technical Sticking Advantage

### Example 3 (Cappio System of Rudimental Drumming, p. 15, 16, 31)

Figure 1—Standard Interpretation



Figure 2—Technical Sticking Advantage



Figure 3—Notation Illustration

● = 152



Initially, I was looking for something busier than the common sextuplet. I accomplished this by utilizing this seven-note grouping which is an extension of the paradiddle-diddle. This TSA creates a feeling of flight and creates its own unique sound.

Vocal Form:

(Figure 2)

Buyezz            >            >  
                    Da            Da

(Figure 3) When played in a series—● = 152

Vocal Image:

Buyezz            >            >            >            >            >            >            >  
                    Da            Di            ezz            Da            Di            ezz            Da            Di            ezz            Da            Da

### Example 4 (Cappio System of Rudimental Drumming, p. 15)

Figure 1—Standard Interpretation

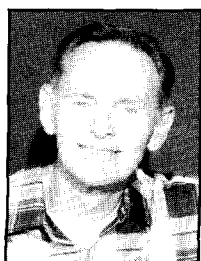


Figure 2—Technical Sticking Advantage

PARA-TRIPLET (Figure 2) ● = 148



This TSA is captured by executing superimposed paradiddles inside sextuplets (with no accents), thereby creating a visual illusion which is a total departure from the sound of standard sextuplets.



#### MENTAL IMAGE

Create a legato feel as arms move up and down in “fours” while playing sextuplets.

This examples will give you some insight to my writing technique and hopefully inspire you to challenge your own creativity.

*Art Cappio is a renowned rudimental drummer, educator, and author of the “CAPPIO SYSTEM OF RUDIMENTAL DRUMMING” (Pioneer Percussion). He has made appearances with Bobby Christian, John Kasica, Roy Burns, Louie Bellson and Jim Chapin. His educational articles can be found in: Drum Corps Digest, Drum Corps World, The School Musician, Modern Drummer, Percussive Notes, Drum Tracks, and The Rudimental Percussionist. Art is presently a clinician with Remo, Inc.*

# Contemporary Flam Variations

By Jeffrey Moore

**A** POPULAR TREND IN RUDIMENTAL percussion is to “mutate” more traditional rudiments, thereby creating new contemporary rudiments. Jim Campbell’s “Survey of Contemporary Rudiments” (*Percussive Notes*, April 1992 pg. 37-39) was an excellent collection of examples. The following list is intended to follow in the footsteps of Jim’s article and focuses on contemporary flam variations. I do not profess that this list is complete; it is simply listed to be shared and enjoyed. Some of the flam variations can be found in Mr. Campbell’s article as well as in Alan Dawson’s famous “Rudimental Ritual”. Many of these rudiments could arguably fit in more than one of these categories. It was purely a judgment call on the part of the author to place them where they are. Have fun! **PN**



*Jeff Moore is the Percussion Director of the Madison Scouts Drum and Bugle Corps and Percussion Coordinator for the University of Wisconsin-Madison Bands.*

*Jeff holds a Bachelor’s degree in music education from the University of North Texas and a Master’s degree in percussion performance from the University of Wisconsin-Madison. Jeff is also an active percussion performer and clinician—being a Yamaha Performing Artist/Clinician and endorsing Paiste cymbals, sounds, and gongs.*

## MULTIPLE FLAMS

<p>PARA FLAM-FLAM</p> <p>R L R R L R L L L</p>	<p>FLAMA-FLAMA-FLAM FLAM</p> <p>R L R L R L R L R L L L</p>	<p>FLAMA-4 FLAMS</p> <p>R L R R R R L R L L L L</p>
<p>PARADIDDLE FLAM</p> <p>R L R R L R L L L</p>	<p>FLAMA FLAMA-FLAM TAP</p> <p>R L R L R L R L R L L L</p>	<p>FRENCH FLAMS</p> <p>R R R L L L L L</p>
<p>FLAM-FLAM FLAM A DIDDLE</p> <p>R L R R L L L R L L R R</p>	<p>FLAM A DIDDLE-DIDDLE A</p> <p>R L R L R L R L R L L L</p>	<p>INVERT FLAMA 4'S</p> <p>R L L L L L R R R R</p>
<p>FLAM A DIDDLE FLAM FLAM</p> <p>R L R R L L L R L L R R</p>	<p>PARA FLAM A DIDDLE</p> <p>R L R L R L R L R L L L</p>	
<p>FLAM-FLAM FLAM A DIDDLE</p> <p>R R R L R R L L L R L L</p>	<p>4 FLAM-FLAM A DIDDLE</p> <p>R R R R R R L R R R L L L L L L R L L L</p>	

## RATAMACUE

RATAMA FLAM

R LL R L R L RR L L L

DOUBLE RATAMA FLAM

R LL R LL R L R L R  
L RR L RR L R L

TRIPLE RATAMA FLAM

R LL R LL R LL R L R L  
L RR L RR L RR L R L

RATAMA SWISS CHEESE

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

## SWISS TRIPLETS

ALTERNATING SWISS

R R L L L R

SWISS A CUE

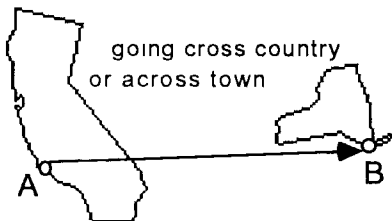
R R L R R L  
L L L L R

FLAM A CUE SWISS

R L R L L R L R L R L



How do you get your Marimba or Vibraphone safely from point A to point B?



Use SOFBAGS quality soft cases for percussion instruments, of course! We use only the finest materials. All our products are made in the USA and carry a five year guarantee.

Custom Work is our specialty  
Call for your free catalog!

**SOFBAGS**  
1 Route 9  
Lewis, NY 12950-0066  
800-321-1205  
in NY: 518-873-2666

### FLAM -A-CUE VARIATIONS

 <p>R L R L R L R L R L</p> <p>FLAM A CUE DIDDLE</p>	 <p>RR L R L RR L R L LL R L R LL R L R</p> <p>CHEESE A CUE DIDDLE</p>	 <p>RR L RR LL R LL R LL RR L</p> <p>FLAM A FLAM A CUE DIDDLE</p>
 <p>R L R R L R L L</p> <p>ALTERNATING FLAM A CUES</p>	 <p>RR L R R LL R L L</p> <p>PATTY FLAM A CUE 5'S</p>	 <p>R L R L R R L R L L L</p> <p>CHEESE A FLAM A CUE DIDDLE</p>
 <p>R L R L R L</p> <p>PATTY A CUE</p>	 <p>R L R L R L R L R L R L R L R L R L R L R L</p> <p>FLAM-A-CUE 5 STROKE</p>	 <p>R L R L R R L R L R L L</p> <p>FLAM ACCENT DRAG</p>
 <p>R L R L R L R L R L R L R L R L R L R L R</p> <p>SAME HAND PATTY A CUE</p>	 <p>R L R L R L R L R L</p> <p>CHEESE A CUE DRAG</p>	
 <p>R L R L R L R L R L R L R L R L R L R L R</p>	 <p>R L R L R L R L R L</p>	

### PATA FLA-FLA VARIATIONS

 <p>R L R L R L R L L L R L R L R L L R</p> <p>SAME HAND PATTYS</p>	 <p>R LL R L R LL R L L L RR L R LL R L R</p> <p>CHEESE A FLA</p>	 <p>R L R L R R L R L R L L</p> <p>PATTY A INVERT</p>
 <p>R L R L L R L L R L R L R R L R L</p> <p>ALTERNATING PATTYS</p>	 <p>RR L R L R R L R L L LL R L R LL R L R</p> <p>PATTY A DIDDLE</p>	 <p>R L R L R L L R L R L R</p> <p>PATTY SPANOS</p>
 <p>R L R L L R L L R L R R R L R L</p> <p>SAME HAND ALT PATTY</p>	 <p>R L R R L R L L L</p> <p>PATTY FLAM TAP</p>	
 <p>R L L L R R R L R R R L L L</p> <p>SWISS PATTYS</p>	 <p>R L R R L R L L L</p> <p>PATTY INVERT</p>	
 <p>R R L R L R L R L L L R L R R L R</p>	 <p>R L R L L R L L R</p>	

## Third International Percussion Competition—CIEM, Geneva, Switzerland, August 1992

By Marta Ptaszynska

CIEM—CONCOURS INTERNATIONAL D'EXÉCUTION MUSICALE (International Competition for Musical Performers) in Geneva, Switzerland is perhaps the most prestigious and renowned contest for young musicians under the age of 30. Every year, hundreds of young and talented players, singers, conductors, and chamber groups from all over the world try their skills, strengths, and luck. The competition runs in all instrumental categories, as well as, in voice, conducting, and ensembles from duos to quintets.

Despite the fact that Geneva CIEM was founded in 1939 and has taken place every year since then, the percussion contest was held only three times in its history: in 1972, 1982, and now in 1992, that is, every ten years.

The first prize winners were Sumire Yoshihara of Japan in 1972 and Peter Sadlo of Germany in 1982. This year the first prize was not awarded, and the second prize was given to two candidates: First nominee was Japanese percussionist Takafumi Fujimoto, 27, and the second nominee was American percussionist Adam Weisman, 25. Hans Kristian Sorensen of Norway received the third prize.

Forty young percussionists from 15

countries participated in the contest. This number seems to be quite small when compared to 180 contestants in the piano, but as far as percussion is concerned this number seems to be quite satisfactory. Japan was represented by the largest group of seventeen young players, all of them students, and even some beginners. The other contestants were from France, U.S.A., Germany, Norway, Sweden, Denmark, Belgium, Spain, Poland, Hungary, Bulgaria, Switzerland, Israel, and China.

In general the overall level of all contestants was surprisingly average. There were no revelations, no distinctive individualities. After the first round 75% of all candidates found themselves in the average range (rated 11 to 17 points), and only seven contestants received good grades (18 to 20 points), while no one got an excellent grade (21 to 25 points). This result speaks for itself without any comment. It is difficult to say why the performance level was so unimpressive. Some blamed a very demanding repertoire, others faulted their teachers for insufficient preparation of their contest repertoire, and still others complained about the poor practice conditions before their auditions.



Prizewinners, from left: Hans Kristian Sorensen (third), Takafumi Fujimoto (second, I nominee), and Adam Weisman (second, II nominee)

Let's look closely at the repertoire. The selection of works was made by the committee of the CIEM with cooperation of the Centre International de Percussion of the Geneva Conservatory (CIP), mainly by Jacques Ménétrety and William Blank, composer and percussionist. In the first round each candidate performed four compulsory pieces: E. Carter's *March* (timp.), D. Friedman's *Vienna* (vibes), R. O'Meara's *Restless* (marimba), and C. Boone's *The Watts Tower* (multiple percussion). This particular set of works was chosen to pro-



The Jury of the Percussion Competition in Geneva, 1992, (from left, first row): Edison Denisow, Elizabeth del Grande, Siegfried Schmid, Marta Ptaszynska, Sumire Yoshihara; (from left, second row) Christoph Caskel, Jean Balissat, André Zumbach and Michel Cerutti.

vide immediately a crystal clear picture of the musicality and the technical possibilities of each candidate.

The ten percussionists who passed into the second round were required to play a recital consisting of three works: *Assonance VII* by Michel Jarrell for solo percussion as a compulsory, and two free choice compositions—one for mallets from a list of four works:

T. Tanaka—*Two Movements*

A. Miyoshi—*Conversation*

G. Stout—*Two Mexican Dances*

D. Maslanka—*My Lady White*

and one for multiple percussion or timpani from a list of four works:

K. Volans—*She Who Sleeps in a Small Blanket*

E. Carter—2 pieces from *8 Pieces for Timpani*

Y. Xenakis—*Rebonds*

W. Kraft—*Images for Timpani*

It was very interesting to find that all ten contestants chose virtually the same works for their performances—five of them played Volans and Tanaka, four preferred Xenakis, and three chose Miyoshi.

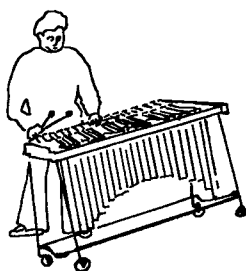
Even more striking was the program of the final recitals of the three winners. In the vibraphone category each of them played a different piece: Sorensen played Denisow's *Schwarze Wolken*, Weisman performed Manoury's *Livre des Claviers*, and Fujimoto played Donatoni's *Omar*. In the marimba category they chose Miyoshi's *Torse III* and Sueyoshi's *Mirage*. In this category there was a large selection of other works, including such choices as *Convergence I* by Taira, *Dance of Earth and Fire* by Klatzow, *Rhythm Song* by Smadbeck, *After Syrinx II* by Bennett, *Autumn Island* by Reynolds, and

*Five Scenes from the Snow Country* by Henze.

The last category of percussion works in the final comprised many well known virtuoso pieces for one percussionist. From this list we can cite among others *King of Denmark* by Feldman, *Janissary Music* by Wuorinen, *Zyklus* by Stockhausen, *Space Model* by Ptaszyńska, *27'10.554* by Cage. The finalists performed *Thirteen Drums* by Ishii, *Psappha* by Xenakis, and *Ground I* by Fukushima.

Unfortunately the Swiss prize was not awarded because the work *Stroiking* by Swiss composer H.U. Lehmann was not in the repertoire of the finalists.

In addition to the three prize winners, the other semifinalists were Miguel Bernat Martinez of Spain, Benoit Gaudelette, Marc Sapin, and Christophe Bredeloup of France, Kuniko Kato and



## NEWS FOR PERCUSSION



### Ensemble

**Engel, K.** ZM 2911  
Look out little Ruth  
for percussion (3-8 players) (Sadlo)

**Kolbeck, R.** ZM 2848  
Changing constellation for percussion ensemble

**Kroeger, F.** ZM 2914  
Bisquits for percussion (3-8 players) (Sadlo)

**Monti, V.** ZM 2966  
Czardas for drumquartet (Treß)

### Wind Instruments and Percussion

**Hummel, B.** ZM 2676  
Trio op. 82a  
for trumpet in C, drums and piano

Free catalogues can be ordered at:  
MUSIKVERLAG ZIMMERMANN  
P.O. Box 940183 · D-60459 Frankfurt/Main  
Phone 01149-69-7 89 40 25 · Fax 01149-69-7 89 54 41

# ZIMMERMANN · FRANKFURT

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

## Third International Percussion Competition—CIEM, Geneva, Switzerland, August 1992

Mie Saito of Japan, and Katarzyna Mycka of Poland. As the youngest semifinalist, K. Mycka received a special scholarship prize for further percussion studies at the school of her choice.

I was very much impressed by the technical coordination of the whole competition. A large number of instruments available for all performances was provided by Yamaha and Paiste Corporations. There was excellent backstage work in helping every player with instrument set up, despite the fact that each round took place in a different location in the city. Secretary General of CIEM, Franco Fisch, and William Blank and Jacques Ménétrey of CIP deserve special recognition for making this event work like the proverbial Swiss watch.

The international jury consisted of composers Jean Balissat and Andre Zumbach (Switzerland), Edison Denisow (Russia), and myself, and percussionists-

performers and professors Christoph Caskel from Germany, Michel Cerutti from France, Elizabeth Del Grande from Brazil, Siegfried Schmid from Switzerland, and Sumire Yoshihara from Japan.

I would like to share some personal thoughts and observations after attending this competition. The Geneva competition is especially difficult and unique because it requires excellency in performance on all percussion instruments, that is on mallets as well as on timpani and on drums. For young players under 30 this is quite challenging. It was also interesting to notice that more and more young percussionists follow the path of Steven Schick and play their entire programs from memory. The three finalists for example played their recitals from memory. But I should say the memory factor was not influential in the jury's decisions on grading.

As I already mentioned the general level

of the contest was average. The weakest point of all contestants was timpani playing, and especially tuning timpani created the most severe problem for almost everyone. Listening to E. Carter's *March*, I came to the conclusion that the schools around the world do not emphasize the importance of this instrument. The majority of the candidates play timpani the same way they play drums, e.g., tom-toms.

The other thing that struck me immensely was the fact that the young players pay so much attention to the technical outcome of their performance, that they are forgetting about the music itself. In many cases the choice of mallets and sticks was very bad, the tempi of many works were wrong. David Friedman's charming and short piece for vibes, *Vienna*, seemed to pose a big problem among the contestants. Almost no one could play it correctly, in tempo di valse.

The competition '92 in Geneva proves that there is a growing need for percussion contests all over the world. The importance of competition in the process of evolution and development of the instrument, its literature, and its techniques, is quite obvious and apparent. In my opinion percussion competitions should be held more often. **PN**



**Marta Ptaszyńska** is a composer of an international reputation and percussionist entirely engaged in performance and promotion of contemporary music. As a percussionist she per-

formed extensively in the sixties and seventies as a soloist, a chamber player and member of several Polish orchestras and participated in many European and American festivals. Many Polish compositions for percussion were written and dedicated to her and she premiered a great deal of percussion works.

She is a co-founder of the International Percussion Workshops in Bydgoszcz, Poland. Her music is published by PWM in Poland and by Theodore Presser in Bryn Mawr, PA and is recorded on Olympia, Muza Polish Records, Pro Viva and Bayers labels.

Now Available from HoneyRock . . .  
**Performing Live With MIDI:  
 A Percussionist's (and Anybody Else's)  
 Guide to the Fundamentals**

William L. Cahn  
 ISBN 0-9634060-1-9  
 \$15 00

New NEXUS CD.

**"The Story of Percussion in the Orchestra"**  
 - with the Rochester Philharmonic  
 \$12 95

**The Wood That Sings:  
 The Marimba in Chiapas, Mexico**

Laurence D. Kaptain  
 ISBN 0-9634060-0-0  
 \$14 00

Marimba Yajalón CD:

**"Huapango"**  
 - Mexican Marimba Music  
 \$15 00

Add \$2.00 for first item 75¢ each additional item  
 for shipping (international orders add \$5.00)  
 Full catalog of titles available by request

**HoneyRock**, RD 4, Box 87  
 Everett, PA 15537  
 (814) 652-9184/FAX (814) 652-6886



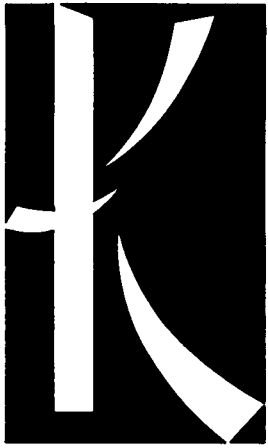
# INTERWORLD!

**INTERWORLD the biggest name in  
 percussion videos and recordings,  
 featuring Glen Velez, Emil  
 Richards, John Bergamo, Mickey  
 Hart, Olatunji, Swapan Chaudhuri,  
 John Wyre, Layne Redmond, Ed  
 Thigpen, Jerry Steinholtz, Julie  
 Spencer, Robin Anders, Arthur  
 Hull, Ed Mann and Mel Mercier.**

**FREE CATALOG  
 Interworld Music**

**139 Noriega Street  
 San Francisco, CA 94122  
 (415) 242-9788**





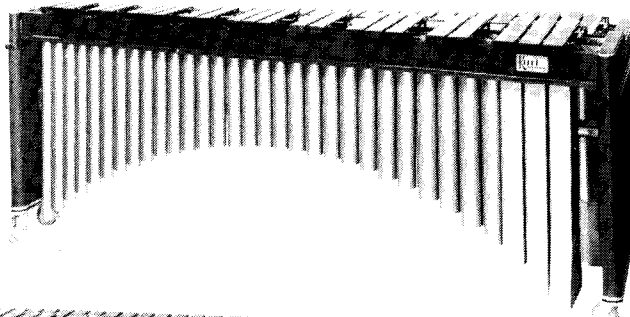
**KORI**  
PERCUSSION

**MARIMBA ALTA**

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

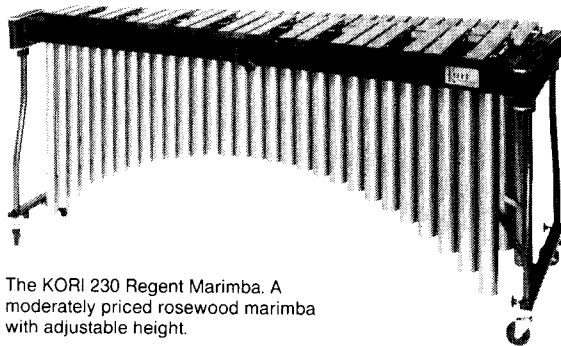
# The Name To Know For Quality Rosewood Marimbas And Xylophones

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



## KORI QUALITY

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



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



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

KORI Percussion offers the most outstanding warranty in the industry. No instrument leaves our warehouse until it has been thoroughly tested and approved by our percussion keyboard artist/consultant. Any bar (or the whole keyboard) will be 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<br>Rochester, NY  | Arizona State U.<br>Tempe, AZ          | Univ. of Oklahoma<br>Norman, OK          |
| Curtis Inst. of Music<br>Philadelphia, PA | Crane School of Music<br>Potsdam, NY   | Univ. of Texas<br>Austin, TX             |
| Indiana University<br>Bloomington, IN     | Indiana Univ. of Penn.<br>Indiana, PA  | Univ. of Toronto<br>Toronto, Canada      |
| Aspen Music Festival<br>Aspen, CO         | North Texas State U.<br>Denton, TX     | Wichita State U.<br>Wichita, KS          |
| Yales University<br>New Haven, CT         | Northern Illinois U.<br>DeKalb, IL     | Univ. of Tennessee<br>Knoxville, TN      |
| Stephen F. Austin U.<br>Nacogdoches, TX   | Univ. of Arizona<br>Tucson, AZ         | Univ. of Utah<br>Salt Lake City, UT      |
| Eastern Michigan U.<br>Ypsilanti, MI      | West Texas State U.<br>Canyon, TX      | Cleveland Institute<br>Cleveland, OH     |
| Central Michigan U.<br>Mt. Pleasant, MI   | Univ. of New Mexico<br>Albuquerque, NM | Conservatory of Music<br>Kansas City, MO |

To receive literature and prices, please write or call on our toll free line:

**800-521-6380**

24 Hour Answering Service.

## KORI PERCUSSION - USA Marimba Alta

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

1414 S. Main St., Royal Oak, MI 48067, (313) 546-4135

Cable Address "CUSTOMUSIC"

Fax: (313) 546-8296

## The 1991 Nordisk Slagverk Festival

By David Yoken

THE BEAUTIFUL SWEDISH CAPITAL city of Stockholm was the sight of the first Nordic Percussion Festival, November 7-10, 1991. This Festival, which brought together percussionists from the various Scandinavian countries, was arranged by a number of organizations, including The Swedish Music College, Swedish Artists and Musicians Interest Organization, Stockholm's Musicians together with NOMUS Foundation for Nordic Cooperation, The Swedish Art Foundation, The Swedish State Cultural Board, and the Academy of Music. As one can see from the large number of interested organizations, this festival was supported in a different manner than PASIC. Most of the concerts took place at the Swedish Music College. Over 300 professional and student percussionists from Denmark, Norway, Sweden and Finland partici-

pated in the Festival. The Festival's success owes a great deal to Anders Loguin and other members of the Kruomata Percussion Ensemble who were responsible for the planning, administrative, and logistical arrangements. The following is a brief survey (it was impossible to attend all events) of the performances and workshops held over the three days.

The Festival began on November 7th with a collective Scandinavian student ensemble of pre-selected percussionists under the baton of Anders Loguin performing Edgar Varese's *Ionisation*. Unique in this performance was an almost seamless repeat performance of the score (yes, two readings!!). At first many audience members were baffled, but this was an interesting approach to the score. Other highlights of the opening concert included a brief lecture/performance of traditional Turkish

folk music performed on the zurna and the davul by Zia Aytekin and Edip Akinci, percussionist/composer Kjell Samkopf's composition for the Norwegian Music College's Percussion Ensemble, *Ingoma*, and the Stockholm's Music College's Percussion Ensemble's performance of Sven-David Sandstrom's *Drums*. The evening concert opened with American percussionist/composer Rob Waring's *Shivas Dance*, (for tape and live percussion) performed by Waring and Kjell Samkopf. Marimba soloist Lisbeth Wathne featured a premier composed by Åse Hedstrom: *Di tanto in tanto*. Japanese Taiko drumming was performed by "Stefan Lakatos and Friends." After intermission, the author of this article performed the theatre/percussion solo by Vinko Globokar, *Corporel*, "For the percussionist, on the percussionist." The evening closed with



(Left to right) Kroumata members Anders Loguin, Anders Holdar, Johan Silvmark, Leif Karlsson, Roger Bergström and Ingvar Hallgren.

Sven-David Sandstrom's *Free Music II*, performed by percussionist Niklas Brommare, and Erik Lanning, piano.

Friday's afternoon concert featured the Royal Danish Music Conservatory's Percussion Ensemble Copenhagen, the Ostlandets Music Conservatory's Percussion ensemble, Oslo, and the Malmo Music College's Percussion Ensemble with a performance of Istvan Marta's *Doll's House Story*. Swedish percussionist Hasse Orn presented his own composition for vibraphone and real time computer/digital sound processing *Stereophone*. Later in the afternoon, American percussionist Tim Ferchen led the Breath ensemble from Helsinki in a lecture demonstration of Steve Reich's *Drumming*. The Friday evening concert featured the SAFRI! ensemble from Denmark performing Per Norgård's *Repercus-*

*sion*. Percussionist Risto Pulkkinen and harpist Mikko Leistola (both from Finland) premiered composer Mikko Heinio's *Winter-time*. The Breath ensemble closed the first half with John Cage's *Third Construction*. The Pontinen/Derwinger/Silvermark/

Loguin ensemble performed Luciano Berio's *Linea* for two pianos, vibraphone and marimba.

Other highlights of the 4 day festival included the "Godfather" of Scandinavian percussion, Bent Lyloff, who filled in at

## Steve Weiss Music

1993-1994 Catalog  
Now Available!

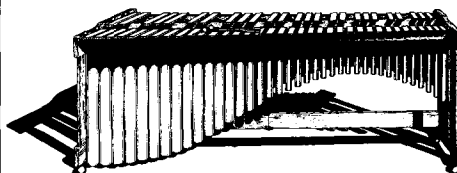
Over 5,000 listings for  
Instruments  
Mallets  
Accessories

Over 6,000 listings for  
Method Books  
Solos  
Ensembles  
Videos  
Recordings

Lowest Prices!  
Fastest Service!

Call Today!  
215-329-1637

## marimba one™



Standard features on all our marimbas include:

- bar voicing
- beautiful solid wood frames
- built to your height requirements
- frame wood of choice
- resonator style
- resonator color

### The Importance of Commissioning

by Nancy Zeltsman

I urge all devoted players and students of the marimba to take an active role in the commissioning of new music. We can't expect to see wider acceptance of the marimba without a dramatic increase in the variety and depth of its repertoire.

Some of the most frequently played pieces in the marimba literature were composed by marimbists. A few of these are delightful pieces but most are of importance primarily to marimbists for the didactic function they serve. In the long run, these pieces are not enough to make serious listeners admire and feel confident in the marimba's expressive capabilities.

Playing music by accomplished composers who are not marimbists benefits the individual player and the marimba in general. The best composers keep logistical and technical considerations well in mind. However, at certain points, these concerns may be superseded by the composer's purely musical aims. As a result, some passages might be awkward, but in ways that stretch our techniques and with a musical payoff.

I've benefited greatly from working directly with composers and drawing out of them as many ideas as possible regarding their musical aims and inspi-

rations. The better I grasp the various characters or moods in a piece, the wider the array of expressive subtleties I can incorporate into my playing. In some cases, composers' ideas have also inspired suggestions from me as to how they might flesh out or alter what they've written to better realize their musical intentions.

It's thrilling to have a hand in the shaping of pieces and the marimba's repertoire. Certainly, every new work won't be a masterpiece, but for every composer who realizes that the marimba and the players nowadays are capable of far more than they read about in the classic orchestration books, we take a step in the right direction.

On Wednesday, November 10 at PASIC '93 in Columbus, Ohio, an early afternoon program will consist of three brand new works for solo five-octave marimba by Steven Mackey, Eugene O'Brien and Gunther Schuller performed by William Moersch, Robert Van Sice and myself, respectively. The three of us, joined by the New Music Marimba and the Percussive Arts Society, commissioned the pieces through a *Meet The Composer/Reader's Digest* Grant.

We hope this will be nothing short of a landmark event for marimbists. I'll be making *my* mark on a *marimba one*.

Please consider the possibility of owning a Marimba One.

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

## The 1991 Nordisk Slagverk Festival

the last minute for an ailing Gert Sorensen. Lyllof was warmly greeted by the audience and performed the landmark percussion solo *Waves* by Per Norgård. The Kroumata Percussion Ensemble performed Norwegian composer Rolf Wallin's *Stonewave*.

Other workshop topics included Leif Karlsson's lecture/demonstration of Renaissance percussion, the role of percussion education in Scandinavia, Celio Carvalho from Norway gave a presentation on Brazilian percussion, and Lassi Erkkila and Roland Johansson presented a timpani clinic.



Kroumata's Leif Karlsson conducted a clinic about percussion in renaissance music

## We Took A Great Drum...

The Grover Projection Plus™ Concert Snare Drum is now better than ever, thanks to our new Outrigger Snare Extenders™ and Ported Nodal Venting™. The Grover Cam-Lever Strainer and stylish lugs have been redesigned, reflecting enhanced functional integrity.

Also new is the exclusive availability of our combination silver/bronze snares. All this and more at a *price that's 50% less than other drums!*

Available at select dealers.  
Contact us for a free catalog.

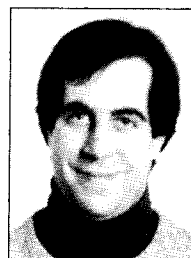
**GROVER**  
PRO PERCUSSION

38 Montvale Ave., Suite G-25  
Stoneham, MA 02180  
(617)438-4600



And Made It Even Better!

Although no specific compositional themes were presented in the concert programming, the Nordic Percussion Festival was an important gathering for Scandinavian percussionists. **PN**



**David Yoken** has performed the works of many of today's distinguished and innovative composers. Yoken has performed with the SONOR contemporary music ensemble at the Darmstadt International Music Institute, Darmstadt, Germany, and has appeared as a soloist in the United States, Canada, Eastern Europe, and Scandinavia.

Yoken recently collaborated with choreographer Carolyn Carlson, composing music for her full evening work *Who Stole August?*

*Who Stole August?*



Super calfskin  
for Timpani



White calfskins

**VELLUM & PARCHMENT  
WORKS LTD.**

- ANNO 1830 -



White goatskins

Manufacturers of world famous KALFO Super Timpani, professional calfskins 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) 6273319

## The Percussionist's Introduction to Bottle Gourds

By David A. Billman

**T**HE BOTTLE GOURD, *LAGENARIA SICERARIA*, is considered by many to be the most versatile plant in the world. It is used in many cultures as a container for both liquids and solids. In some Japanese societies the inner rind of the gourd is steamed and eaten. The gourd, indispensable for many people, serves as floats for fishing, medicinal mixtures, artistic creations, and musical instruments.

The origin of the bottle gourd is thought to be African. However, tracing the lineage through Asia and the Americas has proven to be difficult. Gourds have been unearthed during many archaeological expeditions indicating that gourds played an important role in ancient times, before the invention and common use of pottery. Many ancient gourds found were ornately decorated with deities of the time. The decoration of gourds continues today through the use of many methods, pyro-engraving being one of the most popular.

As a musical instrument the bottle

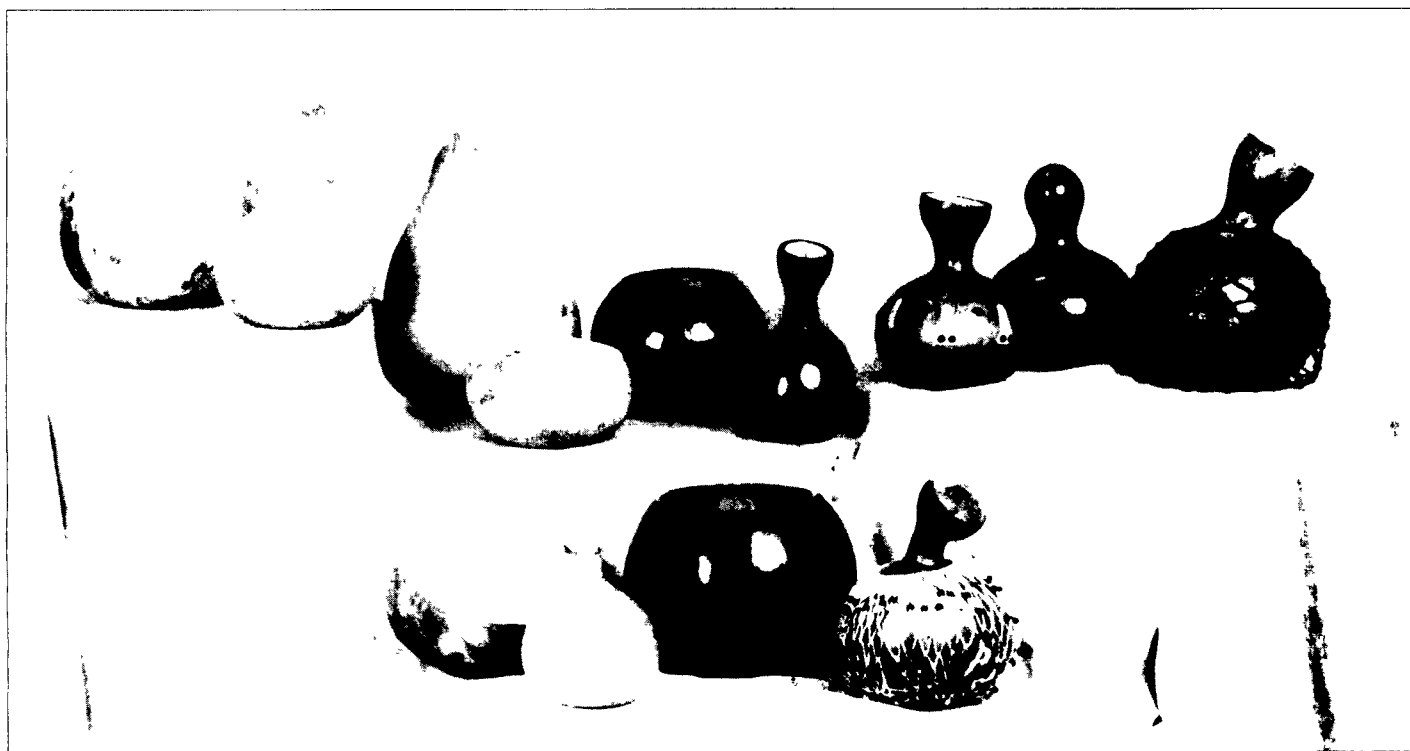
gourd serves many purposes, the most important, however, is its use as a resonating chamber. Gourds are often found strung beneath the bars of African xylophones and Guatemalan marimbas. The gourds and bars are acoustically matched for maximum resonance. The Brazilian berimbau uses a gourd resonator to amplify its vibrating string. If one researches musical instruments throughout the world, the popularity of the gourd as a resonating chamber, shaker, or scraper proves to be a common occurrence.

### PLANTING AND GROWING

Planting, growing, and harvesting bottle gourds is a relatively simple process. If you have never planted gourds before and do not know where to get seeds, contact your local nursery or hardware store. If you have obtained seeds and know what kind of species they are, you may start the germination process early. *Lagenaria siceria* (bottle gourds) are the best variety to use for

musical purposes. Near the time of the last frost, place several handfuls of seeds on an old bath towel or other heavy cloth, then cover the seeds with the same material and keep them moist for about a week. This process is done indoors to insure that you indeed have good seeds. Often times people will be waiting and waiting for their gourd sprouts to shoot up only to discover the seeds did not germinate.

Plant the seeds outside as soon as all danger of frost is past. If seeds are plentiful plant about eight to a group approximately 3"-5" down beneath the surface of nice, loose, earth. Choose a sunny spot because gourds need plenty of sunshine and warmth. If they are to grow on the ground, they will need a lot of room. However, gourds will grow on fences or trellises if space is limited. Bottle gourds that grow on the ground tend to be oblong or fish-shaped. It is advisable to rest the gourd on a thin piece of wood or roof shingle to protect the exterior surface of the fruit from ground moisture and to



Gourds as they appear during the various stages of crafting (construction). Shekeres on far right

## The Percussionist's Introduction to Bottle Gourds

help reduce imperfections. Gourds grown on fences or trellises will naturally grow into the familiar bottle or jug shape. Both shapes can be used to create musical instruments.

A nitrogen-based fertilizer can be worked into the ground around the planting area making sure it does *not* touch the seeds. This should give the vines a better start. After the vines are about eight feet long, the ends should be pruned to make the vines develop branches. More gourds will form on branches rather than the main vines.

Insects that commonly bother other melons will also attack bottle gourds. Watching for them and getting rid of them is very important. Spraying and dusting underneath the leaves as well as on top will most likely do the job. Boring insects sometimes get inside the vine near the root and cause the vine to die. A hole that oozes moisture will signify the presence of a borer. Sometimes it is possible to slit the vine carefully and cut out the worm. The exposed vine should then be covered with dirt. An insecticide squirted in the hole with a medicine dropper may also kill the worm, saving the vine. An inspection of the plants two or three times a week should keep you abreast of any unwanted activity, especially in the early stages of the growing season.

Once the gourds begin to appear, take care that they are protected and not bruised. While on the vine they have a light green color and the texture of the skin is similar to that of a pumpkin. Some folks experiment with the shape of the bottle gourds by gently tying rope around the middle of the fruit. The gourd will then grow "around" the artificial restriction producing interesting shapes.

Allow the gourds to grow and spread for the entire growing season or until you get the size and shape of gourds you desire. Before the first frost, it is best to harvest your gourds by cleanly cutting the vine approximately 6" above the fruit. This will allow you to string and hang the gourd safely for drying without causing any blemishes on the gourds themselves.

### DRYING, CLEANING, AND PREPARING

Once you have harvested the gourds, each with a 6" stem, wash them with soap and water and hang the gourds individually by means of a strong string loop around and through a drilled hole (1/8") in the stem. The stem is usually very strong and will easily support the weight of the gourd. However, if the fruit is very heavy, it is best to let the gourd sit gently, occasionally checking it for surface damage. I prefer to allow the gourds to dry indoors. I choose a nice, dry atmosphere (usually my basement) where the hanging gourds will not be bothered by everyday traffic.

Large gourds (volleyball-size) may take 4-5 months to dry. Most gourds become moldy and unsightly as they dry. Don't be alarmed! This is only the moisture of the pulp-like interior evaporating through the semiporous shell of the gourd. Some gourds may shrivel and rot as they dry. These gourds should be thrown away because they are very weak and brittle and have virtually no use. Be patient and allow your gourds to dry thoroughly.

When the gourds are dry, you will be able to hear the seeds shaking around inside (an instant maraca!). Now is the time to clean the gourd and get rid of the mold. Take only a few gourds at a time and soak them in warm water for 15 minutes, turning them occasionally allowing water to get to all sides. This will soften the thin skin which needs to be scraped off. Using a fairly sharp knife (not too sharp, or it will knick the shell) scrape the skin off keeping the knife blade perpendicular to the shell of the gourd. It is helpful to do this under running water to wash away the loose skin. After all of the skin has been removed, the gourd should be scrubbed with a steel wool soap pad (Brillo or SOS). This process takes care of any flakes of skin that your knife may have missed. A word of warning: the longer the gourd is subjected to water the more pliable the shell becomes; be careful to avoid damage. When you are finished removing all of the mold and skin, towel-off the gourd and allow it to dry.

As it dries the strength and rigidity of the shell returns. Once dry, any rough spots can be smoothed with a fine grade of sandpaper.

If you would like to de-pit or "gut" your gourd, you must be able to get inside. This requires strategically sawing the gourd. You must use foresight knowing how you want the gourd to be used when it is finally finished. When you have the gourd open, shake as much of the fibrous material and seeds out as you can. Be sure to save the seeds for next year's crop! Most often the insides must be coaxed out by means of some kind of implement such as a long-handled spoon. Again, be careful not to be overly aggressive when using tools of any sort with the gourd. I like to run water into the gourd to keep down the dust and to aid in removal of the insides. A good shake will often remove much material. (Be careful not to allow any seeds to go down the drain, I've jammed several disposals with gourd seeds!) When removing the inside material, strive to scrape off as much of the inner membrane as possible. You probably won't be able to get all of it, but removing as much as possible will reduce the flaking caused when scraping (Guiro) or shaking (shekere) during performance. After all the inside material has been removed, allow the gourd to dry thus returning to normal rigidity and strength.

### CRAFTING

When you are designing and crafting your gourd instruments you are limited only by your own imagination. However, some suggestions concerning tools and musical goals may be helpful. First, decide what you want your gourd to do musically. Do you want it to rattle, shake, scrape, act as a resonating chamber, or to be used as a supporting material in another instrument such as a caxixi? If you have a wealth of gourds to choose from, experiment. If not, be patient and try to work out your plans on paper. Look at your collection of gourds from different vantage points over a period of several days or a few weeks. De-

cide what shape of gourd will serve your purposes the best. Fish-shaped gourds usually make the best Guiros or resonators. Bottle-shaped gourds work as shekeres, maracas, resonating chambers, water drums, and as shaker contact surfaces when they are cut and used as supporting material. The thickness and strength of the shell will also help determine the potential use of the gourd. Use uncut bottle-shaped gourds for natural maracas. The end-bulb of medium-sized gourds seems to have been perfectly made for human hands to grasp. Use your imagination.

Some of the tools used in crafting gourds are: small hand-held saws, proportionately sized flat files, small rasps, hole saws, electric drills, triangle and rat-tail files, wood burning tools, electric tape (for a flexible template or stencil), and sandpaper.

When making a shekere, for instance,

you must construct a beaded net around the large part of a bottle-shaped gourd. The "beads" can be made of wood, plastic, sea shells, glass, or brass. The string used should be strong and durable. Initially, when beginning to make your instruments, start by emulating the styles and characteristics of other instruments you have seen and played. By doing this you will develop your vocabulary of ideas without wasting time reinventing the wheel.

#### FINISHING AND REPAIRING

Treat your gourd with the respect of a fine musical instrument. It would be a shame to have to live with a hasty finish job after you spent hours cleaning, depithing, and crafting the gourd, not to think of the entire summer growing and tending the fruit. The natural color of most mature bottle gourds is soft brown. Occasionally cosmetic imperfections re-

sult from the moldy drying process, however, splotches do tend to fade with time.

Gourds can be polished with wax, sealed with palm oils, painted, shellacked, polyurethaned, stained, engraved, or allowed to be left natural. Care should be taken when painting. Sand the gourd with medium-fine sandpaper; doing so will help the paint stick and not run. If you decide to oil or wax your gourd remember that the more often it is polished the better it will look. Such waxed and oiled gourds grow more beautiful with age.

After you have applied your basecoat finish, it is nice to ornament the gourd with delicate engravings, or paintings. I often use small bottles of Testors enamels found in most model car and hobby shops. Engraving can be done by several means including hand-held engraving tools, small knives, delicate files, wood-burning tools, awls, and traditional

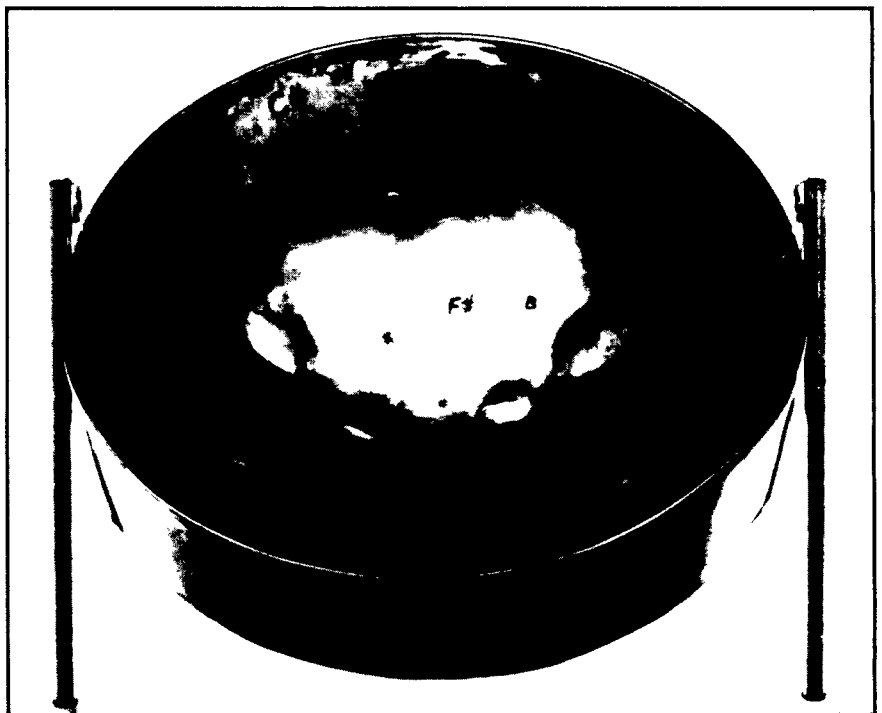
## STEEL DRUM

**Chrome Plated Pan  
includes:  
Stand, Mallets,  
and Manual.**

**Follow up  
tuning service**

**Student Pans  
from \$399.00**

**List Price \$849.00  
(Immediate Delivery)**

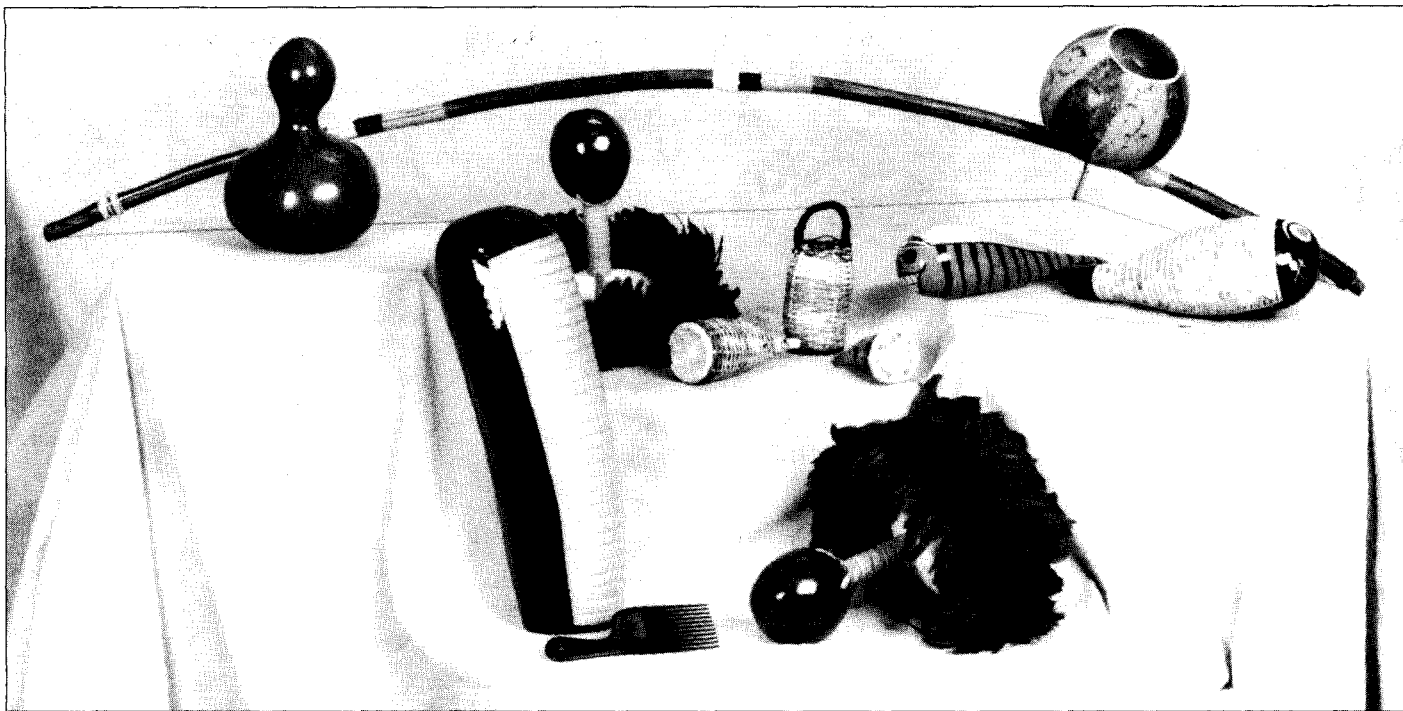


See your local  
Drum Shop or contact:



1507 MISSION STREET, SOUTH PASADENA, CA 91030  
(818) 441-2484 . FAX (818) 441-6686

## The Percussionist's Introduction to Bottle Gourds



(Left to right) Completed gourd instruments: Natural gourd rattle, Cuban style guirô, Hawaiian ceremonial treegourd maracas, Caxixi, traditional guirôs, and Berimbau.

woodcarving instruments. If wood-burning tools are to be used, be sure to burn the gourd before applying the basecoat finish in order to avoid fires. Decide how the gourd is going to be used and finish it with that purpose in mind.

Gourds are naturally fragile vessels, some more than others. Protection in the form of padded or quilted cases provide some measure of safety, however, gourds do break and crack. Repairing a cracked gourd is not difficult. First, assess the damage and collect all of the pieces if necessary. If the gourd has been obliterated you might as well forget it and prepare to grow more. If it is only cracked or chipped, using woodglue will do the job. Woodfiller putty also works nicely when you need to fill a crevice or hole, or when you have made a mistake while crafting your gourd. In Africa, folks often repair larger, more valuable gourds by aligning the broken pieces and sewing them together. Give it a try!

As percussionists, we often need our gourds to be mounted in some way. Remember the fragility of the instruments and strive to mount them with the least amount of possible shell stress. Use felt washers liberally when mounting a

Guirô on a cymbal stand. It is better to tape or Velcro the instrument instead of bolting or clamping. Use your best judgment to help preserve the hard work and long hours spent creating this "one of a kind" instrument.

### SELECTED GOURD-RELATED INSTRUMENTS

**Axatse; Cabasa; Shekere**—a jug-shaped gourd with a network of beads loosely strung around the outside. Sound is produced by shaking, twisting, and slapping the gourd.

**Berimbau**—a musical bow containing a single steel-wire string and a gourd resonator. Timbre is modified by moving the open end of the gourd resonator to and from the player's belly.

**Caxixi**—a small wicker basket with a gourd shell disc acting as the base. Seeds are placed inside the basket therefore making a shaker. It is used in conjunction with the berimbau.

**Gourd Drum**—an open bottle gourd. The bottom is hit with the heel of the hand.

**Gourd Skin Drum**—a drum utilizing the gourd as its shell. Skin is usually laced around, or tacked to the gourd.

**Gourd Lute**—a many-stringed instrument of African origin much like a traditional lute. The gourd acts as a resonating chamber.

**Gourd Trumpet**—a straight-necked dipper gourd cut half way down the ball of the fruit producing a natural trumpet shape.

**Guirô**—a fish-shaped gourd with a series of grooves across the back. The grooves are scraped back and forth with a stick.

**Maracus; Rattles**—unopened bottle gourds; sometimes produced from the calabash tree, or tree-gourd (*Crescentia cujete*). The fruit is usually the size of baseballs. **PN**

### ADDITIONAL READING AND GOURD SOURCES

Berns, Marla C. and Barbara Rubin Hudson. **The Essential Gourd**. Los Angeles: University of California, 1986.

Chappel, T.J.H. **Decorated Gourds in North-Eastern Nigeria**. Nigeria: Federal Department of Antiquities, 1977.

Heiser, Charles B. **The Gourd Book**. Norman: University of Oklahoma Press, 1979.

Santos, John. "The Making of a



Guirö". Percussive Notes, Vol. 23, No. 2,  
Jan. 1985.

American Gourd Society  
Box 274  
Mount Gilead, Ohio 43338

Gourds for Any Use  
Arturo Ramirez  
5120 Cedro Way  
Los Lunas, New Mexico

The Gourd Factory  
P.O. box 55311  
Stockton, CA 95205  
(209) 943-5852

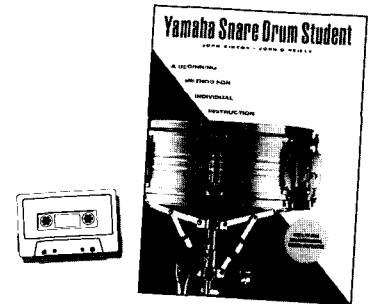
The Pumpkin Farm  
101 Creston Rd.  
Paso Robles, CA 93446  
(805) 238-0624



*David Billman is currently a doctoral candidate in performance and literature at the University of Illinois at Champaign-Urbana. He holds BM and MM degrees from Ohio University in Athens, Ohio. He has premiered works by Anthony Braxton, John Downey, Brian Deverlander, David Sargent, and Amy Quate. He has performed with Theo Bikel, Joe Luloff, Paul Zonn, and the jazz-fusion group Sweet Basil. David maintains an active schedule in the areas of contemporary music and multi-media composition.*

## HALF PRICE OFFER

**If you teach Private Snare Drum Lessons, Your Beginners are about to Embark on a Captivating Adventure in Snare Drum Performance.**



### YAMAHA SNARE DRUM STUDENT

If you enjoy hunting down resourceful new teaching ideas, get ready to usher in the next generation of instructional methods for beginning snare drummers.

With the new **Yamaha Snare Drum Student**, your beginners will discover that snare drum music at the early level actually can be fun to play.

They'll experience a new sense of musicality when they play along with an accompaniment cassette that provides energizing songs and etudes, rather than rudimental drills.

And they'll get a rush of excitement when they work up a featured performance using full-page solos and duets featured throughout the book.

Discover the snare drum method that will take your novice drummers to new horizons. Order the **Yamaha Snare Drum Student, Book & Cassette**—at half-price!

**Yes, please send the Yamaha Snare Drum Student Book & Cassette Tape for Half Price!**

This special offer is for teachers only. Please enclose a check for \$7.00, in U.S. funds. Alfred pays shipping charges. Suggested retail price in USA: Book \$5.50, Cassette \$8.95. (10838/#54)

Name \_\_\_\_\_

School or Studio Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Zip Code \_\_\_\_\_

MAIL TO:



Alfred Publishing Co., Inc.  
P.O. Box 10003 Van Nuys, CA 91410-0003

The Yamaha Snare Drum Student is available from fine music stores worldwide.

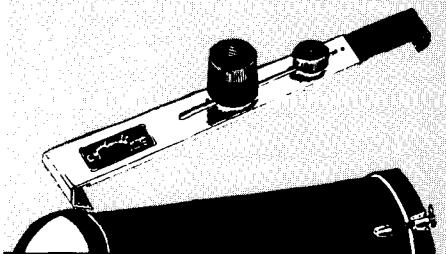


Yamaha Corporation of America  
Band & Orchestral Division

Get  
a better grip  
on your  
cymbal playing

with  
**Cymbelt**®  
advanced  
Bass Drum / Cymbal System

by Frank Epstein



For a free Cymbelt brochure,  
ask your dealer or contact:  
Frank Epstein, c/o  
The Boston Symphony Orchestra,  
Symphony Hall, Boston, MA 02115

WE'VE MADE  
A WORLD OF  
DIFFERENCE.



FOR THE PAST 20 YEARS, ONE  
COMPANY ALONE HAS BEEN THE FIRST  
AND FINAL NOTE IN TUNING FOR  
RENOUNDED ORCHESTRAS AND  
UNIVERSITIES WORLDWIDE.

**FALL CREEK  
MARIMBAS**

"Let us change your tune."

RETUNING REPAIRING REFINISHING  
REPLATING REPLACEMENT

XYLOPHONES MARIMBAS  
VIBRAPHONES GLOCKENSPIELS  
CELESTAS



BILL YOUHASS, OWNER

1145 Upper Hill Rd. Middlesex, New York 14507

716 551-4011

# 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

**MSM**  
MANHATTAN  
SCHOOL OF MUSIC

Marta Istomin, President

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

## The Project CREATE Percussion Ensemble Program “From Evolution to Involvement”

By James A. Sewrey

*This question-answer article has been prepared to serve as the prelude to the clinic session Mr. Sewrey will present at PASIC-93 on Friday, November 12 at 9 a.m., sponsored by the PAS Education Committee. (Reprints of this article will be made available at the clinic session.)*

### What/Who is Project CREATE?

It is the umbrella name for a community “arts” program developed at Carroll College in Waukesha, Wisconsin. The program responds to the needs of the area for quality instruction in music, dance, and art. It is based upon solid evidence which suggests that the greatest actualization of one’s potential in the arts begins upon early opportunities for guided exploration and positive reinforcement. The various programs are comprehensive. Project CREATE is a member of the National Guild of Community Schools of the Arts.

### What particular kinds of programs are available through Project CREATE?

Music for the Pre-born; Musical Adventures for the pre-school child; four levels of children’s choirs; lessons and classes in art, harp, guitar, piano, and strings; ballet, tap and jazz dance classes; and three levels for percussion ensembles.

### In what year was the Project CREATE Community “arts” outreach program initiated?

1980.

### In what year was the Percussion Ensemble Program implemented?

1985

### What is the mission statement for the Percussion Ensemble Program?

To provide a unique and innovative

musical experience which provides special opportunities for growing instrumentalists, grades 7-12.

### How does the Percussion Ensemble Program operate?

The program is designed to operate continuously within the school calendar year. There are three structured terms: fall, winter-spring, and summer involving three levels of instruction: one high school and two middle school ensembles.

### How often does each of the ensemble levels meet; when; and, for how much time?

Each ensemble meets once a week; High School: Sundays, 6:30-9:00 p.m.; Middle School—Level II: Mondays, 6:00-7:00 p.m.; and Middle School—Level I: Thursdays, 6:00-7:00 p.m. There are two sixteen week sessions during the two regular school terms and ten to twelve week sessions during the summer.

### What is your audition process for selecting students to be accepted into each ensemble level?

I have never used an audition process as a requirement to participate. I have never screened for talent. I do not believe in discriminating against a child who wants to enter my program based upon a talent audition. I accept any student who is interested in learning and performing music made mostly on, and with, percussion instruments. I take the interested students, with whatever ability levels they have, and choose my ensemble materials accordingly. I then monitor them as best as I can and place them accordingly within the ensemble.

### Doesn’t this particular approach of yours then become rather frustrating at times?

Yes, it does; however, it also is rewarding to see and experience the growth and development that takes place when students interact with one another. Making music through the manipulation of percussion instruments is the way I help young people build their self-esteem and expression. It also encourages them to build healthy relationships through being responsible for themselves and with one another; a cause and effect situation.

### Well then, how do you recruit and retain talented players to participate in the Percussion Ensemble Program?

It seems that the program I’ve developed has been able to manifest itself in ways that recognizes the talented players by presenting them with opportunities to express themselves through the challenges they are given; and thus, in responding, they serve as positive role models for others.

### What are some of the ways in which you then are able to motivate students to excel and stay with the Project CREATE Percussion Ensemble Program?

First, is the selection of literature to meet the musical, psychological, and social needs of the students, wherein they can feel good about themselves and can communicate this to their audiences. Second, is the programming of special theme concerts, and in conjunction with this, a guest soloist or group appearance with the ensemble. Third, is out-concerts. Fourth, is attendance at clinics and concerts featuring percussionists.

### Name some percussionists who have appeared with your high school ensemble in performance or in clinic sessions.

Steve Houghton, Tele Lesbines, Bobby Christian, The Japanese Taiko Drum Group from Chicago, Ben Miller, The Percussion Group Cincinnati, Jake Jerger, The UW-Oshkosh Steel Band, Ed Thigpen, Dave Mancini, Randy Eyles, and Nexus.



The Project CREATE High School Percussion Ensemble in concert, April 25, 1993, with the addition of the WASB percussionists

## The Project CREATE Percussion Ensemble Program "From Evolution to Involvement"

**How many concert programs a year do you do on campus with the Project CREATE Percussion Ensemble Program?**

I present two ensemble concerts annually: December and April/May.

**Are these annual concerts well attended?**

Usually, anywhere between 400 and 600 people attend; and once we had close to 900 in attendance.

**Has the high school ensemble made any off campus guest performances?**

Yes: at the Wisconsin State Fair, Milwaukee SummerFest, The Performing Arts Center summer concert series called "Rainbow Summer", Milwaukee's Children's Fest, the summer concert series at the Birch Creek Music Center—Egg Harbor, the Waukesha Winter Jan-boree, and Milwaukee's City of Festivals Parade. In addition, the ensemble has performed in clinic-concert demonstrations at the Mid-West Band Orchestra

International Clinic, Chicago and the Wisconsin Music Education Association, Madison. It has represented PAS at the Music Education National Conference, Washington, D.C.; the State Conference of the Percussive Arts Society, Stevens Point; the National Association of Band Instrument Repair Technicians, Milwaukee; and the American School Band Directors Association, Green Bay.

**What is the instrumentation of the high school percussion ensemble?**

It is a symphonic ensemble/percussion orchestra concept relying heavily upon the use of mallet-keyboard instruments. I work basically with two bell sets, two vibe sets, four xylophones, ten marimbas, one chime set, one set of timpani (four), one keyboard synthesizer, one electric piano, one acoustic piano, one electric bass, one five piece drum kit, one concert tom set (four),

and a cadre of various Latin percussion instruments, cymbals, tom-toms, small percussion instruments, effect instruments, and snare drums.

**How then do you manage the transportation of instruments and equipment for the large high school ensemble to do out-concert appearances?**

Depending upon the appearance, we use either one or two 24' or 28' rental trucks, or pull a 6x8x10 enclosed rental trailer with one of the big trucks. All the large bulky instruments are moved standing, wrapped with blanket-pads and tied down. Other instruments are placed in cases or boxes and secured in place on the truck.

**How many students in a school year are attracted to your Project CREATE Percussion Ensemble Program?**

I average about six students for each of the two middle school ensembles

## 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 MALLETT PERCUSSION**



**ORPHEUS MUSIC**

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



and twenty-four for the high school ensemble. Also I now have an adult ensemble of some nine to eleven players, which is an outgrowth of the percussion section of the Waukesha Area Symphonic Band.

**How do you go about selecting music for so large a percussion ensemble?**

Because there is nothing published for our instrumentation with our wide level of performance abilities, I've had to adapt selected published pieces and, where feasible and practical, double the mallet-keyboard parts. However, I mainly have engaged the professional services of an arranger who knows both the percussion and wind ensemble mediums with whom I've collaborated with for forty years. He is J. Durward Morsch of Scottsdale, Arizona. Our performance repertoire includes symphonic classics, folk songs, film music, musicals, special features,

ballads, rock, jazz, and Latin.

**Doesn't the instrumentation for your large high school percussion ensemble present you with logistical and procurement problems?**

Yes, It does, but problems addressed are problems usually solved. First, my ensemble takes up an area approximately 48' wide and 36' deep, and the stage of the campus auditorium, where we rehearse and play our concerts, can accommodate us nicely. Thus, we must negotiate for its timely use. So, when we do an out-concert somewhere, I usually have to allow for some sort of logistical change. Second, in order to provide for an on-going and comprehensive program of instruction, I applied for and received a grant from the Lynne and Harry Bradley Foundation which has provided me with the funds necessary to secure a sound instrumental base. It is also necessary to use


personally owned instruments as well as those from the college music department inventory; and, when needed, certain other instruments are either rented or purchased.

**What kinds of support have you received in helping to establish the Project CREATE Percussion Ensemble Program?**

First, a preparatory program was a dream of the music department in the seventies, Dr. Gary Stevens, Director of Special Academic Programs of Carroll College and Judith Kurka Nagel, a string music teacher, championed and established the Project CREATE community "arts" outreach program. Second, it was Dr. Harold Kacanek, music department chairman in the eighties, who heard of my proposal to organize an ensemble program of instruction for percussionists in the area, and who then directed me to meet with his wife, Jean, who had

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


the  
percussion  
group  
cincinnati




**JAMES CULLEY    ALLEN OTTE    RUSSELL BURGE**

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

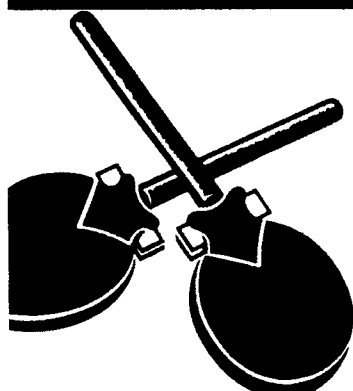
CCM's percussion program is designed to meet the varied demands of today's percussionists, from traditional orchestral percussion to the most innovative contemporary techniques of chamber performance. A major focus of the group has always been the teaching and coaching of young musicians, with many of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



For additional information:  
W. Harold Laster  
BOX PN  
College-Conservatory of Music  
University of Cincinnati  
Cincinnati, Ohio 45221-0003  
(513/556-5462 FAX: 513/556-1028)



**The  
Symphonic  
Castanet**  
by Frank Epstein



Handmade ebony or rosewood imports, with exclusive handle design. Also a superior playing machine.

For more information, write  
Frank Epstein, c/o  
The Boston Symphony Orchestra  
Symphony Hall, Boston, MA 02115

## The Project CREATE Percussion Ensemble Program "From Evolution to Involvement"

just assumed the directorship for the Project CREATE Program. Third, two parental fathers, Jerold Engstrom and Leon Jansen, came forth within the first year and helped me develop a marketing plan to raise funds and to promote and recruit students for the program. Fourth, within two years, it became evident that the program was meeting the needs of the community and, thus, money was needed to procure musical arrangements and instruments; and, an organized parent group was needed to work in tandem with me, regarding management deci-

sions for the program. Parents, Mr. and Mrs. Vy Janusonis stepped forward and made a sizeable donation to procure the needed music. Mr. Janusonis then volunteered to serve as the first chairman for the Parent Support Council. In the meantime, I had sought out a granting body in which the Project CREATE Percussion Ensemble Program could meet their mandated guidelines. Then one of the parents, Dave Frazer, got me on the rubber-chicken circuit, speaking to various service clubs in the area about the Project CREATE Percussion En-

semble Program. From this point, as the word got around about the program, business and community groups and clubs were making monetary contributions to help with our needs. And as the print and broadcast media supported our endeavors with news stories and live interviews, more and more people came to our concerts.

**Whatever motivated you to undertake such an endeavor and develop a percussion program as such?**

I've always tried to maintain a positive, pioneering attitude towards doing things others haven't done; and thus,

# INNOVATIVE PERCUSSION

*Hand Crafted Mallets for the Concert Percussionist  
to the Marching Specialist*

## INTRODUCING THE MICHAEL BURRITT SOLOIST SERIES

- 4 LEVELS OF HARDNESS
- HANDCRAFTED WORKMANSHIP
- POLISHED BIRCH SHAFTS
- 100% WOOL YARN
- HANDWRAPPED

"MY NEW LINE OF MALLETS DESIGNED BY INNOVATIVE PERCUSSION HAVE EVERYTHING I LOOK FOR IN A MARIMBA Mallet... COMFORTABLE HANDCRAFTED BIRCH SHAFTS, RUBBER CORES, AND HAND WRAPPED WOOL HEADS CREATE A BEAUTIFULLY RICH SOUND IN ALL REGISTERS OF THE INSTRUMENT... I BELIEVE THESE TO BE MALLETS OF EXCEPTIONAL QUALITY AND DURABILITY, WHICH ARE BOTH ESSENTIAL FOR THE DEMANDS OF TODAY'S CONTEMPORARY MARIMBIST."

**MICHAEL BURRITT**



FOR MORE INFORMATION WRITE P.O. BOX 270126 , NASHVILLE TENNESSEE 37227-0126  
OR CALL (615) 360-8003

## NEW PERCUSSION MUSIC

## FROM TRUEMEDIA RECORDS

# McCarthy: ELECTRO-ACOUSTIC

because I am a percussion educator, who loves teaching, it seemed the natural, logical thing for me to do.

### What kinds of problems did you encounter as you tried to develop this program?

I was shunned, at first, by band directors who feared I would pose a threat to their programs. Some of the parents and students had little or no understanding about the commitment factor, or about the creative process and the self-discipline needed to develop in order to be a successful team player. "After all, what does it take to beat a drum or play any other percussion instrument." So, I had perception problems I had to deal with. In addition, most knew nothing about a vibre, a marimba, or how a mallet - keyboard instrument was played; and, the student's reading skills and manipulative skills had not been developed. Working cyclically from different angles with all three groups: students, parents, and band directors, we have managed to have the students approach percussion performance from a more musically concerned point-of-view through the ensemble approach. They learn how to organize themselves logistically and learn the importance of being a "team" member.

### What are the other aspects, concerning the management and administration of the Project CREATE Percussion Ensemble Program, that need to be addressed?

An on-going communication with the parents and band directors, concerning scheduled rehearsals, performances, requirements, program development/recruitment, advance planning for future developments, fundraising projects; and for myself, grant writing and marketing proposals

### Would you help a school district or college/university to establish a percussion program for its community?

Yes! As a consultant, I could provide the necessary insights needed to organize and develop a program that would be responsive to a community's needs. I believe strongly in the positive impact that this program has provided for young people, and, for those who have decided

This latest recording of electro-acoustic music by Daniel McCarthy features CONCERTO FOR MARIMBA, PERCUSSION and SYNTHESIZERS (published by C. Alan Publications) and RIMBASLY for marimba and synthesizers (published by keyboard percussion publications) with soloist Michael Burritt & The Kent State University Percussion Ensemble



Send check or money order for \$14.98 plus \$1.50 for shipping and handling to

C. Alan Publications  
P. O. Box 29323  
Greensboro, NC 27429

or to:

Truemedi Records  
P. O. Box 24543  
Cleveland, OH 44124

“This brilliant composer has captured the essence of acoustical, electronic, and traditional sounds...sets the standard for the future”

Cort McClaren,  
C. Alan Publications

“The best music for percussion and electronics I have heard in over a decade”

Gary Cook,  
The University of Arizona

“Dramatic, Serious, Pure Music”

Robert J. Hill, President  
Truemedi Records

to become involved in the pursuit of percussion performance, the program has provided a positive grounding for their career development.

*Jim Sewrey is the founder/director/conductor of the Project CREATE Percussion Ensemble Program, now in its eighth year, developed at Carroll College through the community arts outreach program. Mr. Sewrey is the percussion instructor at Carroll College. He is principal percussionist for the Waukesha Area Symphonic Band and the City Park Rec Band. He has been a*

*member of PAS since its inception in 1961. Last year the Waukesha Arts Alliance Board of Directors named him to receive the Outstanding Leadership in Wisconsin Arts Award.*

**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

## The First Keyboard Percussion Lesson

By Marshall G. Maloy

**A**S WITH ANY INSTRUMENT THE first keyboard percussion lesson is the most important. The student generally acquires an attitude toward the instrument in the initial lesson that will be retained through the early learning stages, and will largely determine future success or failure.

Before getting to the specifics of the first lesson, however, a general discussion of the nature of the instrument, the types of students drawn to it, and a statement of our first lesson goal is in order. The main problem with the keyboard percussion instrument is that it is very intimidating. It is large and has lots of small bars. Keyboard percussion students predominately come from two groups, each of which arrive with some additional intimidation baggage. One group consists of the "drummers" who are required to learn all percussion in band class. They are usually wary because they have had very little experience with pitched instruments. The other group is made up of the piano players who want to be in band and are, therefore, steered by the band director to the percussion section. While these students are already comfortable with reading pitches and the keyboard concept, they become intimidated by ideas of stick control technique, time, rhythm, and counting.

The goal in the first lesson is to give the student a positive experience. The

exercises and assignments used in the lesson are intended to help the student become familiar and comfortable with the instrument. The student needs to leave the first lesson with a feeling of confidence.

To get started, the teacher must first define an acceptable grip and establish certain rules to be followed. Whichever grip one teaches, it is important that there be uniformity between the hands; they must mirror image each other. The grip I use is similar to matched grip snare drum, that is hold the stick between the thumb and index finger at the first knuckle and palms down. The "rules" here are much more important than what kind of grip is used. There are three rules:

1. Play on the middle or the end of the bars; not on the node (where the string goes through).
2. Keep the hands as low and close to the bars as possible. This produces a much fuller sound and greatly improves accuracy.
3. Hammer (use a full stroke) all notes, mistakes and all, in the first lesson.

Once the student knows how to hold the mallets and how to strike the bars, then we can look at the instrument. The student needs to recognize that the keyboard correlates to the piano's black and white keys. The teacher and student should identify the pitches on the instru-

ment at this time. I usually begin by pointing out that the "C" is always the note to the left of the group of two upper tier notes. Students who have a drumset or tympani background can think of the instrument as a fifty-plus piece drumset.

The exercises used in the first lesson are taught by rote and are intended to help the student begin to find his/her way around the instrument and to establish a foundation for reading music which will be introduced in a later lesson. The first assigned exercise is the chromatic scale, hammering and alternating strokes from the lowest note on the instrument to the highest and back. Begin slowly and allow the speed to increase as confidence grows. The next exercise is intervallic in nature and is intended to develop the student's kinetic sense so that he learns to feel the distances between notes and establishes some muscle memory. Called "chromatic triples" (see figure 1) the student plays triplets on A while on the first and third downbeats the right hand moves chromatically higher and on the second and fourth downbeats the left hand moves chromatically lower. Again, this is taught by rote. The assignment is to work out to the E flats (one half an octave) and back to A. The last exercise used in the first lesson is the major scales, which are taught entirely by their shapes. The student is given a page of "Scale Shapes" (see figure 2). It is not important to discuss the theory of scale construction (whole and half steps) at this time. Simply identify the starting note and proceed according to whether the next note is "up" or "down" (down being the tier of naturals and up being the tier of sharps and flats) making each scale's "shape." The key of E, for example, is described as down-up-up-down-down-up-up-down. The student will discover with the teacher's aid that the twelve major scales represent twelve "working spaces." A student can play a scale shape on a table top or on a covered instrument to practice without the fear of "wrong notes." The student is assigned the task of learning

# American Drum

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

Write for a free catalog.



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



to play all twelve scales as a “no brainer” much the way one often plays a drum roll. This approach to scales works. Most students are therefore quite familiar with their scales by the second lesson. (The only problem here is when they have a choice between B/C and E/F but they quickly learn which are the correct notes.)

As a budding percussionist the student must be cognizant of time right from the start. An assignment of one rhythmic exercise is important for the first lesson (see figure 3). The exercise is done with a metronome set at  $\text{♩} = 60$ . The student will play quarter notes and then will learn to break the beat into two, three, and four parts.

A few suggestions regarding reading music: Be careful here. This can be a tremendously intimidating factor that can completely overwhelm a student. Allow the student a week or two to become familiar with the instrument, the scale shapes and some intervallic spaces. The initial sense of accomplishment will render the student ready to begin reading. (When I introduce reading I often supplement the method book that I use with pieces that are not in the key of C. Although C may be the easiest key to understand, it is perhaps the most difficult key in which to play. I find, for example, that a student who knows the shape of the key of the B flat generally reads more readily and accurately in the B flat than in C.)

Percussionists always function within the concepts of time and space. If a student begins the keyboard percussion instrument by learning the physical spaces inherent to the instrument and concurrently begins to develop an appreciation of time and subdivision, then he/she will have a solid foundation upon which to build. Presenting these concepts in such a way that the student leaves the first lesson feeling comfortable will create a desire to practice. If the student has a positive experience he/she will have established the foundation for future success and achievement.]



**Marshall Maley** is an active percussion instructor and working musician in the Washington, D.C. area. Mr. Maley is affiliated with George Mason University, Prince

George's Community College, and Northern Virginia Community College. As a professional musician in the D.C. area, Marshall's credits include an 11-year

stint with The Washingtonian's Big Band at Andrews Air Force Base Officer's Club, and free-lance work in commercial, jazz, rock, show, and classical fields. Recent studio/media performances include the sound track for television's "America's Most Wanted" and WMAL radio appearances. In addition to a B.A. and M.A. from George Mason University, Marshall has studied corps style marching, show design, and drum line at West Virginia University and drumset at Capital University.

FIGURE 1



FIGURE 2—Major Scales “Shapes”

C	X X X X X X X X	C#/D-flat	X X X X X X X
D	X X X X X X X	D#/E-flat	X X X X X X X
E	X X X X X X X	F#/G-flat	X X X X X X X
F	X X X X X X X	G#/A-flat	X X X X X X X
G	X X X X X X X	A#/B-flat	X X X X X X X
A	X X X X X X X		
B	X X X X X X X		

FIGURE 3



## Observations on Teaching Beginners Shared...

**Editor's Note:** *The opinions expressed in letters to Forum are not those of the Percussive Arts Society nor of the Editors of Percussive Notes.*

PN's Forum's mailbox has been busy these past few issues. Many thanks for your thoughts and ideas. As you read this, a new school year will be beginning and students and teachers will be back to work. Please take the time and keep sending in your letters. Your contributions help *Percussive Notes* stay in touch with the PAS membership.

The Education Forum is still in the process of obtaining data for the **Beginning Percussion Handbook**. This issue's question deals with beginning students on accessory instruments.

**Write to *Percussive Notes* and describe your approach to introducing beginners on accessory percussion instruments. This may include activities in beginning band or in private lessons.**

Forum will invite readers to contribute to this project on different instruments throughout 1993. Your response will be forwarded to the PAS Education Committee. This committee will author several articles on the beginning percussionist. The writers may then choose to implement your ideas in their articles. Everyone who writes in will receive credit when the handbook is published, either in the handbook or in this column. This is a way for PAS members to share their thoughts and ideas on a worthy percussion project, just what PAS was designed to do.

You may write to Forum on the subject at right or any other percussion topic. Send your letters to:

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

### PERCUSSIVE NOTES FEEDBACK

Dear Editor,

I wanted to let you know that I have

noticed a marked improvement in the quality of articles in *Percussive Notes* since the August 1992 edition. The last few issues have contained articles that were of real interest, had practical value, and were long enough to cover a topic in some depth. I have also appreciated the inclusion of articles dealing with historical topics such as Mike Wheeler's article on Deagan instruments and James Strain's article on xylophone literature (both in the December 1992 edition).

In the past I have often just glanced through the magazine without reading any article from beginning to end. The primary reason was that most articles were so general in nature that very little information was imparted. When the articles are better written and cover topics in depth, I not only read articles that deal with my primary career interests, but am also likely to read articles dealing with topics in areas where my expertise is more limited.

The move in the latest edition toward articles that go beyond the scope of purely musical issues is an important direction to further explore. The most successful people I know in a variety of disciplines are those who are able to take a more holistic approach to their lives, including their careers, rather than keeping their focus solely on their own work without regard to what goes on around them. In the past few editions of *Percussive Notes* I have appreciated the inclusion of several articles written by people from other disciplines. Such contributions are valuable to the magazine; I hope an effort will be made to further solicit articles from such people.

I am a full time free-lancer and private teacher in the Seattle area. Other free-lancers in town have said that if *Percussive Notes* was indeed improving in quality, they would be interested

in reactivating their PAS membership. When asked why they let their membership lapse, the most often given reason was that PAS had little to offer them. These comments were given by free-lancers in a variety of areas; they include drumset players, jazz vibists, classical percussionists, specialists in Latin percussion, studio musicians, and private teachers.

Thank you for considering my comments.

Sincerely,

*Beth A. Lenz*

*Seattle, Washington*

### MORE SNARE IDEAS

Dear Editor,

Having read your page in *Percussive Notes* regarding the **Beginning Percussion Handbook**, I hope that you will find my observations on teaching beginners on snare drum of value.

I have recently retired from a full time instrumental teaching post with the County of Avon Music Center. Most of my teaching time was devoted

to beginners aged 11 to 12 years in the State Education System; what you would call "Public Schools".

I started on snare drum myself at age 13 in a drum and bugle corps. At 17 1/2 years I joined the British Army as a musician playing percussion in a tank regiment band for 5 years. I have since played percussion, timpani and kit as a free-lance player in and around Bristol and the County of Avon for whom I taught for over 30 years.

As there are a number of points that I wish to make, I will tabulate them in order.

1. It is important to start beginners at the right age. Some pupils are just too immature at age seven and are not capable of establishing a practice routine. However, there are exceptions to

**Write to *Percussive Notes* and describe your approach to starting beginners on mallet instruments. This may include activities in beginning band or in private lessons.**

this and young pupils of this age and from a suitable home background can be taught as single pupils in private lessons provided they are of sufficient intelligence.

In the UK the school system is divided into three levels, i.e. ages five to seven years attend infant schools; ages seven to eleven year attend primary schools and ages eleven to eighteen years attend secondary or grammar schools. I have taught pupils in the last two years of primary, but found progress to be slow with a high proportion of dropouts. Ninety percent of my teaching was in secondary schools (11 plus age).

2. I found that difficulties arise when a school is not able to provide playing experience such as band or orchestra. English schools generally do not have marching bands and very few

schools provide playing experience for percussion pupils. The teaching staff responsible for music in English schools usually have little or no knowledge or experience of percussion.

3. In view of the lack of opportunity to play in most schools, the teacher (myself) had to devote a great deal of percussion lesson time to maintaining interest by playing and demonstrating on all the percussion instruments available at each particular school. Where the only instrument available was a snare drum, I found that beginners showed a great deal of interest and pleasure in seeing and hearing me play solo drum items such as Three Camps, Connecticut Half-Time and Swinging Down the Street.

4. I did not teach matched grip. All beginner's lessons were on traditional grip. Over the years I came across play-

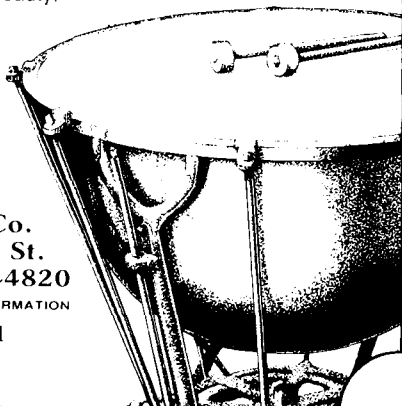
ers who regretted that they had not been taught traditional grip. It is difficult for more mature players to learn traditional grip once they have started (and used for several years) the matched grip. This is especially true with concert or symphonic players. Mastery of traditional grip is a great advantage when playing rolls on a vertical bass drum, that is a bass drum not mounted on a swivel stand.

5. If a player wishes to adopt matched grip at a later stage, especially for kit playing there are usually no great difficulties.

6. I found that the traditional grip players made quicker and better progress with snare drum rolls than those taught matched grip by other teachers. Research has shown the truth of this.

## 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

**UDU DRUM**  
SEE US AT  
PASIC '93  
or call toll-free  
1-800-UDU-DRUM

Frank Giorgini with the complete line of UDU CLAYTONE® drums

**UDU DRUM**® DRUMS • STANDS • CASES • VIDEOS • MANUALS • TAPES  
Phone (518) 634-2559 Fax (518) 634-2488  
Rt. 67 Box 126, Freehold, NY 12431

## Observations on Teaching Beginners Shared...

7. Beginners were taught in the standing position with the drum at the appropriate angle. I found that this helped to achieve a good style. The word style needs a certain amount of explanation with young pupils but it's worth making the effort. We all appreciate good style whether in a sport, acting, writing or playing a musical instrument and the "stylish" player is the one who makes it look easy.

8. Considerable time should be spent in the first lesson explaining the differences between suitable and unsuitable sticks. Beginners should be shown sticks of the most suitable size, shape and weight. I recommend sticks of short taper not thinner than 9/16 of an inch and weighing about two ounces each, and not lighter. I provided a list of the most suitable makes and models that were available in the drum shop of

the locality. From time to time I would check with the dealers about the availability of those models that I had recommended. Time spent on this was time well spent. If it was first left to Mom or Pa to go to a drum shop, quite often a pupil would turn up for lessons with trash sticks that were a waste of money.

9. It is most essential for all snare drum beginners to have their own practice pad at home. For those unable to afford the cost of a pad, I provided printed instructions for making a home made pad utilizing basic materials such as wood and scrap rubber, needing only simple household tools. Many pupils found great pleasure in using an item they had made themselves.

10. The sooner beginners get into playing rolls the better. I found that as soon as they could play and read quarter, eighth and sixteenth notes

in 2/4, 3/4 and 4/4 at about 112 quarter notes to the minute they could attempt the nine stroke roll. This roll starting on one quarter note and ending on the next played in the "buzz" manner, not open rudimental, is quite easy for most beginners. Playing four buzzes as a group of four sixteenth notes and finishing on a clean tap is a simple application of the nine stroke pattern attractive to most beginners. Simple march style exercises can be played in a short time using this method. This would be followed up with five and seven stroke rolls at the same tempo. I think that the buzz method gets them into making acceptable roll sounds quicker than the rudimental or "mama-dada." The study of the "open" method can come later on.

Within the first year of teaching I

## 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

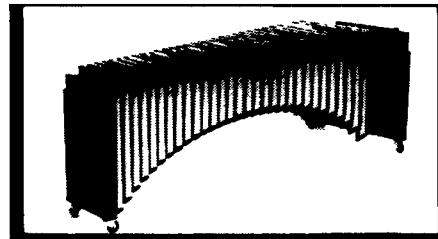
The Series is mailed to you via first-class mail

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

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

### A "NOTE" ABOUT MALLET INSTRUMENTS...

If you're a performer, instructor, or student... nothing makes YOU sound better than a **ROSS** mallet instrument.



Bells • Chimes • Marimbas • Vibes • Xylophones  
Marching Instruments • Percussion Kits

Our goal at ROSS is to produce the highest quality mallet percussion instruments at the most reasonable prices. ROSS mallet instruments are built for the percussionist with the discriminating ear

If you demand superior performance—consider quality **ROSS** mallet instruments.

For a free catalog write or call

**ROSS**



**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.

had beginners playing fairly accepted rolls. A good thing when we consider what beginners on certain brass wind instruments such as trumpets and cornets were achieving in their first year.

11. It is important to ensure that roll patterns or groups relate to the types of music that beginners are most likely to encounter in their playing in a school band or orchestra. Rolls starting or ending in "half beat" places can present difficulties to beginners.

12. With beginners it is most essential to ensure that rolls have a definite controlled and regular pattern or rhythm, with a clean start and finish and a known number of buzzes (rebounds). The indiscriminate and frantic playing of an unknown number of strokes in a roll, hoping to finish in the right place, should not be tolerated.

13. Beginners should be encouraged to attend live concerts or performances by known good players as often as possible.

Hoping that my notes will be of use to you.

Yours truly,

John Giddings

Bristol, England

## EXPERIMENTAL MUSICAL INSTRUMENTS

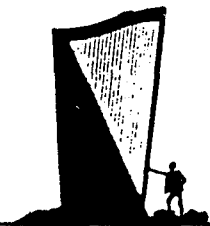
*Newsletter for the Design, Construction  
and Enjoyment of Unusual Sound Sources*

Who's doing what with unusual musical instruments -- articles on instruments of every description, discussions of acoustics, tools and techniques, reviews of literature & recordings.

Subscriptions are \$24 U.S./year for four issues (\$27 in Mexico & Canada; \$34 overseas). Send that amount, or write for a sample issue, to:

EXPERIMENTAL MUSICAL INSTRUMENTS  
P.O. BOX 784,  
NICASIO, CA 94946

Your money will be refunded if you aren't completely happy with your subscription.

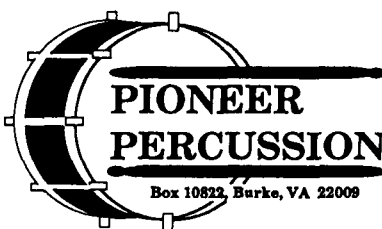


# Encore<sup>™</sup> mallets

by Dan Lidster

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

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



ENSEMBLE SERIES

### Action/Reaction

*For Percussion Sextet  
by Mario Gactano  
Grade 5: \$20.00*

### Bajo Los Pines

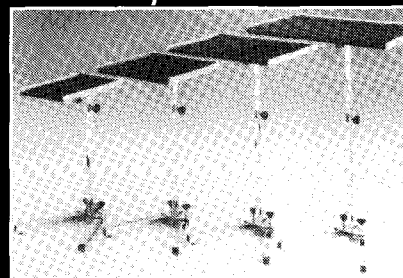
*Traditional Spanish Folk Song  
Arranged for 5 Marimbas  
by David Eyer  
Grade 3: \$10.00*

### Allegro from Octet-Partita, Op 57

*by Franz Krommer  
Transcribed for Mallet Quintet  
by Eric Chandler  
Grade 4: \$20.00*

Available from dealers or direct (incl. \$1.50 shipping) Write for our FREE music catalog and rudiment sheet:  
**PIONEER PERCUSSION**  
Box 10822, Burke, VA 22009 U.S.A.

## NEW FROM GOLDLINE<sup>®</sup> 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:

**PERCUSSION  
PRODUCTS**  
P.O. Box 28187 • Spokane, WA 99228-8187  
(509) 467-9542

## The Early Percussion Music of John Cage, 1935–1943

By ~~Michael Williams~~

### AUTHOR'S PREFACE:

*The following interview was conducted on the morning of June 6, 1988. I had been gathering research information for my doctoral dissertation on Mr. Cage's early percussion music<sup>1</sup> and needed to clarify some technical and historical points with the composer. Jack Stamp and I visited with Mr. Cage for about two hours that summer morning. We were struck by his openness and warmth, and his graciousness in answering questions about music he had written fifty or more years ago. We found in Mr. Cage's responses a profound respect for percussion music and an unwavering belief in the integrity of our art form, as well as a delightful sense of humor. The percussion world will miss John Cage. May the spirit of his creative work live on.*

### JOHN CAGE INTERVIEW

6/6/88

**MICHAEL WILLIAMS:** Was the *Quartet* that you wrote for film-maker Oscar Fischinger in 1935 the first effort in percussion?

**JOHN CAGE:** (long pause) I'm not sure whether it was or whether the *Trio* was. The reason I paused so much is because my tendency was to start with lower numbers and go to higher numbers, and the *Trio* requires three players, whereas the *Quartet* is four. And I wrote, for instance, apart from percussion, a piece for clarinet, then I wrote a piece for two voices, and so I had a tendency to start with lower numbers and go to higher numbers. So that would make the *Trio* first. I think it may have been first.

**WILLIAMS:** And the *Trio* was for wood sounds?

**CAGE:** Nothing was really for anything. They were notes. It was an effort in composition. Then I lived in Santa Monica in a house that was devoted during the day to bookbinding, and in the evening to making music. And some of the people who played in the percussion group had experience as modern dancers. And what we did

then was to experiment with pieces of junk and with a few rented instruments. I rented a timpani and some gongs and cymbals and so forth, but a lot of the instruments were things like brake drums and things from the kitchen, et cetera.

**WILLIAMS:** Now, this was after the piece you wrote for Fischinger?

**CAGE:** I didn't really write anything for Fischinger; it was a project to write something. He was using the Brahms Hungarian Dances, and we were introduced with the suggestion that his work could improve if he had modern music. And he made that statement that everything has a spirit, and that you could release it by setting it into vibration, and so this inspired me to hit and scrape and do everything I could to all these things. So, the *Trio* and the *Quartet* were both written without instruments in mind. We experimented, with my help, and with the player's help, to find out what would happen when we did one thing or another. And I've let that continue in the presentation of the *Quartet*, whereas the *Trio*, I've orchestrated, so to speak.

**WILLIAMS:** In the *Quartet*, did you have the idea that it was to be one sound per person or was it to be many sounds?

**CAGE:** There are no instruments specified, so it could be any number of instruments, and it often is. I think it's interesting to see what people do with it. The group in Cincinnati make a very interesting performance of it, using a prepared piano to give two parts to one player because they only had three. I asked, "How can you perform a quartet with three players?" They said, "You'll see." So, it was with right and left hand, you see, on the piano.

**WILLIAMS:** What about at the Cornish School? Was that where you really started working with the dance?

**CAGE:** No, I had worked with the dance before at UCLA with Martha Deane, and then I was married, and (my

wife) Xenia and I were living in the same apartment house as my mother and father. I wanted to get a situation where we had our own lives, so to speak, rather than being close to my mother and father. Not that either one of us disliked them, but we wanted to build our own lives, so to speak. So, I went to San Francisco, and I had had enough experience with dance so that I applied for work, and I got five jobs in one day. I took the one that ended up in Seattle because there was a closet there with three hundred percussion instruments in it, I think, left by one of the German modern dancers who had come to Seattle. Maybe three hundred is a wrong number, because that was the number of instruments that I finally had in my own collection. I would say it was probably some other number, but it was a closet full of instruments that attracted me. At that time, I was going to every store I could think of to buy things whenever I had any money.

**WILLIAMS:** And you organized the first percussion ensemble there?

**CAGE:** Yes, and I made tours of Montana, Idaho, Oregon, and I wrote to people all over, including Mexico (to Chavez) asking for pieces.

**WILLIAMS:** This was apparently very successful.

**CAGE:** It was quite successful. There were some people who didn't respond with pieces, or like Chavez, who responded with pieces that we couldn't play because we couldn't roll! (laughter) Virgil Thompson, for instance, didn't reply. When I met him years later, my letter to him was still on his desk, unanswered. Another person who didn't reply was John Becker, whose music I heard recently in a retrospective. It could have been interesting. His work was interesting. The person who interested me the most was William Russell.

**WILLIAMS:** And you played a lot of his work.

CAGE: Well, I literally, ... I was his dentist, so to speak. I pulled his teeth out! (laughter) I pulled the music out of him. He would not have written it if I hadn't literally insisted. One piece had been published before, which I was aware of, and so I knew the quality of his work. That was the *Three Dance Movements*. I may be wrong, but I think he wrote the *March Suite* for me, and the *Cuban Sketches (Studies in Cuban Rhythms, 1939)* and the *Chicago Sketches*. I'm now trying to get all that work published at Peters. I don't think I've been successful, yet, but if I haven't I'm going to plug along at it, because I think it's brilliant work.

**WILLIAMS:** You gave a performance at the University of Chicago within an orchestra concert featuring works by Dvorak and others. There must have been some interest, some popularity for your work, to allow you to make a contribution to that performance.

CAGE: Right, but that didn't mean it was popular for the audience. I'm sure they much preferred the Dvorak. If they happened to like the percussion, they thought of it as a novelty.

**WILLIAMS:** Is that still the case today?

CAGE: Well, less so. I think you could give a percussion concert and get a very large audience today, and most of the people would be there because they were interested in the music, and there wouldn't have to be any Dvorak. Or you could use it as I do in *Credo in US*.

**WILLIAMS:** Right. My percussion ensemble performed *Credo in US*.

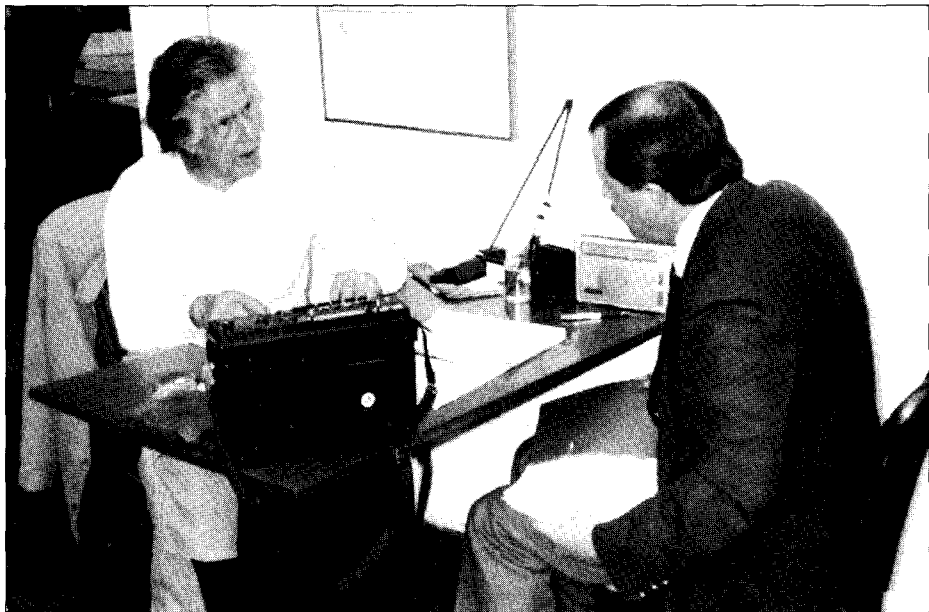
CAGE: With Dvorak?

**WILLIAMS:** Yes.

CAGE: I like it best with the *New World Symphony*.

**WILLIAMS:** Jack made the statement on the way up here that, in that piece, it's the symphony that is the "noise" that interrupts the music, so to speak. It's the irritant.

CAGE: Right. And there's something



John Cage discusses his early percussion music with Michael Williams (NYC, 1988).

wrong with the way I've notated it, I think. The result is that performances are very different, one from another, and I'm sure each group works very hard and faithfully to do it the way he thinks it should be done. So, there's something peculiar about my notation that brings about a variety of responses. I think the same thing is true of the *Third Construction*. It's kind of indefinite. In the *Third Construction* it's the dynamics. There is a good deal of variety from one performance to another, and yet they're all interesting. The same thing is true of *Credo in US*.

**WILLIAMS:** In *Credo*, you call at the beginning for radio or phonograph, and at every other appearance, it just says radio.

CAGE: Every other one?

**WILLIAMS:** Yes, as far as I know.

CAGE: There are a lot of people who give it kind of an ABA effect by using the radio in the middle and the record at the beginning and again at the end. I think it's nice that people make up their own versions. I should make a note that it can be one or the other (radio or phonograph).\* If the tempo is taken not too fast, then you get a chance to hear the radio. Sometimes

they play it very fast. There's also a tendency to play the *Third construction* very rapidly, whereas my really fast pieces for prepared piano, like the *Book of Music* and the *Three Dances*, which should be fast, are very rarely played fast, or as fast as they should be.

**WILLIAMS:** Lou Harrison gave a concert in San Francisco in 1942. On the program it says "Fourth Construction."

CAGE: It does?

**WILLIAMS:** Yes, I can show it to you. The review of the concert describes a piece that sounds like *Imaginary Landscape No. 2*.

CAGE: That's what happened. Instead of writing a fourth *Construction*, which Lou may have announced, I actually wrote another *Landscape*.

**WILLIAMS:** Well, I thought it was interesting. I had never heard of a "Fourth Construction."

CAGE: Nor have I!

**WILLIAMS:** Did Lou Harrison assume that it was going to be a fourth *Construction*?

CAGE: Oh, I probably said I would do that, but then he didn't play that. It was the *Landscape*.

**WILLIAMS:** Let me read something that

## The Early Percussion Music of John Cage, 1935–1943

came from the *New York Times* review of the concert you gave at the Museum of Modern Art in 1943. I'd like to get your reaction to this:

*"When one considers the highly developed art of the percussion orchestra, or gamelans of Java and Bali, the offerings on this program seem inexplicably childish and tame...When one thinks of the fascinating combinations of percussion instruments and the skilled use made of them by such composers as Rimsky-Korsakov, Bartok or Stravinsky in their creations when judged merely as percussion sound apart from the rest of the musical context, the composition heard last night had next to nothing to commend them, despite the care lavished on them by the participants."*

What was, or is, your reaction to this statement?

CAGE: Well, that's just a criticism that's stupid and insensitive. Time, so to speak, is proving such critics wrong, because the pieces are interesting and they were interesting to the composers at the beginning, and now they're interesting to critics, even. Critics can't hear anything, really. They have all their ideas in their heads, in such a way that they stop up their ears and they're unable to think.

WILLIAMS: How did the public receive these works here in New York City?

CAGE: Everybody loved it, except, of course, the critics.

WILLIAMS: Let me read what someone said of Merce Cunningham's solo recital in 1944, for which you composed the music, and several of the percussion works appeared there:

*"Mr. Cage accompanied the six dances on prepared piano, and his compositions for them were perfect as dance accompaniment. His music, like Mr. Cunningham's dancing, has an effect of extreme elegance in isolation."*

CAGE: This is Edwin Denby. He was a poet. He wasn't really a critic.

WILLIAMS: So, the dance community embraced your work?

CAGE: Oh, yes.

WILLIAMS: Whereas the musical community was skeptical.

CAGE: Right, and it was the artists and the dancers who accepted my work, rather than the critics and the musical community. When I applied for a job in the W. P. A. in the music department, they said, "You're not a musician," so, I went to the recreation department. My teacher, Schoenberg, said that I was his most interesting pupil, but that I was not a composer, but an inventor.

WILLIAMS: Of genius, though!

CAGE: Well, that's just his language.

WILLIAMS: It seems that the Museum of Modern Art concert was the peak of your early work in percussion, and after that you devoted yourself to the prepared piano. Was there a reason for a shift here?

CAGE: Yes. In New York it was impossible to get a group of people together to work. It was next to impossible to have rehearsals. There was no place to put the instruments. I finally gave them away. I gave them to Paul Price. I have next to nothing now. I have a few things. Now and then I'll have a few things made. I had nine clay drums made, which are being used now in Berlin for Merce's next dance concert, and I have a Japanese bell. I had a beautiful tam-tam at one point which was stolen, I think, either by one of the percussion renting companies or by one of their clients. It was a beautiful gong and there was no reason for it to not be returned to me, except that it was taken.

WILLIAMS: Was it a large instrument?

CAGE: Oh, yes. It was a big, beautiful tam-tam. Lou (Harrison) and I each had a big tam-tam, and together they were magnificent, the pitch relation.

WILLIAMS: In the *First Construction*, you call for oxen bells and suggest as a possible substitution that one could use Balinese button gongs. Lou Harrison has said that he prefers a dry sound associated with oxen bells. Are you looking for a more ringing sound?

CAGE: The reason Schoenberg said that I wasn't a composer was that I don't hear music in my head, so when you

say "were you looking for something," I have to say I wasn't looking for anything. I was writing something in order to hear something that I'd not yet heard. So, I have no ordinary composer's ear. I don't hear anything in my head.

WILLIAMS: So the composing and the listening are two different things.

CAGE: Very much!

WILLIAMS: In the *First Construction*, each player supposedly accumulates sixteen sounds.

CAGE: That's the idea.

WILLIAMS: I've tried to count them...

CAGE: And it doesn't work out.

WILLIAMS: Right!

CAGE: That's because we didn't have that number. It would have been right, compositionally, for there to be sixteen, it seemed to me, but we couldn't have sixteen because there weren't sixteen in one case, I think. There were only three temple gongs, and I couldn't get another one.

WILLIAMS: There were also to be sixteen motives presented in the work.

CAGE: Yes. I tended to put those motives in circles and permit them to go around a circle and not to cross the circle, an idea that came from twelve-tone music. But, the important thing here is not so much *that* as it is the rhythmic structure. The rhythmic structure is defined by measures. This is 4, 3, 2, 3 and 4 measures, and that is why I wanted sixteen of everything.

WILLIAMS: It seems to me that timbre or coloration or orchestration tends to define the smaller sections of the rhythmic structure.

CAGE: Yes, that's true, Schoenberg taught, not with rhythmic structure, but with harmonic structure, that you could be more complicated as you went on. I don't know that I *was* complicated. I think I remained rather simple.

WILLIAMS: You have made the comment that this structural concept of the square root formula allows the sounds to be themselves. Can you explain how this is possible?

CAGE: In a tonality structure, sounds



can't be themselves because they are in a structure where their pitch is necessary to the structure, so they are fulfilling the laws, so to speak. But the law in a rhythmic structure doesn't have anything to do with the sounds. It has to do with the time or the silence, so that any sound can be itself in such a structure, and there is no indication that it is either following or not following the law except about where it is put, but where it is put doesn't change its nature. So, sounds are themselves, whereas in Dvorak, for instance, no sound is itself. They are all fulfilling the tonal structure of the piece. They are busy *not* being themselves. I guess that is why so many western composers have been willing to write, so to speak, the same piece over and over again, since they think that it's not something that you hear, but something that you construct out of harmony, you see. That

allows the African who comes to hear a concert of western music to ask, "Why did they play the same piece all the time?" And it's true! I was just in Leningrad and there was music from all over the world for orchestra. A lot of it was very conventional, and really you couldn't distinguish one piece from another. Some of the music was just awful, and it was awful because of European theory, not because of anything else.

**WILLIAMS:** You obviously rejected European theory early on, and I see it as a connection through your tendency to tap everything.

**CAGE:** Right. I am essentially a percussion composer.

**Jack Stamp:** Do you think that was an outgrowth of Schoenberg's effort to eliminate tonality?

**CAGE:** Well, he made it clear to me, and I made it clear to him, that I had no feeling for harmony. So, he said to

me, "You won't be able to write music." So I figured out a music, namely percussion music, that I *could* write with the rhythmic structure.

**WILLIAMS:** So you took the Schoenbergian concept a step further, and emancipated the noise, so to speak.

**CAGE:** That's what Peter Yates said. There is now a very interesting explanation of some of my ideas by James Pritchard.<sup>2</sup> They don't so much have to do with percussion, but with my use of chance operations and indeterminacy. He has discovered things that even I wasn't aware of. For instance, the first use of the I Ching, he found, was in the *Concerto for Prepared Piano and Chamber Orchestra* in the third movement.

**WILLIAMS:** And you were not aware of this?

**CAGE:** No, I had thought I first used it in the *Music of Changes*.

## 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, Paiste, Pearl, Remo, Sabian, Zildjian, Adams, and lots more.

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

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

**the WOODWIND  
& the BRASSWIND**

19880 State Line Rd.  
South Bend, IN 46637

# MIKE BALTER MALLETS and P.A.S.

Names built on...  
**Integrity, Sincerity, Respectability**  
Mike Balter Mallets...the name  
you have come to know and trust!

See the complete line of Mike Balter Mallets  
at your local dealer or contact:

**MIKE BALTER MALLETS**

15 E. Palatine Road, Suite 108 Prospect Heights, IL 60070  
Phone (708) 541-5777 Fax (708) 541-5785

## The Early Percussion Music of John Cage, 1935–1943

**WILLIAMS:** In many of your percussion works, you make use of the quintuplet or the septuplet figure, whether within the bar or across the bar. Was there something about these rhythmic figures that you thought was significant?

**CAGE:** Yes. It came from my studies with Henry Cowell, and it was characteristic of Indian music, not of the South, but influenced by Mohammedan music. Mohammedan rhythms were to me more interesting than the South Indian rhythms. They were interesting because of these grupettos. Henry, himself, was very interested in grupettos, and devised notation for them which I didn't use. I copied out his book on rhythm, which was not published, and this book had all the information that led to my use of these grupettos.

**WILLIAMS:** Did you have any difficulty teaching these rhythms to your performers?

**CAGE:** No. That was why we thought we had the right to give concerts, even though we couldn't roll!

**WILLIAMS:** You said that the square root formula was related to the Indian tala, with the exception that it has a beginning and an ending. Is this related to your studies with Cowell, also?

**CAGE:** No. That is just a reflection I had after learning more about Indian music. I naturally made a structure out of it, coming as I did from European thinking, with a beginning, middle, and an end, but as I left structure and went toward process, then I grew closer to Oriental thinking, which doesn't have to have structure. Now, I have the impression that I am working with several parts, but I no longer have a score. Each part has its division *into* parts, and this was already true of the *Third Construction*, in that two parts don't have the same structure, but have a different one. I like that independence.

**WILLIAMS:** *Amores* and *She Is Asleep*, both were written in the same year and both include prepared piano and percussion in separate movements. Would you consider these to be important

transitional works, from the percussion to the prepared piano?

**CAGE:** I had the notion of writing a long work which would fill out a large rhythmic structure and which began with those pieces you mentioned; *She Is Asleep* (the quartet for drums), and then the piece for prepared piano and voice (another movement of the same work), then the third piece was a piano piece called *A Room*. It was, in general, about woman, hence *She Is Asleep*. The work was never finished, and it was to be followed by another work which would have to do with maleness. Instead of finishing that work, I put those ideas in *A Book of Music* for two pianos.

**WILLIAMS:** Robert Dunn has said that *Amores* represents an attempt to express the combination of the erotic and the tranquil, two of the permanent emotions of Indian tradition. Could you explain this further? How is this realized?

**CAGE:** It is just realized as far as one's intentions go, which often fail for anyone but the person who has the intention! I remember that somewhere I've written the story that I'd written *The Perilous Night*, thinking that it was a somewhat anguished piece, and that it was intensified by the separation of the two voices at the end. But, there were many people who found it laughable, and one of them was a critic who said it was like a woodpecker in a church. So, it was perfectly reasonable to laugh, and it was that fact, that the intentions one has are to always be recognized by a receiver, that led me to the use of chance operations and the renunciation of communication.

**WILLIAMS:** So, these works contained the seed of development for your later work with chance operations.

**CAGE:** Yes.

**WILLIAMS:** I'm curious as to why you chose to bring back a movement from the *Trio* of 1936 in *Amores*.

**CAGE:** That enabled me to write the work quickly. I had that movement and I had the idea for the work and it was three and there were three players.

**WILLIAMS:** It seems that the middle movements, the two percussion movements, have an almost organic quality in that you are using skin and pod rattle in one movement and wood sounds in another, and they contrast with the metallic sound of the prepared piano.

**CAGE:** Right.

**WILLIAMS:** Was this an intentional contrast?

**CAGE:** Yes.

**WILLIAMS:** And what relationship do they have to this Indian emotion?

**CAGE:** Well, one is male and one is female, and which is which I don't remember. Isn't that funny?

**WILLIAMS:** Well, maybe we have to decide!

**CAGE:** Offhand, I like the *Trio* best when it is played, not with a mallet, not with the ends of the sticks, but with the handles, so the woodblocks become extremely quiet, not brilliant, but almost inaudible.

**WILLIAMS:** You have specified that the woodblocks should not be the Chinese type. What kind of block do you have in mind?

**CAGE:** They happen to be woodblocks which were used for the backs of books. You remember, I told you that I worked with bookbinders during the day and we played percussion at night, so those woodblocks were part of the bookbinding.

**WILLIAMS:** About the *Imaginary Landscape No. 2*....

**CAGE:** This is a puzzle. Which is two and which is three? I wrote one piece which I wanted to get rid of, so the numbering in these pieces has become questionable.

**WILLIAMS:** This is the one with the tins and the buzzer. The rhythmic structure is 3—4—2—3—5, but there are not seventeen complete sections. Are you moving away from the square root structure by now?

**CAGE:** I began to eliminate certain portions of the structure as a kind of cadence, so it was "fiddling around" with the structure. It was not trying to get away from the structure, but trying to do something lively with it that would change its nature.

**WILLIAMS:** Was something like that also attempted in *Credo in US*?

**CAGE:** No, that followed the dance, but something like that took place in the *String Quartet* and in the *Concerto for Prepared Piano and Orchestra*.

**WILLIAMS:** Let me read to you a statement that Alfred Frankenstein made in 1939. He said, "One might almost say that the modern dance discovered the possibilities of the percussion battery for the western world...The modern percussion movement began with the reduction of dance accompaniment to simple, essential rhythms without melody." Is this statement correct?

**CAGE:** I think that happened in Germany first, not here. The dancer who had left the instruments in Seattle had a lot of percussion experience in Germany. They automatically accompanied their dance classes with percussion. Dancers frequently use one-sided drums or do something with

their fingers. Merce (Cunningham) still does that. He doesn't like poor piano accompaniment. They also distinguished themselves from the ballet, which always used piano. So they were always using percussion.

**WILLIAMS:** Since most of the players in your percussion ensemble were untrained, was technique a problem in performing these early percussion works?

**CAGE:** Oh, yes! We weren't trained percussionists. We could do anything in the way of counting, but we couldn't roll. That was the big impediment. Rolling requires training.

**WILLIAMS:** Did trained percussionists take an interest in this work?

**CAGE:** No. It was very hard to get anybody interested. The reason was, and still is, that harmony and tonality have a kind of stranglehold on music. And percussion is free of this. Of all the elements of the orchestra, the

strings, woodwind, brass and percussion, the only one of them that has an open mind is percussion. The rest have very fixed notions—and they're even trying, now, to have an effect on the percussion. If you go to a percussion concert now that presents all the directions that are being taken, I'm afraid that you'll find most directions are no longer free, and are no longer interested in sound, but are interested in the kinds of things that the strings and woodwinds and the brass are interested in: namely, expression, language, as if they were speaking, saying something — all the things that percussion never did. All percussion did before was to underlie the rhythm, or give some color, referring, say, to Spain or to Africa, to an orchestral work, or to be punctuation. It *could*, though, through its "open door policy," change music from language to sound. But, instead, a lot of

## NEW MUSIC

and best-selling highlights for Percussion  
from Theodore Presser Company & affiliates

New (Standard percussion instruments, unless otherwise indicated.)

Marimbasonic (Schauer 494-01830) .....	Halt	\$14.00
<i>Sparkling concert piece for marimba. Difficult.</i>		
Necompe score (Merion 446-41079) .....	Lazarof	\$16.00
<i>Eight soundscapes for 8 players. Difficult.</i>		
Pièce with pn. (Billaudot 544-00478) .....	Laborie	\$5.25
<i>Short and bouncy; uses basic strokes. Easy.</i>		
Pulsations 5 with pn. (Billaudot 544-00465) .....	Jollet	\$18.75
<i>Dazzling recital piece. Difficult.</i>		
Solobook for Snare Drum Vol. 2 (Schauer 494-01804) Fink		\$10.75
<i>Concert studies on rolls and flams. Medium.</i>		
Sonata No. 2 (Schauer 494-01829) .....	Laburda	\$17.00
<i>Czech folk rhythms in a colorful marimba solo. Difficult.</i>		

### Best-selling favorites

Fourscore 4 Perc. (Presser 114-40584) .....	Bazon	\$12.00
Graded Music for Timpani in 4 volumes, sold separately (Associated Board of the Royal Schools of Music)		
Graffiti Marimba (Presser 114-40536) .....	Ptaszyńska	\$8.00
Jazzmania & Rapmania Perc. (Zurfluh 544-00456) François		\$4.75
A Musical Approach to 4-Mallet technique Marimba. (Excelsior 494-00437) .....		
Samuels		\$14.95
Wechselspiel 3 Perc. (Reimers 544-00457) .....	Morthenson	\$10.50

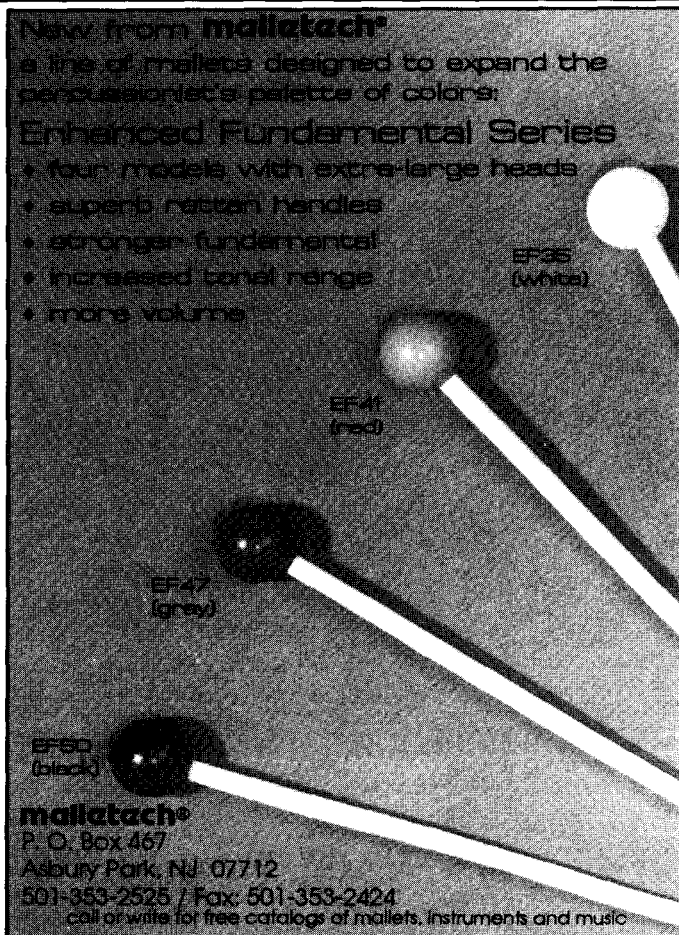
Available through your dealer. Prices subject to change.  
For FREE catalog, send request to Dept. 2PN at the address below.

**THEODORE PRESSER COMPANY**  
1 Presser Place • Bryn Mawr, PA • 19010-3490

New from **malletech**  
a line of mallets designed to expand the percussionist's palette of colors:

**Enhanced Fundamental Series**

- four models with extra-large heads
- superb nylon handles
- stronger fundamental
- increased tonal range
- more volume



EF36 (white)  
EF41 (red)  
EF47 (grey)  
EF50 (black)

**malletech®**  
P. O. Box 467  
Asbury Park, NJ 07712  
501-353-2525 / Fax: 501-353-2424  
call or write for free catalogs of mallets, instruments and music

## The Early Percussion Music of John Cage, 1935–1943

percussion now is changing from sound to language. You could say that music could be divided into music that talks and music that doesn't talk. I prefer music that doesn't talk.

**WILLIAMS:** So, you don't think that the college or university percussion ensembles have done justice to the direction that you started in percussion?

**CAGE:** No, I don't mean to say that. I mean to say that the kind of music that I like is also being done, but what characterizes the whole music scene, not just the percussion scene, is what they call pluralism now—many directions rather than one direction. And a lot of directions being taken by percussion now have to do with expression and talking and, so to speak, being like other music. Don't you think that's true?

**Jack Stamp:** It's an effort to gain respectability, an attempt to go with the mainstream.

**CAGE:** Well, there is no mainstream now, or shouldn't be, and it's largely due to the spirit of percussion that there isn't. There's a big, open field to be explored, and I think I would connect electronics, computers, and so forth with the percussion section, certainly not with the string section. It fits into the percussion section—not into the brass, not into the woodwinds. It fits into the percussion. **PN**



**B. Michael Williams** is an Assistant Professor of music and Director of Percussion Studies at Winthrop University in Rock Hill, S.C. He is a frequent performer

with the Charlotte (N.C.) and Charleston (S.C.) symphony orchestras and is a founding member of the Tempus Percussion Quartet. He has formerly served as principal percussionist with the Brevard Music Center Festival Orchestra and the Lansing (MI) Symphony Orchestra, and section percussionist with the Civic Orchestra of Chicago. Dr.

*Williams received his bachelor's degree from Furman University, master's degree from Northwestern University, and Ph.D. from Michigan State University. An active member of the Percussive Arts Society, he has twice held the position of president of the South Carolina chapter.*

**JOHN CAGE**

**JULY 2, 1940**

### List of Percussion Instruments

- 1 snare drum
- 2 bass drums
- 5 Chinese tom toms (black)
- 5 Chinese tom toms (small painted)
- 1 Japanese Noh drum
- 8 wood blocks
- 6 dragons' mouths
- 1 tortoise shell
- 1 pr. bones
- 1 pr. bongos
- 1 quijada
- 1 guiro
- 1 marimbula
- 4 pr. claves
- 4 pr. maracas
- 1 Indo-Chinese rattle
- 1 Indian rattle
- 1 sistrum
- 1 tambourine
- 2 pr. finger cymbals
- 1 pr. crash cymbals
- 1 Zildjian cymbal (Turkish)
- 4 Chinese cymbals
- 1 pr. jazz cymbals
- 5 gongs
- 1 tam tam
- 1 Chinese painted gong
- 3 Temple gongs with stands
- 5 Japanese cup gongs with stands
- 4 rice bowls
- 1 wind bell
- 1 string of oxen bells (13 bells)
- 1 set orchestral bells
- 8 cowbells (Sargent)
- 4 cowbells (old)
- 1 dinner bell
- 3 Mexican clay bells
- 1 trolling bell
- 1 small turkey bell
- 1 small Chinese bell (bronze)
- 3 sleigh bells (loose)
- 4 slide whistles
- 3 penny whistles
- 3 peedle pipes
- 1 conch shell
- 1 police whistle
- Rosin and cloth
- 3 metal ash trays
- 2 pr. snare sticks
- 5 misc. snare sticks
- 1 bass drum beater
- 2 pr. timp. sticks (wood)
- 1 pr. timp. sticks (bamboo)
- 3 odd timp. sticks
- 2 pr. hard felt beaters
- 3 wire brushes
- 1 pr. cymbal beaters
- 3 pr. metal beaters
- 3 gong beaters
- 3 Chinese cloth beaters
- 1 odd hard felt beater (bamboo)
- 1 reg. triangle beater
- 3 metal sticks
- 1 leather beater
- 1 pr. hard rubber beaters (black)
- 1 " " " " (gray-green)
- 2 " " " " (red)
- 2 odd " " "
- 1 tam-tam beater
- 7 misc. wooden beaters
- 2 leather beaters (temple gongs)
- 3 small beaters (cup gongs)
- 9 chopsticks (not marked)
- 1 saw blade
- 1 hand saw
- 3 metal cylinders
- 2 forks
- 1 slap stick
- 1 bass drum foot pedal
- 1 metronome
- 1 snare stand (2 pieces)
- 1 jazz cymbal holder
- 3 standards
- 1 keyboard-length board (felt)
- 6 curtains

\*\*\*\*\*

- 4 triangles
- 3 brake drums
- 8 strap irons
- 1 metal pipe
- 3 metal discs
- 10 thunder sheets
- 1 wash tub
- 1 lion's roar
- 1 xylophone
- Misc. bottles and toy instruments
- 1 egg beater

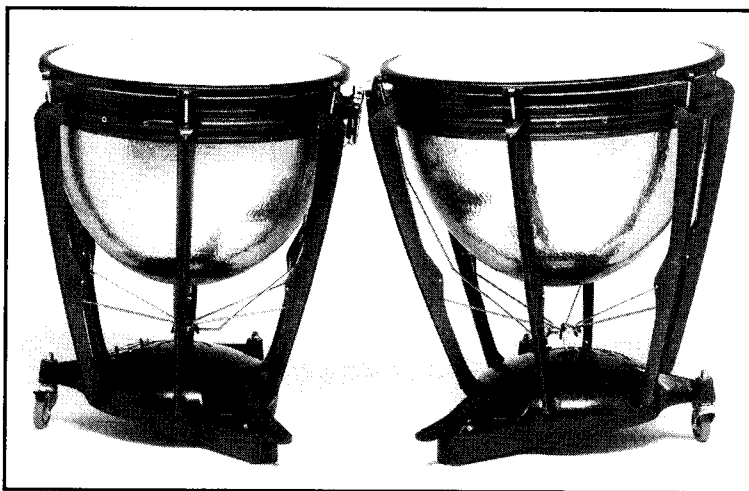
<sup>1</sup> Williams, B. Michael, *The Early Percussion Music of John Cage, 1935-1943*, UMI #9117879, Ann Arbor, 1990.

<sup>2</sup> Pritchard, James: From Choice to Chance, *Perspectives of New Music*, Vol 26, No. 1, Winter 1988.

*\*The typeset score now available from Peters is significantly different in regards to the radio/phonograph question than the composer's manuscript edition which they had previously published. Both versions include an instrument list which, for the fourth player, calls for "radio or phonograph," which could be interpreted to mean: "you'll need both." However, in Cage's manuscript it is quite clear what the original intention was: the first entrance—first sound of the piece—says "phonograph." Later, at the Second Progression, the score says "radio" for the first time. It is written on a different staff than the phonograph had been, and occurs in a context completely different from any other in the piece. When the original material returns (Third Facade), the notation returns to the staff used at the*

*beginning, where phonograph had been specified. Thus, anyone playing from the previously published composer manuscript facsimile would, of course, produce an ABA, phonograph/radio/phonograph form. I don't know how the change came into the typeset version, but it seems a shame to forgo the usage of the phonograph record. This is the first appearance in Western Art Music of the philosophical concept that a vinyl pressing of previously recorded music—say a Dvorak symphony, is **not** the Dvorak symphony, but simply one more mechanical sound resource; the theatrical prop used as sound source in First Construction, a thunder sheet, becomes a turntable a few years later. Besides, (as Cage also points out), it's hilarious.—Allen Otte, Assistant Editor*

## 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



## D. Picking & Company: A Century of Timpani Bowl Building

By Brian Stotz

**E**ACH YEAR IN NOVEMBER I FIND myself travelling the highways of America on my way to the PAS Convention, where I operate my Repaircussions/Stotz Cable Timpani display booths. I always drive because I save a tremendous amount of money by carting rather than shipping my instruments, and I've always enjoyed taking long trips by car. And, as most conventions are south of Rochester, my journey usually leads me through Ohio on I-71, a somewhat boring stretch of countryside with nothing of particular interest. But about half way between Cleveland and Columbus, about 30 miles west of the interstate, lies the town of Bucyrus, and it is here where there is something very interesting indeed.

This is the home of D. Picking and Company, the last of the old copper shops in America. This fourth generation company has been making its products primarily by hand in the same 2-story building since 1874. Walking through the door of this one hundred and nineteen year old building is like travelling back in time to when the United States was not yet a century old, when the memory of the Civil War was still fresh, and Ulysses S. Grant was in his second term as President. It was shortly after the founding of the Picking Company that they started to produce copper timpani bowls. Since that time they have made bowls for Ludwig, Leedy, American Drum, Hinger Touch-Tone, Goodman/Lang, Cleavelander, and this editor. They also do custom orders for people brave enough to build their own drums, and they offer numerous repair services, from installing or replacing bearing edges to re-hammering kettles, a process that can make any bowl, no matter how tarnished or dented, look like a mint-fresh penny!

So, on my way to last year's PASIC in New Orleans, I decided to stop and pay another visit (my third) to this fascinating place. The two people I spoke with were Steve Schiffer, master coppersmith and builder of all the company's timpani

bowls, and Helen Picking Neff, owner. I first spoke with Steve about the actual process of building a bowl:

**BRIAN STOTZ: Who made the bowls during the years, before you started to make them?**

**STEVE SCHIFFER:** Larry Smith made them for a while, along with his brother, Jim, but I'm not really sure who made them before that. I've been making them for about ten years. Mr. Picking died in 1983 and I've been making them since then.

**STOTZ: Did he teach you how to make the bowls?**

**SCHIFFER:** No, I basically learned just by doing it.

**STOTZ: So you're self-taught? That's hard to believe! It seems like it would be tough to get everything to fit just right.**

**SCHIFFER:** It's actually very similar to the rest of our work here, like the candy kettles, as far as the shaping. But getting them to fit, especially the bearing edges, is the tricky part.

**STOTZ: I know you've made them in the past for Leedy, Goodman and Hinger. Are there any other major timpani manufacturers who bought your bowls?**

**SCHIFFER:** We also made a few for Ludwig, and some for American Drum. In fact we still have a few kettles of their design in the back room that they never bought. They're very different in shape from what I usually make.

**STOTZ: Do you know who makes the bowls for American Drum now?**

**SCHIFFER:** As far as I know they make their own bowls, and they are the only other company in the United States that makes their bowls in two pieces the way I do.

**STOTZ: All other bowls are spun, correct?**

**SCHIFFER:** Right. When you shape a kettle by spinning one single piece of copper you get a really thick bottom and thin sides, so you don't get a nice evenly resonating kettle.

**STOTZ: What is the actual process for building a bowl?**

**SCHIFFER:** Well, I start with a rough idea of the kettle, its diameter and height. Then, I cut the rolls of 32-ounce copper to size, with one piece for the sides and another piece for the bottom.

**STOTZ: It's called 32-ounce copper because a square foot weighs 32 ounces, correct?**

**SCHIFFER:** Right. It's heavy because of the thickness, which is .043" of an inch. So after the pieces are cut out, I join the ends of the side piece with a dovetailed seam, which is first cut then soldered together. Then, I take the side piece to a machine to draw in one edge so it will fit the bottom. After this, I turn a small seat, or raised area, to more securely fit the bottom. Then, both this edge and the circumference of the bottom piece have dovetails cut into them so they can be joined together. These are then braized at the forge with soft brass. Next, comes the rough shaping of the kettle on the wooden maul machine. Then, the bowl is cleaned, first by dipping it in sulfuric acid, and then by scrubbing it with sand and water. After that comes the finishing work. First, comes what is called "planishing," which is done by hammering the bowl on a machine with a steel hammer over a steel head. This hardens the copper and also makes it shine. Most people don't realize that the only way to really restore an old piece of copper to look like new is to re-hammer it. You can clean it all you want, but it won't make much difference. After the bowl is completely hammered, I install whatever lip is required, lacquer it and make sure everything is perfect.

**STOTZ: Well, it's just fascinating to see the bowl start from just those rolls of copper and end with a beautiful bowl, the heart of the kettle drum. Thanks, Steve. You're an incredible craftsman!**

**SCHIFFER:** Thank you, Brian.

*Next, I spoke with Helen Picking Neff, fourth-generation owner and president of*

*the company. This dynamic lady is a joy to talk with and has the energy and enthusiasm of someone in her teens!*

**STOTZ:** Tell me about your father, who has jammed every sort of item associated with elephants into this office!

**HELEN PICKING NEFF:** Well, my father loved elephants, as you can see! He learned, at the age of 60, how to handle one, so he could ride on its backs at the circus, which was a hobby of his. That was 50 or 60 years ago when there were a lot of little circuses around.

**STOTZ:** And why the fascination with elephants?

**PICKING NEFF:** Well, he said that he fell in love with elephants the first time he saw one when he was three years old, so he came home and turned his mother's washtub over, put it on his back, put a stick in his mouth and walked around on his hands and knees, just like a baby elephant! He carried that memory until he was 60 and had his first chance to really handle himself on one.

**STOTZ:** So, he mainly enjoyed seeing them and being with them, and didn't hunt them or anything like that?

**PICKING NEFF:** Oh, no! He wouldn't have killed anything! He wasn't that kind of guy.

**STOTZ:** I recall you mentioning that your father worked here for 82 years, until he was 102!

**PICKING NEFF:** A hundred and three and a half!! He came here right out of high school. It was so funny because I have some letters that my grandfather wrote to his friends asking whether he should send "Robin," as he called my father, to college, and they all wrote back and said no! So, Robert went right into the business and stayed here for 82 years, and loved it. He had really severe heart problems, but at the end of every week he would take the time and energy to go upstairs to look at things and say, "Oh, they're so gorgeous!", and I'd say, "Oh, c'mon, daddy!" But now I find myself doing and saying the same things he did, so I guess it's in the blood!

**STOTZ:** It was your grandfather who started the business, right?

**PICKING NEFF:** No, it was my great-grandfather who started it, but we don't have a photo of him. That picture above my father's is my grandfather.

**STOTZ:** What prompted your great-grandfather to start in the copper business?

**PICKING NEFF:** He started it to make apple butter kettles, because of all

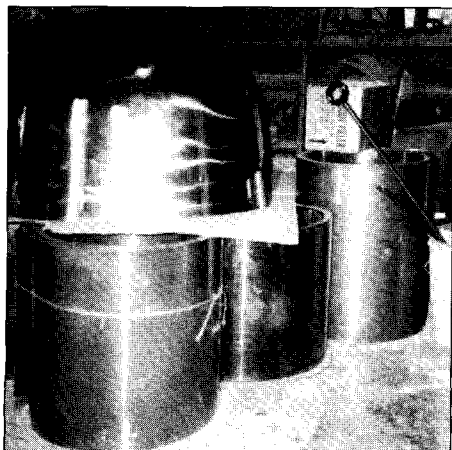


Helen Picking Neff, President and owner of D. Picking & Co.

the apple farms around here. But, he discovered, after a very bad apple harvest in 1880, that he had to diversify, so he started making domestic Swiss cheese kettles and timpani bowls. And then came commercial candy kettles which, with the cheese kettles, enabled him to carve out a little niche for himself. When stainless steel came along, that was the end of the cheese kettle monopoly. My great-grandfather thought it was the end of the world! It wasn't, because he flattened out the bottoms of his apple butter kettles and made small and large flat-bottomed kettles that people could keep by their fireplaces to keep wood in. Besides that, someone would come in and want a skimmer or a ladle so he'd make those, along with shovels and other kitchen items. Now, we make a lot of

## THE MAKING OF TIMPANI

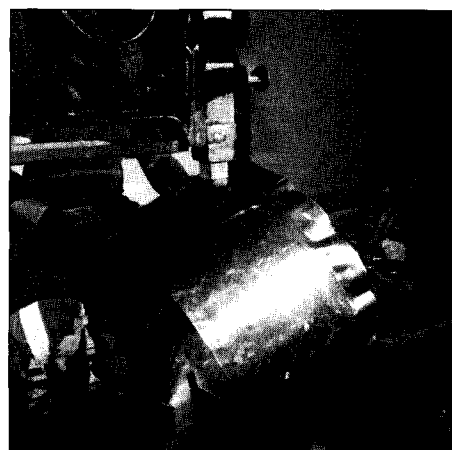
① Rolls of 32-ounce copper are ready to be made into timpani bowls and a finished product.



② Steve Schiffer, coppersmith, puts together the side pieces with a dovetail seam.



③ The side is drawn in to fit the bottom.



## D. Picking & Company: A Century of Timpani Bowl Building

little items, but surprisingly enough we make more apple butter kettles every year, in spite of stainless steel!

**STOTZ: How did your great-grandfather start the timpani bowl building?**

**PICKING NEFF:** It was more diversification on his part. He had been in touch with Bill Ludwig, the old, old Bill Ludwig, founder of the company. And, at one time, either he or his son came to our shop and said they wanted to get their bowls from us. But, they said they wanted 2,000 a year, and there was no way we could do that many, making them the way we do. The timpani bowl part of the business just developed slowly, when people would come and want one or two custom kettles, and we would do it. But, our bigger customers over the years have been Leedy, then Goodman/Lang, then Hinger, and now Paul Yancich and you. So, it just goes on.

**STOTZ: Do you know who made the bowls before Steve did?**

**PICKING NEFF:** Everyone made them. The problem with that was when when a bowl was finished, if anything was wrong with it, the fault was everyone's since everyone had a hand in it. When I came into the business in 1983, I said, "That's the end of that," and gave the job of making bowls to Steve. Now he is the only one who does it. He's very inge-

nious and a very fine craftsman, so I knew he would do a superlative job, and that became his bit in the company.

**STOTZ: Perhaps I shouldn't include this part for publication in Percussive Notes, because if Steve sees it, he may ask for a raise!**

**PICKING NEFF:** Good point!!

**STOTZ: How much input did your father have in the timpani bowl building process? Did he come up with the basic designs?**

**PICKING NEFF:** I don't think my father really spent a lot of time on them. He was very proud of the bowls we made, but he didn't spend as much time with them as he did with the other products; although he did appreciate the fine work that Steve did and is still doing especially on the custom bowls. I also think that there's been a shift in the interest in the timpani field during the past 10 years or so, don't you? We seem to have many more custom orders than ever before.

**STOTZ: Absolutely. I think it's because the quality of the mass-produced timpani of the major companies has declined and continues to do so.**

**PICKING NEFF:** Yes, and it's actually only American Drum, Clevelander and your timpani that are what you might call "hand made."

**STOTZ: Were there any other companies,**

**to your knowledge, who used your bowls?**

**PICKING NEFF:** None that I know of, other than those you already mentioned. You know, I just hate myself every day, because I should have gotten these things into my mind, but I always thought, oh well, I'll ask Daddy that some day. Then the time came that I couldn't ask him.

**STOTZ: Just for my own curiosity, what does the "D" stand for in D. Picking & Company?**

**PICKING NEFF:** It stands for Daniel, which was my great-grandfather's name. Since you're a musician, you might be interested in the fact that the Julliard School of Music is named for a "Bucyrian," (somebody who comes from Bucyrus.) Isn't that amazing? He was the nephew of a man who sold materials here in town many, many years ago. The nephew was sent to New York to do some buying, and became such an astute buyer that other people got him to buy for them too. Eventually, he bought a mill and started in the manufacturing business where he became very wealthy. All this time he was a great supporter of the arts, and in fact, so the story goes, the Metropolitan Opera would have closed had it not been for his rallying other people's support! So when he died, he left a lot of money for a music school,

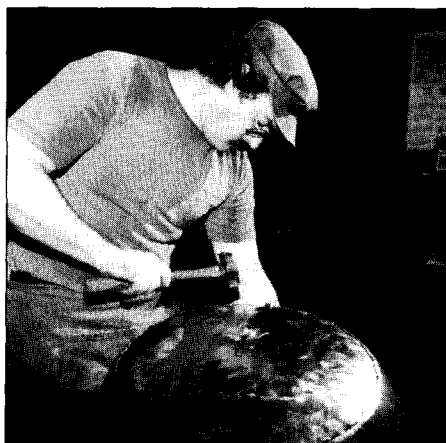
4

A small seat is turned in preparation for fitting in the bottom.



5

The bottom is secured with dove-tailed clamps.



6

Brazing the bottom seam at the forge: In brazing all seams, soft brass is used with borax as a flux.





and they named the school after him. Even now, his great, great nephew lives here in town. So, it's kind of neat having a connection with such a famous music school.

**STOTZ:** Well, you've got a tremendous operation here in such a small place, and it's really amazing to see how little it has changed since 1874.

**PICKING NEFF:** It's a museum really, a working museum. That's what my father used it for during the last 19 years of his life. And that's what I do it for. We don't make a million, but I think we do good work, and it's a place where people, especially older people can come and say, "Oh, I remember this thing, when my mother had an old apple butter kettle!" And it's a real satisfaction to not only them, but younger people who suddenly have an appreciation for products that are not mass-produced but made the "old-fashioned" way with care and craftsmanship.

**STOTZ:** Exactly. And it's getting to be the same way in the percussion field, where many more percussionists are appreciating the older instruments, which in many cases are superior to those made today.

**PICKING NEFF:** Yes. We still make two-piece timpani bowls, one at a time. Steve might make a hundred a year, but never thousands! They wouldn't be the same.

**STOTZ:** Right! So much in the percussion industry now is mass-produced, except for the smaller companies that specialize in a few items. I find more and more that the companies that start small and stay small are true to their products, and they don't allow themselves to get so big that they lose touch and begin to think, "How can we make more money?" instead of, "How can we improve our products?"

**PICKING NEFF:** I agree! We have a lot of people visit us, especially Japanese, who stop by when they're visiting the nearby General Electric plant. They say, "You need a bigger building," or "You need more men," or "You need more products." They get very excited, but I just tell them that that's not the point of it all. It isn't more products that count at this point, it's the product that counts.

**STOTZ:** Would you ever consider moving?

**PICKING NEFF:** Move the plant? No. At one time my father had a very good arrangement with a curator up at the Ford Museum, and they were going to move the entire building, the whole thing up to Dearborn, Michigan. Well, that curator died, so the next curator offered to build a smaller replica of the building and have a couple of our employees work there. But they just wanted it to be a kind of demonstration thing, so my father and I thought that was just

silly, since people still want a lot of candy kettles. and although it doesn't sound like a lot, we sold way over 500 apple butter kettles this year, which is twice as many as usual! So we really feel like we're serving some need, just like with the timpani bowls, and the candy kettles, which is all very satisfying.

**STOTZ:** And no one can really go anywhere else for these things, can they?

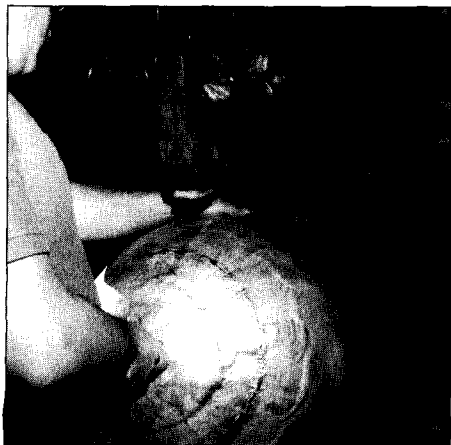
**PICKING NEFF:** That's true. And that reminds me of a funny story. We have an "unknown item" that we have never produced. One time my father was lying in bed thinking what he could do with some scrap pieces of copper and he decided to make a shovel. When this became known to his customers he sold over 200 before they had even seen it or knew what it would cost! So the whole thing was so exciting to him that after this product had run its course, he would approach some of his customers and say, "I'm working on an unknown item. I don't know what it's going to be yet, but would you like to sign up for it?" Even to this day, we will still get calls from people who will ask, "Did you ever get around to that unknown item?" And I just say, "Not yet! Not yet!"

**STOTZ:** It's still with your research and development department, right?

**PICKING NEFF:** Yes, it's still unknown!

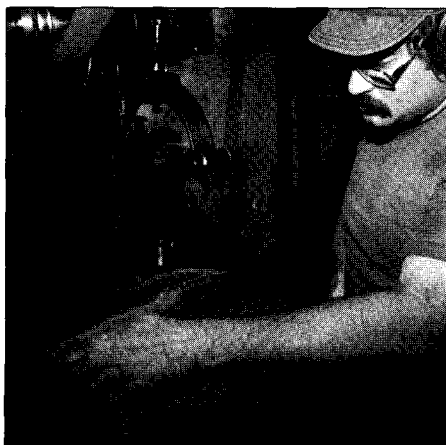
7

The kettle is shaped with a wooden maul.



8

The copper is hardened and brightened by planishing with a steel hammer over a steel head.



9

The coppersmith inspects the polished, finished product.



## Penn Oak Press

is pleased to announce the  
Newly Printed Editions  
of Music by

### Ney Rosauro

*Mitos Brasileiros*  
(Quartet)

as recorded by  
Percussion Art Quartet

*Cenas Amerindas*  
(Solo Percussion)

as recorded by  
Evelyn Glennie

#### Concerto for Marimba and Orchestra

Piano Reduction/Score and Parts

as recorded by

Ney Rosauro, Sevrin Balzer, Evelyn Glennie

#### Concerto for Marimba and Percussion Ensemble

*Fred no Frevo*

(Marimba Quartet)

NEW!

Penn Oak Press  
110 Penn Oak Road  
Flourtown, PA 19031  
Available at your local Dealer

## D. Picking & Company: A Century of Timpani Bowl Building

Well, I'm trying to think of something that goes along with the business, that's not like the usual candlestick or something.

**STOTZ:** Maybe you'll have something next year when I pass by on my way to the PAS Convention in Columbus!

**PICKING NEFF:** Maybe! Speaking of next year's PASIC, I'm thinking of hiring a bus, and inviting people to come up and see our place. I think that would be fun.

**STOTZ:** Absolutely! But one bus probably won't be enough, since there are typically 2500 to 3000 in attendance, and next year's will be huge with so many large cities nearby. So you may have a line down the street!

**PICKING NEFF:** We give tours twice a day, and we're even listed in the Ohio AAA travel book, so a lot of people pass through our front door. But it would be really great to have a few hundred percussionists here to see how a timpani bowl is made.

**STOTZ:** Well, I consider myself very lucky to have been through your door on several oc-

casions. You have a fascinating business here, and as a small business owner myself, I really appreciate your commitment to your product and its quality. Thanks for taking the time to talk with me, and best of luck in the years to come. I'm sure D. Picking and Company will be around for another 119 years if not more!

**PICKING NEFF:** Thanks, Brian. I enjoyed it!

*Editor's note: If Mrs. Neff's intention to provide bus transportation from PASIC '93 in Columbus to her business in Bucyrus does not become a reality, I strongly urge all interested percussionists attending this year's show, especially students, to take a day or half a day and drive up to Bucyrus. The drive of slightly over an hour from Columbus will be well worth it. Seeing this small operation and the craftsmanship of Steve Schiffer will be highly educational. Attention to detail, the product, and the customer is why D. Picking & Company has been successful since 1874.*



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

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

—Steve Houghton

## PAS INTERNSHIPS

### Music Business/Marketing Internship—PASIC '93/Fall Semester 1993

**Location:** Percussive Arts Society International Headquarters, Lawton, OK

**Dates:** Flexible (16 work weeks between August 1, and December 31, 1993)

**Stipend:** \$100 per week, \$1,600 total paid in 8 installments of \$200 gross on the 15th and last day of each month

**Work Schedule:** The Intern will work as a full-time member of the PAS staff (Monday–Friday, 9 a.m.–5 p.m.)

**Internship Scope:** Work with PAS Staff to prepare for PASIC™ '93\*

**Student Desired:** College Senior or Graduate Student with percussion background and a major or minor area of study in music business or marketing.

**Send:** Letter of Application, Résumé, Letter of Reference from major Professor, 2 Letters of Personal Reference

**To:** Percussive Arts Society  
PASIC '93 Internship  
PO Box 25  
Lawton, OK 73502

**Questions? Call:** Steve Beck, 405/353-1455

### Museum Internship/Fall Semester 1993

**Location:** Percussive Arts Society International Headquarters and Museum, Lawton, OK

**Dates:** Flexible (16 work weeks between August 1, and December 31, 1993)

**Stipend:** \$100 per week (\$1,600 total)

**Museum Scope:** Percussion instruments (drums, xylophones, marimbas, bells, etc.)

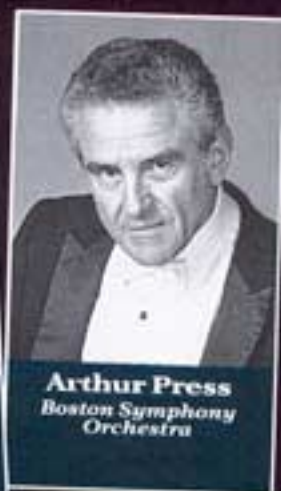
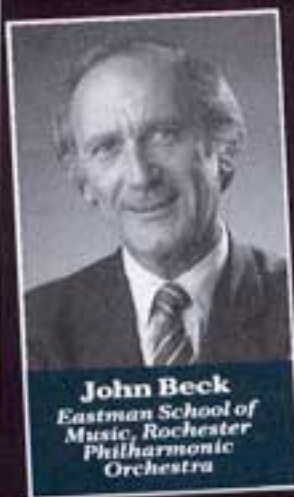
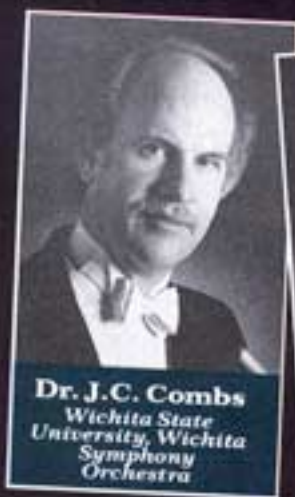
**Duties:** May vary according to intern's strengths, but will likely include:

- Rotate exhibits
- Design and organize new research library and materials
- Design/develop and implement traveling exhibit

**Send:** Letter of Application, Résumé, Letter of Reference from Dept. Faculty Member, 2-3 Letters of Personal Reference

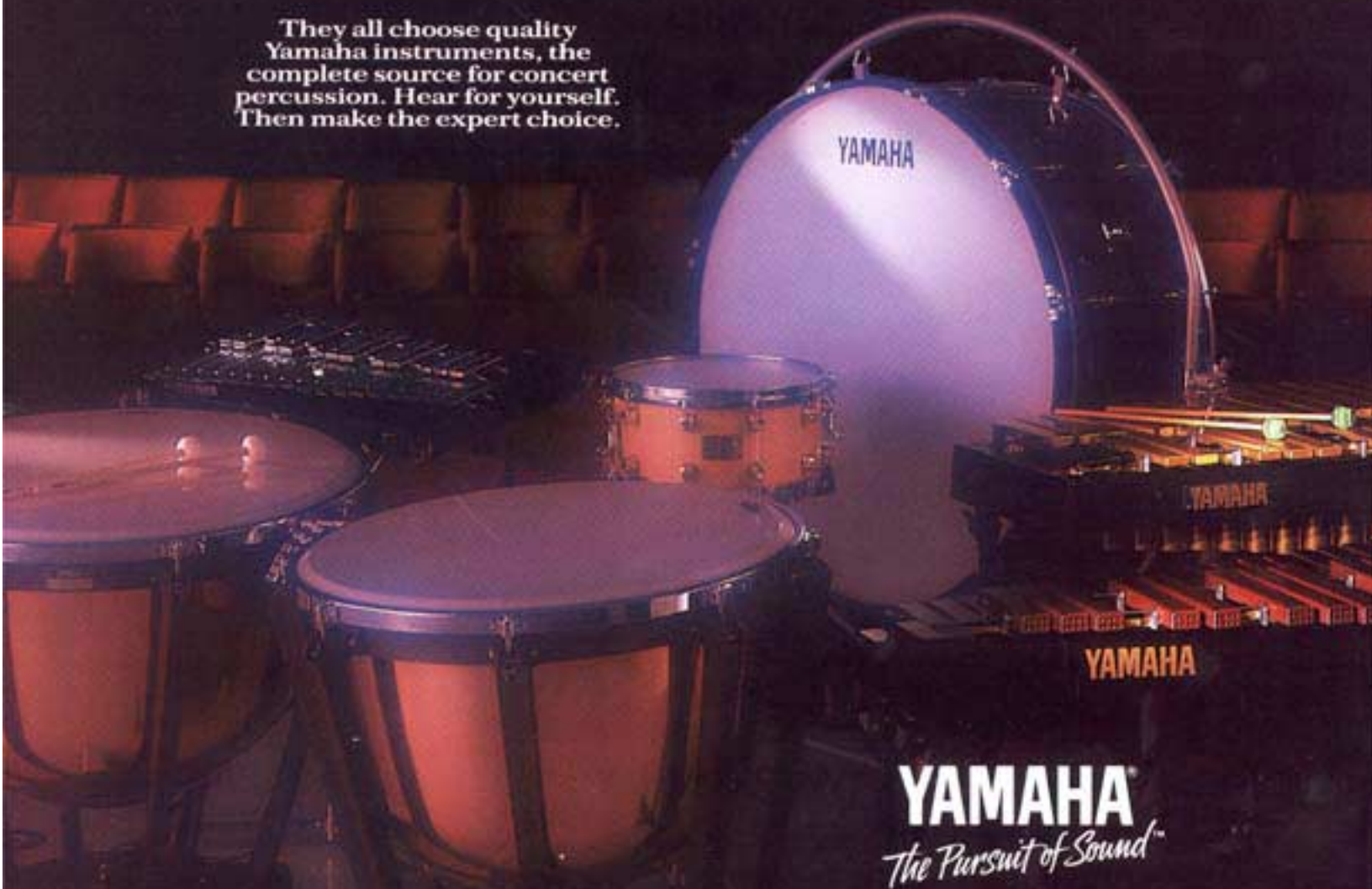
**To:** Percussive Arts Society  
Museum Internship  
PO Box 25  
Lawton, OK 73502

**Questions? Call:** Steve Beck, 405/353-1455



## 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™*

## A Profile of Jamey Haddad

By Woody Thompson

AS MOST OF US ARE WELL AWARE, the world is becoming an increasingly smaller place and nowhere is this more visible than in the world of music. Once 'parallel' musical worlds, areas of music that never touched or influenced each other, are now beginning to cross paths with greater frequency than perhaps at any time in human history. The effects of this trend on the world of percussion have been enormous and we find that, increasingly, the cutting edge of percussion is inhabited by players who are somehow able to successfully weld together a variety of global influences. The performances of Trilok Girtu, Alex Acuna, Glenn Velez, and Kahil El 'Zabar at the 1992 PASIC are clear evidence of this.

In this illustrious company, Jamey Haddad must certainly belong. An experienced and well trained jazz drummer, Haddad has also extensively studied Indian, Arabic, and Brazilian musical forms. In addition to lending his enervating and polyrhythmic drumset skills to the work of Dave Liebman, Joe Lovano, Allen Farnham, Ana Caram, and guitarist Bruce Dunlap, he is also called upon to play the traditional percussion instruments of various cultures in his performances with The Paul Winter concert and Oregon.

Possessing a sense of humor that refuses to take himself or the world too seriously, Haddad is also a warm, soulful personality who responds from the heart. His playing is a reflection of this; when he picks up a drum one can sense that he is transported to a realm of rhythm and music far from earthly constraints.

Born in 1952, Haddad feels his Lebanese family background helped shape his musicality. "My mother and father were born in Cleveland and are of Lebanese background," says Haddad. "They maintained their whole Lebanese social scene and we hung out with Lebanese people for the most part. They had picnics and gatherings and I went to them early on. My uncle played great Arabic

drums and when I heard them, that was it. I decided early on that I could do that. I started on the didibuki, the dumbek. I got my first one when I was 4 years old and then I got a drumset from my grandfather when I was 5."

"I played some pop music as a kid but I was always kind of misplaced in that scene. I have tapes of our family Christmas parties with my uncles and other people; we would all play together and it was very swinging. I also have tapes of these other funk and rock and roll bands we were in and it was really tired in comparison. In a way I think I was always searching for that place where the beat was jacked up in another type of way and the feeling had more love in it and it had a whole other kind of feel."

Haddad's interest in cultural music and preference for involving himself in family-like musical relationships continued through his years as a young music student. "I've been fortunate enough to be in the good company of guys like Ken Werner, Bill Drewes, and Joe Lovano. We all went to music school together at Berklee. We lived together for awhile; we were inseparable. We're all dragons too, all born in 1952. It was a great time, the early 70s. Whether or not Berklee was the place, we sure thought it was. We played non-stop; we didn't even leave the apartment for days. This is for years! Literally! You wouldn't even get dressed. We were just on the permanent hang for playing. Hardly any of us were dating girls at the time. It wasn't college stuff, there were no sports, there was nothing but music."

"There wasn't a whole lot that we didn't like musically as long as people really felt it and were sincere and were improvising. We liked free improvisation and improvisation in song form. We liked different cultural things but the ones that were most common at that point in time to us were Brazilian music and just maybe starting to find out something about Indian music."

"We've been playing together for years and still play together. We've

shared so many experiences. Some of us have really different points of view but as we've learned more about ourselves and what our real nature is in the music and have matured, I still see that we have an awful lot of love and respect for what we each need to do musically. That's a very important thing, to have your musical family with you to give you that kind of musical support. I have so much trust in their ability to understand my rhythms, my approach to phrasing, the space I would leave. That kind of trust and confidence and love really breeds clarity."

Indian music became a much more important factor in Haddad's life some years later when, after tackling the jazz scene in New York, he returned to his native Cleveland and met master Indian drummer Ramnad Raghavan. "He was John McLaughlin's original drummer in Shakti," Haddad explains. "He was teaching at Cleveland State and at Oberlin Conservatory and I heard that



Jamey Haddad

he was there and went to meet him. As soon as I met him, we just sat down. He asked me to clap and keep what they call the tala and I did for him and he just played and it took him about 3 minutes to let me know that this is where I should be for awhile. So I spent 5 years seeing him. It was really a blessing in a way because it gave me a type of discipline and a structure that offered me a way into that way of thinking and a lot of musical things became clear to me through that experience."

In 1989 Haddad went to India to study Indian music and drumming. "I went to Madras to study mridangam with Karaikudi R. Mani. It was probably the single most important thing I've done as an adult. I've never worked so hard at being clear about what I did or didn't know. It's really a kind of cut and dried thing. In the jazz world, whether you know or don't know something as far as an arrangement goes, that's black and white. But as far as what your feelings are, your feelings belong to you and the way that you interpret them is right for you. People can't tell you that you're wrong. In South Indian music it's classical music. When you start an idea it has a beginning and it has an end and it's also in strict time. Just to give you an example: my whole time there from my first lesson to my last lesson was learning one drum solo. Every lesson was a continuum of the same drum solo with the same pulse. An eight beat cycle through an entire series of lessons. It went from 4 beats per pulse to 3 beats per pulse to 5 beats per pulse to 7 beats per pulse, and within those subdivisions the phrase groupings that developed. You could take whole pieces that you learned to another solo and put them in a new context. It's really a science which they interpret as music."

Much of Haddad's experience in India revolved around the issue of being raised outside of the musical value system which he was studying. "A lot of the experience was coming to grips with the fact that I'm really a Westerner. I was finding out, basically, that unless I re-



Jamey Haddad and Karaikudi R. Mani in Madras, India

ally wanted to make that my life, it's truly another world. When I thought of music, I couldn't think of it purely as science. When I think of ways I could construct my solo, a lot of ideas come into my head. A lot of ideas from so many different sources all over the world. In the final analysis, the way the Indians view music is mathematical. There was a man, David Nelson, who was documenting my teacher's work. He had a video of Karaikudi R. Mani playing and was showing Mani the video. David would stop the video and say 'What about this part?' like 10 minutes into the solo and Mani says 'Ah that, that originally came from Palghat Mani Ayier,' this great Indian drummer, 'but I change it like this,' and then he would tell you exactly what he did. He knows every tit and tat in the whole solo."

The pitfalls of getting involved with the music of another culture are many and Haddad is quick to point them out. "It's an awful long road to get into this type of music. I have students now and they want to get involved with South In-

## ALL NEW Membership Benefits for PAS Members!

As a part of our continuing efforts to provide the most value for your membership dollar, the Percussive Arts Society is pleased to announce a new insurance program for our members! All PAS members and spouses may apply for these affordable, quality plans, designed to meet your needs for health, life and personal protection.

- ⇒ Cancer Plan
- ⇒ Emergency Expense Plan
- ⇒ Disability Income Plan
- ⇒ Hospital Income Plan
- ⇒ Hi-Limit Hospital Income Plan
- ⇒ \$250,000 Term Life Plan
- ⇒ Accidental Death & Dismemberment Plan
- ⇒ Private Practice Professional Liability Plan
- ⇒ Musical Instrument Insurance

Call our plan administrator at  
**1-800-821-7303 ext. 100** for more information!

*A membership in the  
Percussive Arts Society  
makes a great gift!*



## PERCUSSION CONSTRUCTION

*Introduces*



**Economically Priced Marimba  
and Xylophone Mallets**



All mallets are on a 15 1/2" birch shaft and the marimba mallets are hand wrapped with 3-ply synthetic yarn. Visa and MasterCard are accepted.

Hard Marimba	\$11.00	Med. Hard Marimba	\$11.00
Medium Marimba	\$11.00	Soft Marimba	\$11.00
Hard Xylophone	\$ 8.00		

P.O. Box 6116 • Kingwood, Tx 77325 • (713)360-4104

## A Profile of Jamey Haddad

dian music. I have a great concern for the trip that I know they're about take. I tell them if you really want to do yourself a favor, you will do this, this, and this but the next step is to get on a plane and go there. A lot of people treat ethnic music study as some kind of escape for not perfecting anything. There's a lot of people that really don't 'get it' in a lot of different idioms but since there's no one around who can really nail them at it they can get by."

Haddad's experience with percussion instruments such as the Indian mridangam and ghatam, and the West African udu led him to a new phase of this career and the development of the Hadgini drum. The Hadgini drum is a twin bulb, all-ceramic pot instrument capable of an astonishing variety of tones and sounds. It uses 2 small electronic pickups to deliver it's many subtle nuances. Haddad has created an

instrument that allows him to express his own musicality and which combines elements of the various musical worlds of which he has become a part. "It's a combination of things, it's a collaborative effort between Frank Georgini and myself. I designed it after playing mridangam and I decided I didn't want my hands to be facing straight out, like on a barrel drum. After playing a little tabla I realized I liked my hands to go up and down, but not totally, so I split the difference. The ghatam, the clay pot of Southern India was one of the main inspirations for the whole idea. When I showed it to Vikku Vinayakram, the guy who played clay pot in McLaughlin's group Shakti, he went wild."

Many musicians who find themselves drawn to the manufacturing/entrepreneurial role of the instrument maker quickly relegate their performing efforts to second class status, a path that

Haddad, ever the musician, has no plans to follow. "I figure that the best thing I could do for that drum would be to just be able to play the best I could on it and try to make sure that people knew about it, whatever way I could practically do that without causing a great interruption in my musical life. It's an idea that probably could have a lot greater role in the percussion world if I really decided that that was going to be my life."

The artistic use of sounds is a percussionist's stock-in-trade and the development of the Hadgini drum was a chance for Haddad to help create a signature sound. Outside of the Hadgini drum, Haddad's choice of instruments reflects his well travelled musical tastes. He explains some of his choices of instruments used on live performance dates with Oregon 2 years ago. "I have a piccolo drum set that I play with them with a 15 inch bass drum. It's very small. It was handmade for me by a guy in Cleveland, Ohio, Dale Flanigan. His company is Fortune Drums. It's a beautiful set and is really the sound for me. I used a kan-dang, an Indonesian drum, Balinese, a gamelan instrument shaped like a barrel, like a mridangam. The mridangam for me would be very hard to play in music that was kind of loud. The kan-dang is a cross between a bata drum and a mridangam and you can really whack it but still bend pitch with your left hand. I had that and a couple of different clay pots and the Hadgini drum. It worked great on some pieces. I really took a diverse approach. The Hadgini drum is a pitched instrument and didn't have the right tonic for certain tunes so it could only be used in sections. I had lots of different frame drums and tambourines and tons of miscellaneous percussion. My feeling is that the need or personal inclination of most drummers to only play set has limited the scope of many musicians. Although I've never heard anyone complain about lack of colors after hearing Roy Haynes! (laughs)"

Haddad's expanded percussion consciousness has made him a natural

### *Percussion Literature Requested by "Professionals"*

*Percussion Ensemble with Solo Instrument  
Pop - Jazz Percussion Ensemble  
Keyboard Percussion Ensemble  
Percussion Ensemble  
Percussion Theatre  
Christmas Music  
Vibraphone Solo  
Duo Literature  
Compact Discs  
Marimba  
Timpani  
Video*

*Concerto For Marimba, Percussion, & Synthesizers*  
Daniel McCarthy  
Compact Disc *McCarthy: Electro-Acoustic* \$14.98 + \$1.50 sh

## C. Alan Publications

P.O. Box 29323 Greensboro, NC 27429

free catalog upon request . . . many new pieces FALL '93



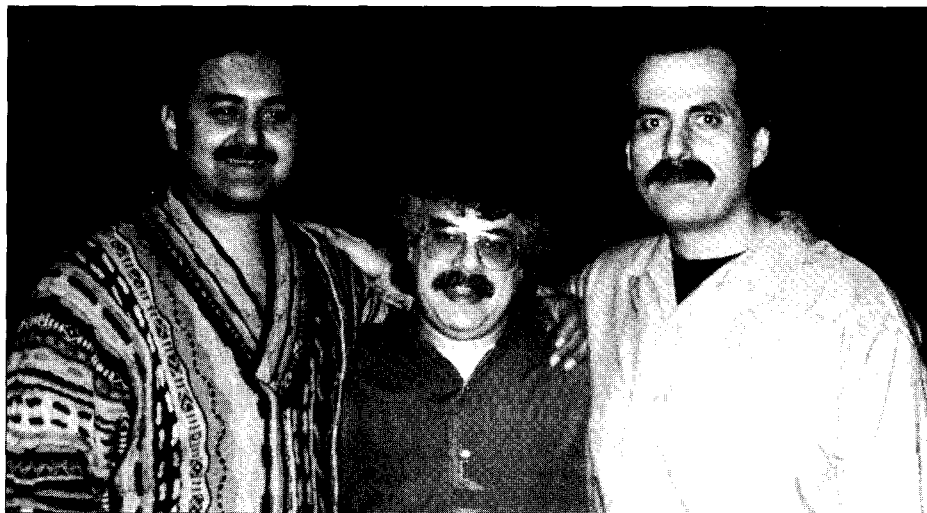
Jamey and a tribe of Berber musicians relaxing in their tent after a rehearsal for the Price of Morocco in Marrakesh, Morocco

choice for involvement in world musical-synthesis projects. In 1987 he was chosen by John Wyre of Nexus to participate in his World Drum performances. "World Drums was a massive undertaking. It's an amazing thing. Wyre got a grant from the Canadian government to go around the world and listen to different drummers. He made a list of players who he thought would be best to gather together and got 150 players to perform at the Winter Olympics in Calgary in 1988. I met him at my Hadgini drum booth at the PAS Convention in St. Louis. He came by. I had a set of headphones set up for my drum and he listened to me play. About a month later he called and invited me to take part in World Drums. I think Glen Velez and I were the two representatives from the U.S. At Calgary there were players from all over the world but maybe most from Eastern countries: Asian, Indonesian, and African countries. About half weren't professionals and were just doing their village thing. There were Scottish drummers and Taiko drummers from Japan, too. At the Olympics we broke up into duos and trios and played together. I think I played better than I ever did in my life in a trio with Trichy Santaran on mridangam and Sharda Sahai on tabla."

More recently, Haddad joined an international group of instrumentalists assembled by composer Richard Horowitz to accompany a variety of Berber and Ganawan musicians from Morocco at a performance for the Prince of Morocco at Expo 92 in Seville, Spain. As part of a group comprised of trumpeter John Hassell, Percussionist Steve Shehan, bassist Kip Reed, Dave Fuiszinsky on fretless guitar, and Horowitz on synthesizer, Haddad was called upon to create a musical setting

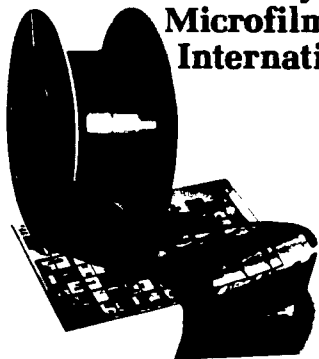
for 10 Moroccan village music and dance groups. "The Government of Morocco knew Richard from his work on the music of the Bernardo Bertolucci movie 'The Sheltering Sky.' Richard did all the music in that movie that has an Arabic flavor in it, sensational stuff. They asked him to organize this thing because they wanted to demonstrate that they had a vision of their own music in terms of a greater community outside of Morocco; they didn't want it to be perceived as simply a folkloric thing. Their music was perfect without us but they had a willingness to accept us. The musicians seemed to welcome the opportunity. It was a very big day for Morocco and I think they wanted to align themselves with the European community concept. I'd say that overall it was a big success."

The music and dancing, particularly of the Berber groups, involved unusual crossrhythms that posed challenges for the accompanying musicians. "We really had a lot to do. Before they danced, when we heard the music, we located the center downbeat of the music consistently an eighth note triplet later than where they heard it. We were going back at night and listening to the tapes and we really wanted to suss it out. No one wants a lame dance partner and we certainly didn't want it to be us. We would displace the downbeat in every



(Left to right) Glen Velez, Gordon Gottlieb and Jamey Haddad after a performance of the Winter Solstice Concert with the Paul Winter Consort.

This publication is available in microform from University Microfilms International.



Please send information about these titles

\_\_\_\_\_

Name \_\_\_\_\_

Company/Institution \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

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

Phone ( ) \_\_\_\_\_

Call toll-free 800-521-3044 In Michigan, Alaska and Hawaii call collect 313-761-4700 Or mail inquiry to University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106

## A Profile of Jamey Haddad

place and see which one made the most sense. After awhile we started to realize 'down to what?', like what is a downbeat? It's like, what is a downbeat to them? I guess it's not a revelation to musicologists that the idea of a downbeat might not have a lot to do with what's going on with them."

"The majority of these groups were trance groups. People that we talked to would say 'Oh yes, this group, the Osawa, they used to come to our village and people were afraid. They would chew peyote and go into trances and hit things with their heads and bleed and then heal themselves.' They didn't really have a chance to get into it when we were there, they didn't really stretch that hard, but when they did hit, it was really strong."

"At night when we would go out, it had to do with the time of year, either that or you were in drummer's heaven;

if there were 29 kids in the street, 15 of them had drums. They either had frame drums or these little dumbek-shaped things that they play. It makes you think a lot more about what we've been handed as Americans. The singular pleasure they have in their music; there's such a complete flavor of every aspect of their life that enhances their music."

For musicians who follow musical paths dictated by their own highest personal aesthetic and the decisions of their heart, the career road can sometimes be a rocky one. Jamey Haddad has attained a level of personal success by carefully following his own strong musical impulses wherever they have led him and has developed some special wisdom along the way. "I think more than anything, musicians need to develop the courage to stand up for their voices as players. There is not a lot of reassurance in our society for this and that's obvious in the roles that drummers end up playing. First it was the invention of a machine to sound like a drummer and now drummers are trying to sound like the machines. Finding your own voice as a musician is really the best shot you have. Then you've got something on your side; a strong rapport with who you are is your very best ally. I think it's good to instill in people the notion that you will find a home for your voice. There are people in my circle of musicians who at 40 years old are just starting to get recognition for their voice as musicians. If you can bring yourself to the music you will eventually mean something to somebody who is doing well in the business." **PN**

*Woody Thompson performs, teaches and writes about drumming from his home in Santa Fe, New Mexico. His articles on drum education and drum history frequently appear in Modern Drummer magazine.*

# We Take Triangles Seriously!

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

**GROVER**  
PRO PERCUSSION

38 Montvale Ave., Suite G-25  
Stoneham, MA 02180  
(617)438-4600



## Latin Timbale Grooves

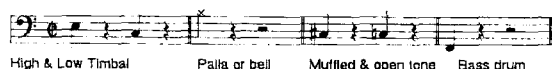
By Victor Rendon

**D**ANCE MUSIC OF CUBA HAS EVOLVED WITH NEW SOUNDS AND RHYTHMS. New styles such as *songo* and *onda areito* involve the use of electric bass and piano, with drummer and/or timbale player using a bass drum. Quite naturally new rhythms have been created to accompany these styles played by some of the most popular bands from Cuba, **Los Van Van**, **Orquesta Ritmo Oriental** and **Irakere**.

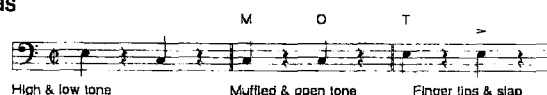
The grooves used by timbale players and drummers in these bands do not necessarily follow a traditional format even though they are based on traditional rhythms. A bass drum is often added to accompany the timbale set-up and the timbale player functions much like a trap set player accenting figures with the bass drum and cymbal as well as using the bass drum as part of the rhythm. Often, two or more bells are used within the same groove such as in the *Changuito* bell patterns.

The grooves created by *Changuito* (master percussionist with **Los Van Van**) are based on traditional Cuban rhythms, emphasizing the importance of learning and absorbing the basic traditional rhythms first. Also, keep in mind that every timbale player and drummer will approach this new style of playing a little differently and there is a lot of room for creative ideas.

### Key to Musical Notation of Timbales



### Key to Congas



## SONGO

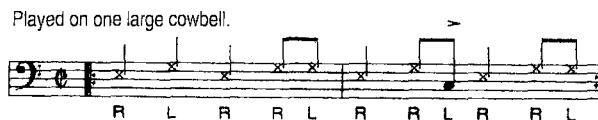
The *songo* is one of the newest rhythms from Cuba. Jose Luis Quintana (*Changuito*) is credited with being the creator of the *songo*.

### Example 1 — 2-3 clave



The 4th space is played on a large cowbell.  
The 3rd space is played on woodblock or small cowbell.

### Example 2 — 2-3 clave



Played on one large cowbell.  
3rd space is played on the mouth of the bell.  
4th space is played on the neck area of the bell.

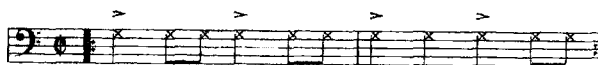
## BELL PATTERNS

In addition to playing *songo*, *Changuito* makes use of a new style of timbale playing in which he plays the bongo bell part with his right hand on a large bell (Ex. 3). With his left hand, he plays one of the timbale bell parts on the neck area of another bell (Ex. 4). If played together, the two parts create a swinging feel and also make a great independence exercise.

### Right Hand Bell Part

Right Hand: Played on large bell. Accents are played on mouth of bell. Unaccented notes are played in the neck area of the bell.

### Example 3 — 3-2 clave



### Left Hand Bell Patterns With Variations

### Example 4 — 3-2 clave



# Latin Timbale Grooves

## GROOVES BY CHANGUITO

The first example is basically a guaracha paila (metal sides of the timbales) pattern with a bass drum added.

Example 5 — 2-3 clave

Play R H on paila (metal side of the shell)

Example 6 is the double bell pattern with a bass drum added on the “an” of 2 in the first bar.

Example 6 — 2-3 clave

Example 7 is played on two bells with the right hand while the left hand keeps a steady 2 and 4 on the low timbal. Notice that the L H notation utilizes a sharp and natural sign. The sharp note on beat 2 indicates a muffled tone on the low drum produced by pressing against the drumhead (no stick in hand). The natural sign indicates an open tone produced by striking the drumhead with the middle or index finger of the L.H. and letting it ring.

Example 7 — 3-2 clave

In example 8 the right hand plays on the cup of a ride cymbal while the left plays on the large bell alternating between the mouth and the neck of the bell for a low and high sound.

Example 8 — 2-3 clave

Play mouth of bell for low sound, neck for high sound

The art of playing latin timbales is a lifelong study and, as with any other instrument, studying the musical history and the master players is a must. Some of the master timbaleros are Tito Puente, Ubaldo Nieto with the Machito Orchestra, Willie Bobo, Manny Oquendo, Guillermo Barretto, Orestes Vilato, Nicky Marrero and Changuito

For a practical guide book on timbales refer to **Rhythms and Techniques for Latin Timbales** by Victor Rendon. Much of the terminology used in this article is fully explained in this book in addition to covering all the traditional Afro-Cuban rhythms for timbales

**PN**



**Victor Rendon** holds a BM from the University of North Texas. He is an active educator/performer in NYC; recently recorded with the "New" Xavier Cugat Orchestra, Mongo Santamaria and his own band, The Armando Rodriguez Victor Rendon Jazz Orchestra. Has also performed with Candido and Carlos "Patato" Valdez. Mr Rendon also teaches music/percussion in the NYC Public School System and is staff Latin Percussion instructor at the Harbor Performing Arts Center in N.Y.C.

lic School System and is staff Latin Percussion instructor at the Harbor Performing Arts Center in N.Y.C.

## FREE PASIC '92 program!

If you missed the Percussive Arts Society International Convention in New Orleans, all is not lost! You can still "experience" the event with a FREE copy of the PASIC '92 program. This 56-page booklet contains photos of the convention artists and clinicians, as well as listings of exhibitors and activities. It's a great way to update your collection of PAS memorabilia.

**FREE while supplies last.** Write to Percussive Arts Society, ATTN: PASIC '92 PROGRAM, PO Box 25, Lawton, OK 73502.

# OHIO'S LARGEST DRUM SHOP! We've got it HERE! We've got it for LESS!

CALL: 1-800-LENTINE (AKRON) OR  
1-800-536-ROCK (CLEVELAND)



844 N MAIN ST. • AKRON  
2210 BROOKPARK RD • CLEVELAND

Do you know who offers over 100 different professional repair services to almost every conceivable percussion instrument?

## Repaircussions

We offer such services as:

- Keyboard frame construction
- Anheier cable timpani mechanism installation
- Complete drum repairs
- Custom work

Stop by our booth at this year's PASIC to see our display and discover for yourself why REPAIRCUSSIONS is the fastest growing instrument repair business in the world!

## Repaircussions

22 Jemison Rd., Rochester, NY 14623

Brian Stotz, Owner

(716) 436-7630

# The Software Story: DRUMMER 2.0

**By Roger Campbell**

I'M PLEASSED TO HELP LAUNCH THIS new column in *Percussive Notes*. Hearing about this column (even before its first printing) was just another membership benefit of the World Percussion Network. Incidentally, all of the program reviews can be found on the WPN in the MIDI subboard.

First of all, let me congratulate Russ Kozerski and everyone else at Cool Shoes Software for producing the best software manual I have ever seen. It is extremely well written and easy to follow—even for an individual new to MIDI and computing. The program installed as described, and I tested both

the DOS and WINDOWS installation procedures. Both worked equally well. I could find no difference in the program's performance between the two operating systems. I suggest that you run windows in the standard mode and everything will go as it should.

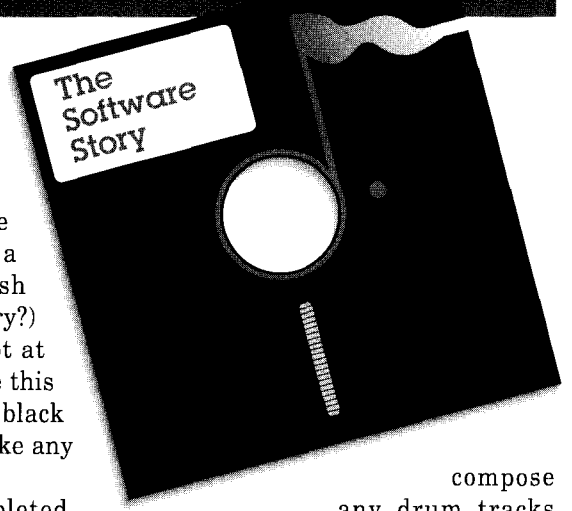
*Drummer 2.0* is a visual drum pattern programmer. Those who like to "see what they hear" will find the program a valuable tool in the creative process. The program is supplied with twenty-eight drum kits for many of the most popular drum machines and synthesizers. The list includes Alesis, Proteus, Ensoniq, Kawai, Korg, Roland,

Yamaha and others. When these kits are employed, the selection of MIDI note numbers is automatic, so there are no chances for error. Several pitched kits are also included for use with a synthesizer. These are useful for programming melodies in addition to drum patterns. I tested three of the supplied drum kits here in my studio: General Midi on an Alesis D4, Korg M1, and a Roland U-220. All sound great right out of the box. The program supports most MPU MIDI interface cards as well as the popular Sound Blaster card.

Programming is accomplished with

Figure 1

The screenshot shows the DRUMMER 2.0 software interface. At the top is a menu bar with options: Files, Page, Edit, Settings, Options, Display, and Play. Below the menu bar is a text box containing the pattern name "mambo 2 clave". The main area is a grid for editing drum patterns. The grid has 20 rows labeled "Name" (clave, tim bell, Bongo bell, Bongo bell, Conga, Conga slap, Conga open, Line 8, Line 9, Line 10, Line 11, Line 12, Line 13, Line 14, Line 15, Line 16, Line 17, Line 18, Line 19, Line 20) and 50 columns. Black squares in the grid indicate drum hits. To the right of the grid is a "Pattern" panel with a 10x5 grid of numbers 1-50. Below it is a "Copy to" field. Further right are "Loudness" and "Tempo" controls. The Loudness control has a slider with a triangle marker. The Tempo control has a vertical bar and a numerical display showing "180".



the familiar step-record drum machine grid. Note values, time signatures and individual sounds can all be assigned by the user. The basic data entry screen is called a pattern. A pattern can have up to twenty user assignable notes or percussive sounds. Figure 1 shows the entry screen for one measure of the clave in a mambo pattern. The next measure is shown in Figure 2. Figure 3 illustrates the edit drum kit window and shows the instrument names used in the mambo pattern.

Each pattern will accommodate any MIDI notes or channel assignments for the twenty available lines in the pat-

tern. On the melodic side, the manual suggests setting up a pentatonic scale (don't you wish you stayed awake in music theory?) and letting the kids take a shot at playing with the program. Since this would be similar to playing the black keys on the piano, they can't make any mistakes in terms of pitch.

After all patterns are completed, they are linked together on the score page to hear the finished work. *Drummer 2.0* can use up to fifty different patterns to create a score up to 2,000 measures long. If you don't own a drum machine, this program will let you

compose any drum tracks you desire with just a sound module.

A great feature of the program is the ability to save these files and transfer them to a general sequencing program. The only limitations have to do with

Figure 2

The screenshot shows the 'mambo 3 clave' pattern editor. The menu bar includes Files, Page, Edit, Settings (with a mouse cursor), Options, Display, and Play. Below the menu is a title bar for the pattern, 'mambo 3 clave'. The main area is a grid with 20 rows (labeled 'Name' on the left) and 50 columns. The rows are: CLAVE, TIM. BELL, Bongo bell, Bongo bell, conga, conga slap, conga open, Line 8, Line 9, Line 10, Line 11, Line 12, Line 13, Line 14, Line 15, Line 16, Line 17, Line 18, Line 19, and Line 20. Black squares in the grid indicate notes or sounds. To the right of the grid is a 'Pattern' table with 50 cells (5 rows by 10 columns) numbered 1 to 50. Below the pattern table is a 'Copy to' field. At the bottom right are 'Loudness' and 'Tempo' controls. The Loudness control has a slider with a play button icon. The Tempo control has a numeric display showing '180' and a vertical slider.

## DRUMMER 2.0

the maximum number of measures and patterns (fifty) that *Drummer* can access at one time. In addition to saving as a MIDI file, you can record an audio tape for a percussion student to practice with. By slowing down the tempo to a workable groove, I taught myself the mambo bell pattern with the program. You can also print the pattern grids which should prove valuable for teaching MIDI classes or step-recording drum tracks with other software.

This program would be useful to anyone teaching MIDI programming, percussion, or basic music to adults or children. *Drummer 2.0* is one good utility program that should be considered

by anyone working in the IBM PC MIDI environment.

For more information:

Cool Shoes Software  
P.O. Box 2359  
Kernersville, N.C. 27285  
919.722.0830  
Price: \$99.00



**Clyde Campbell**, a member of PAS for the past two years, has been working with computers since the early '70s, and has

been hitting things with sticks longer than that. He is currently experimenting with MIDI and building a disaster communications systems.

Clyde has studied percussion at several California colleges and privately. He is currently employed as Telecommunications Manager for the California Office of Emergency Services where he is building a satellite communications system.

Figure 3

The screenshot shows the 'Edit Drum Kit Settings' dialog box. The main table lists drum kit components:

Name	Chan	Key	Port
CLAVE	10	75	1
TIM. BELL	10	67	1
Bongo bell	10	56	1
Bongo bell	10	55	1
conga	10	62	1
conga slap	10	63	1
conga open	10	64	1
Line 8	10	65	1
Line 9	10	64	1
Line 10	10	63	1
Line 11	10	62	1
Line 12	10	61	1
Line 13	10	60	1
Line 14	10	59	1
Line 15	10	58	1
Line 16	10	57	1
Line 17	10	56	1
Line 18	10	55	1
Line 19	10	54	1
Line 20	10	53	1

Below the table are 'Set All Chans' and 'Set All Ports' buttons, each with a 4x4 grid. The 'Set All Chans' grid is currently filled with numbers 1 through 16. Below these are 'OK' and 'Cancel' buttons.

The background interface includes a menu bar (Files, Page, Edit, Settings, Options, Display, Play) and a 'Pattern' grid with 50 cells (5 columns x 10 rows). A 'Tempo' slider is visible on the right, set to 180.



## What's New on WPN

### Business and the World Percussion Network

**W**HEN NORM WEINBERG ASKED ME TO WRITE A short piece concerning business and the World Percussion Network, I wondered what exactly to write that would interest the average PAS member. I had to step back a bit and remind myself that most PAS members have not tried the WPN and do not know about the beneficial features it presents.

The WPN presents a unique method of interaction between Grover Pro Percussion and our customers. As such, we already use it in many ways. Right now we have our latest "Electronic Edition" catalog online for browsing or for downloading to disk or printer. This catalog is our most current. At this time we are not able to include photos, but we will be adding the ability to download photos in the near future. Due to the high cost of printing, we print catalogs only once each year, even though our product line changes, always expanding and improving. While we cannot reflect those changes during the year in our printed catalog, we can update our "Electronic Edition" daily if needed! We really appreciate being able to make the latest product's changes available via WPN! In the "Electronic Edition" catalog we can include much more detailed product descriptions, as we are not restrained by limited printing space. We actually prefer percussionists to download our catalog via WPN so that they get up-to-the-minute product information.

The WPN is also a communication device for those interested percussionists who have specific questions about our

products or their use. I have been asked via WPN, about tambourine techniques, literature, and instrument selection. Any question pertaining to our products can be asked and will be answered in a timely fashion. One question in particular stands out which had to do with the purchase of a "general purpose" tambourine for concert band, I was more than happy to make suggestions. When asked questions via WPN I always answer personally. I try to log-on to the WPN a few times each week to check mail and respond to inquiries.

The "GROVER" subboard section on the WPN contains not only our catalog, but a few press releases, announcements and general interest questions (and answers) about Grover products. We have also run some special promotions using the WPN for product giveaway. We see a time when we may use the WPN to test some new product designs. We would send some samples to a few WPN users and then get feedback quickly via the WPN! A current list of select Grover dealers can be found on the subboard. Just browse online or download the list for reference at a later time!

Not only does the WPN enhance our ability to market our products, but it offers the consumer a great vehicle for researching products and contacting the manufacturer directly. We enjoy hearing from percussionists "out in the field" who use our products. Suggestions, comments and criticism is all taken seriously. Grover Pro Percussion needs to be able to have a method of quick, effective communication with

players. In this regard, the World Percussion Network is a win-win proposition for all concerned!

**PN**

**Not only does the WPN enhance our ability to market our products, but it offers the consumer a great vehicle for researching products and contacting the manufacturer directly. We enjoy hearing from percussionists "out in the field" who use our products.**

## The Compositional Use of Striking Implement Specification

By Daniel Adams

THE ANALYSIS OF MUSIC FOR indefinitely-pitched percussion instruments presents a unique set of challenges to the scholar of twentieth century music. In the absence of definite pitch, one must look for structural content in rhythm, timbre, texture, dynamics, and articulation. Significant structural data in many indefinitely-pitched percussion compositions is revealed through an analysis of the timbral contrasts resulting from the use of a variety of striking implements (sticks, mallets, brushes, etc.) on a diverse combination of instruments. This article will present a survey of three indefinitely-pitched percussion solos representing contrasting conceptual approaches, notation, and instrumentation. Although the three works differ in many respects, all have in common the effective systematic organization of striking implement specifications.

Striking implement specification is an indispensable means of extracting the most desirable combination of sounds from a diverse assembly of percussion instruments with significantly different acoustical properties. Most percussion instruments have one or more conventionally accepted striking implements. For example, the snare drum is usually struck with a wood stick; a felt-covered mallet is normally used to strike the timpani. Composers frequently must specify striking implements for instruments which have no conventionally accepted striking implements. Gardner Read, in his *Thesaurus of Orchestral Devices* states that:

*"It is a rather curious fact that composers have been far more explicit in designating specific stick-types for the suspended cymbal than for any other percussion instrument."<sup>1</sup>*

The suspended cymbal has no single conventional striking implement and the perceptible timbral differences between its sound when struck by a wood stick, metal rod, or yarn mallet are considerable. Thus, composers cannot take for granted that the performer will

know to use the implement that will produce the intended sound.

Compositional applications of striking implements include the repetition or re-statement of thematic materials using different striking implements, the use of different striking implements in successive movements of a work, and an emphasis on the visual or spatial aspects of performance. Consistent associations of striking implement specifications with accents, articulation, dynamics, and pitch successions may be indicated through the notation of these parameters. The overall determinacy or indeterminacy of a composer's intentions may be reflected in the amount of freedom allowed to the performer in choosing appropriate striking implements. Collaborative efforts of composers and performers as well as notational innovations have been essential to the emergence of organized timbre as a compositional element in multiple percussion solos.

### ACOUSTICAL CONSIDERATIONS

The perceptibility of timbral contrast in a succession of sounds is directly proportional to the differences in their overtone spectra. Since timbre is a composite of frequency, amplitude, and duration, the inherent timbral differences contained within a single percussion instrument surface cannot be represented as discrete scalar entities.

Scientific research into the acoustical properties of percussion instruments has been made possible through the development of equipment that can measure differences in pitch spectra, amplitude, and duration. Conventionally accepted striking implements are those for which their size, materials, and density are compatible with the instrument to be struck. Percussionist Jean Charles Francois describes this phenomenon as follows:

*"Small surfaces need to be hit by small and hard beaters in order to excite their high frequencies, and large surfaces need soft beaters of*

*comparative size if the low partials are intended to be heard. In general soft and large mallets proportionate to the size of the material to be struck will provide a sound rich in low harmonic components, while hard and small mallets will enhance the higher partials."<sup>2</sup>*

The hardness of a mallet's core, relative to the hardness or tension of the material wrapped around it is another factor affecting timbre. The shape of a striking implement will determine the amount of surface with which it will come into contact. This in part determines the ratio between the sizes of the surfaces that will come into contact with one another. The position of a performer's arms and hands will also affect the timbre of a struck note.

The acoustical properties of percussion instruments are extremely complex and are affected by numerous variables. The focus of this study is limited to a very specific relationship between instrumental structure and composition. An acoustical premise is nevertheless an essential part of an analytical approach predicated on the perceptibility of timbral contrasts.

### THE COMPOSITIONS

The three compositions selected for discussion are *Seven Quiet Studies* by Barney Childs, *Parsons' Piece* by William Hibbard, and *Touch and Go* by Herbert Brun. All three works are scored for one percussion player without accompaniment. The composers of the two former works drew upon a diverse assembly of percussion instruments and the Brun work, while scored for indefinite instrumentation, allows for and encourages the use of a variety of percussion instruments. All three works are contemporaneous, bearing publication dates of 1978, 1976, and 1975 respectively. Each remains to this day a widely-performed and well respected contribution to the solo multiple percussion literature. Most importantly, all three works contain detailed striking



implement specifications that, while conceived and notated uniquely for each piece, nevertheless are nearly equal structural determinates in all three works.

Varying the striking implements from one movement of a composition to another is a means of attaining systematic timbral variety in a multi-movement percussion solo. In *Seven Quiet Studies* by Barney Childs, any of the seven brief movements may be played in any order. Since each movement is played using one type of implement, the overall timbral shape of the piece is determined by the performer. Childs specifies five types of instruments: suspended cymbal, snare drum, small drums, tom-toms, and bass drum. Five kinds of striking implements are also specified: wood sticks, reversible sticks (soft ends for bass drum only), small soft timpani mallets, light wood sticks, and hard yarn mallets. The dynamic level remains within the *pp-p* range throughout all movements. Timbral variety between movements is attained by the specification of one set of mallets for each movement and by scoring each movement for varying combinations of three instrumental surfaces, with the exception of movement five which is scored for four different instruments.

The composer chose a group of striking implements which will bring out distinct timbral contrasts between movements. All of the specified implements can be used effectively in passages of low dynamic levels on these instruments. The light wood sticks will bring out the highest partials while the soft timpani mallets will bring out the lowest ones. Example one shows respectively the distribution of instruments and striking implements. In movement two and movement five the soft ends of the reversible mallets are used only for striking the bass drum. In movement two the bass drum passages consist exclusively of single stroke eighth-notes which set apart phrases played on the other instruments. The bass drum part

is not as consistently separated from other instrumental passages in movement five. Nevertheless bass drum attacks are usually preceded and followed by brief periods of silence (or reverberation) and are separated timbrally from other passages as in movement two (see examples two and three).

The third movement of *Seven Quiet Studies* is one of the slowest movements of the piece. It is played with timpani mallets and its sparse rhythmic texture accommodates the resonance produced by using soft mallets. The third movement and the seventh movement, played with yarn mallets, are written in 4/4 time. All other movements are played using sticks and are notated in continually alternating patterns of

simple and asymmetrical compound meter. The hardness of the sticks renders them more suitable than cloth covered mallets to articulate the metric accents implicit in the meter changes.

The cymbal, small drums, and tom-toms are struck with four different types of implements; the snare drum and bass drum are struck with three. The snare drum, bass drum, and cymbal are scored in four of the movements: while the small drums and tom-toms are scored in five of the movements. All instruments except for the cymbal are used in two movements with identical striking implement specifications. The cymbal therefore, although played in one less movement than the small drums or tom-toms, is struck with the

#### Example one—Instruments and Striking Implements in *Seven Quiet Studies*

Movement	Instruments	Striking Implements
one	cymbal snare drum tom-toms	wood sticks
two	snare drum small drums bass drum	reversible sticks
three	cymbal tom-toms bass drum	small, soft timpani mallets
four	snare drum small drums tom-toms	wood sticks
five	cymbal small drum tom-toms bass drum	reversible sticks
six	snare drum small drum tom-toms	light wood sticks
seven	cymbal small drums bass drum	hard yarn mallets

# The Compositional Use of Striking Implement Specification

## Example two—Seven Quiet Studies, Movement Two

SNARE  
 SMALL DR.  
 BASS DR.  
 $\text{♩} = 84$   
 REVERSIBLE STICKS  
 soft end on B D only

## Example three—Seven Quiet Studies, Movement Five

S. CYM  
 SMALL DR.  
 TOM-TOM &  
 BASS DR.  
 $\text{♩} = 132$   
 REVERSIBLE STICKS  
 soft end on B D only

## Example four—Striking implement specifications in William Hibbard's *Parsons' Piece*

S T A M M	}	○	regular tam-tam beater	}	●	blue rubber, Musser M-3
		□	grey/tan yarn, Musser M-12		■	wood snare drum stick
		◇	blue yarn, Musser M-7		◆	thin metal beater

## Example five—The opening of *Parsons' Piece*

$\text{♩} = 132-144$   
 Attack Rhythm  
 3 Gongs  
 3 Cowbells  
 3 Cymbals  
 3 Drums  
 Gong pitch must change from death decay  
 anchoring

same number of implements. All instrument types are used in either four or five movements. All implement types are used in either three or four movements. Timbral variety thus, occurs through a nearly equal rotation of five types of instruments and striking implements.

William Hibbard's *Parsons' Piece* is a composition in which explicitly specified performance practices and verbal descriptions of acoustics play nearly equal roles. *Parsons' Piece* is a two-movement collaborative product of composer William Hibbard and percussionist William Parsons. It is scored for three tam-tams, three almglöcken, three cymbals, two tom-toms, and one bass drum. Striking implements are specified using the symbols that appear in example four. These

symbols also serve as noteheads of indefinite duration. A one-line staff is used to notate each similar group of instruments. Resultant durations, with the exception of those shortened by instructions for muffling, are dependent on the natural decay time of each instrument. A cumulative rhythm consisting of conventional noteheads, appears above each staff (see example five).

Timbral contrasts are graphically indicated by changes of instruments and striking implements. Verbal requests for the emphasis of a fundamental or various strata of partials also appear frequently. Metaphorical descriptions such as "shimmering" and "deeper pitch" also appear. In the performance instructions Hibbard states that "the player should attempt to project the differentiation in

attack timbral characteristics and the strata of frequencies (partials) that the six mallets produce."<sup>3</sup> Hibbard also reminds the performer that striking different areas of an instrument with the same mallets will produce different sounds. The substitution of mallets in lieu of those specified should be kept at a minimum and the timbral effect of each specified mallet, if a substitute is used, must be maintained.

Although *Parsons' Piece* is not strictly sectionalized, both movements are segmented by passages in which only one type of striking implement is used. In most passages, the performer rapidly alternates between different implements. Sections in which one implement is used consistently thus, are noticeable. In the first movement five passages of varying

length are scored exclusively for Musser M-12 (medium-soft) mallets. The passages are evenly spaced throughout the movement and are separated from other passages by several seconds of silence. They are characterized by an abundance of rolls and multiple stops, usually among members of one instrument group.

An instrument, when struck with a consistent succession of different implements, should produce successive timbral changes. A succession of timbres, like a repetition of pitches, is a perceptible compositional idea. These contrasting timbres can, using four mallets, also be played as a simultaneity. *Parsons' Piece* contains several passages in which one instrument is repeatedly struck using a systematic ordering of implements. The most consistent example of this procedure is a passage in the last fourteen measures of the second movement. The middle-sized members of all four instrument groups are struck simultaneously four times with the Musser M-12 yarn mallet, the Musser M-7 yarn mallet, the snare drum stick, and the thin metal beater. With each of the four strikes a different implement/instrument combination occurs. Each stroke is separated by a dotted eighth-

note. Since the dynamic level is piano and the performer is instructed to play the "chords as evenly balanced as possible,"<sup>4</sup> the individual force of attack must be varied for each implement (see example six).

*Parsons' Piece* challenges the performer to use every imaginable nuance to obtain contrasting timbres from each instrument. Verbal instructions appearing throughout the score reinforce those appearing in the pre-performance instructions. The middle cowbell for example, is struck simultaneously with the soft yarn and hard rubber mallets. Distinct high and low partials are requested. A knowledge of the physical and acoustical properties of the instruments would help the performer to render an accurate interpretation of the composer's written instructions and striking implement specifications.

*Touch and Go*, by Herbert Brun, is based on a system of notation that differs considerably from that of *Parsons' Piece*. There are however, two very important similarities between their notational formats. The graphic representation of striking implements is an essential structural component of *Touch and Go*, and substantial verbal descriptions of timbre are provided by the com-

poser. In *Touch and Go* however, the specific choice of striking implements is left to the performer. The performer has to decide which of the thirteen computer-generated symbols shown in example seven will represent each stick, mallet, brush, etc. The association of each symbol with one kind of striking implement has to be determined and adhered to throughout the performer's involvement with the piece. The composer suggests that certain kinds of implements should be used in pairs as appropriate to various musical passages. The performer picks up each implement in accordance with a temporal graph expressed in real-time notation. The implement is put aside at the performer's discretion, often in consideration of physical movements and spatial logistics. The instrumentation of *Touch and Go* is unspecified. Performance instructions are notated as shown in example eight.

From an acoustical standpoint, the most significant performer-determined variable in *Touch and Go* is the choice of instruments and striking implements. Any combination of instruments in any quantity may be selected. The choice of striking implements, although finite in number, is virtually infinite in diversity.

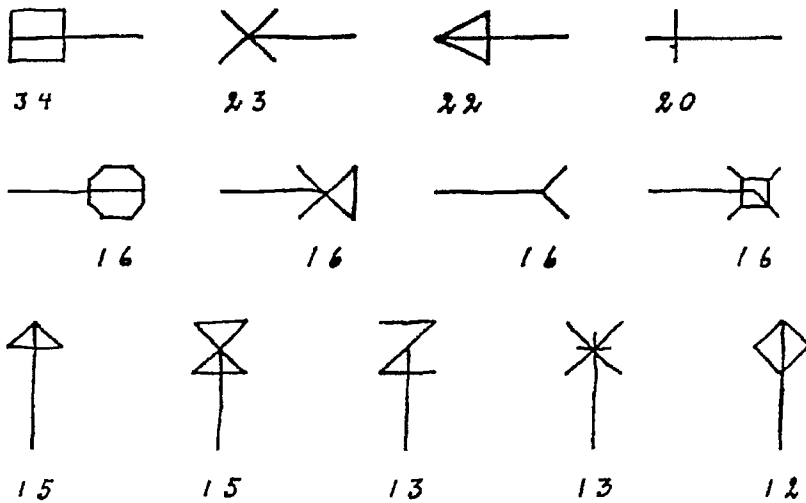
**Example six—Successive and simultaneous alternation of striking implements in *Parsons' Piece***

Strike with equal intensity. The differences in mallets will produce the desired register and dynamic contrasts.

The image displays two musical staves for Example six. The top staff is in 3/4 time and features a sequence of notes with various dynamic markings: p, p, p, p, pp, pp, p, p. The bottom staff is in 4/4 time and features a sequence of notes with dynamic markings: ppp, f, f, f, f. Above the bottom staff, the instruction "forte declamato in strict tempo!" is written. The notation includes various symbols for striking implements, such as circles, squares, and diamonds, and includes a 3/4 time signature at the beginning of the top staff.

## The Compositional Use of Striking Implement Specification

### Example seven—Striking implement symbols for *Touch and Go*



Each of the score's eighteen pages consists of an upper and lower frame. The performer has the option of either setting apart or mixing the frames on each page according to acoustical considerations. The decision must include a consideration of the similarities and differences between the size, hardness, and material composition of the selected implements. The performer, after deciding upon an assembly of instruments, may use the list of implement symbols to select a desirable collection of beaters and to associate each with one of the symbols. The most frequently appearing symbols for example, may be used to represent the beater that most satisfactorily activates a particular instrument. The performer is also permitted to "complement, with the number of beaters, the number of different instruments in the frame."<sup>5</sup> The performer may choose conventional combinations such as a stick on a drum head to produce familiar sonorities or explore unfamiliar combinations of sonorities by using a snare drum stick, for example, on a triangle. Inevitably, some combinations will be more effective than others.

Striking implement specifications and the placement of the quadrangles used to denote musical events are not always aligned in the score. Consequently it is impossible to determine the exact duration for which each implement is used. Approximation was possible through the measurement of the temporal distances between the appearances of the symbols. A generally proportional distribution however, exists.

The rate and complexity of implement change steadily increases from page one to page thirteen and remains fairly static through page fifteen. It decreases on page sixteen, immediately increases to a maximum level of activity on page seventeen, and decreases on page eighteen, the last page. All of page one, a total duration of thirty-two seconds, is played using the implement denoted by the symbol ; the most frequently specified implement in the piece. For page two, the performer alternates between the implements represented by

### Example eight—Performance instructions for *Touch and Go*

The following remarks are to assist you in deriving from the score a performance image of TOUCH AND GO

Consider the two frames on each page as analogies to two phrases making up one sentence. Let the silence between two frames of one page simulate the brief rhetorical pause between two phrases, of equal importance, in a spoken sentence.

Let the duration of silences between pages statistically decrease as the piece progresses. As there are 18 pages, the durations (in seconds) of the 17 silent intervals might vary, for example, in the following sequence.

17, 10, 12, 16, 11, 13, 15, 9, 6, 14, 8, 2, 5, 7, 3, 1, 4 seconds

During these silences you have to prepare your beaters and instruments for the next page. This preparation and any necessary change in your position should be accomplished in a demonstratively inaudible fashion. As the time allowance for such procedures decreases, while their complexity grows, all this has to be very well rehearsed. Your virtuosity in times of silence thus not only has to prepare for, but in fact, to emphatically continue the virtuosity you display during audible periods.

For a given duration the attack point on the struck surface (skin, metal, wood, key, etc.) should:

- a) remain unchanged
- b) be changed, gradually, for increasing sharpness, or higher pitches,
- c) be changed, gradually, for increasing mellowness, or lower pitches

The position of a quadrangle with respect to DISTANCE indicates the approximate range or domain of attack response or pitch for this event

2 0----- extremely sharp, edged, accentuated attack, noisy or inhibited reverberation (the sound is the object)

1 0----- no extreme, but constantly varying inflection in speaking, most complex phrasing (the phrase is the object)

----- extremely mellow, round, minimal attack noise, encouraged reverberation (the sound is the object)

The SIZE of the symbol indicates the direction of the attack.

Small = straight on to surface, no reverberation, dead

Large = circular, peripheral touch, resounding

The ANGLE of the stem indicates the action of hand and arm

= arm and hand,

= hand only, down stroke,

= hand only, up stroke.

= fingers only

The position of the symbol including its stem with respect to DISTANCE indicates the force of the attack

4 00 = ff

2 00 = pp

the symbols  $\rightarrow \triangleright$  and  $\rightarrow \ominus$ . From this point on systematic patterns of implement change become less easily discerned, with several notable exceptions. In the first frame of page six, two successions of the symbols  $\rightarrow \times$ ,  $\rightarrow \langle$ , and  $\rightarrow \nabla$  occur over different kinds of quadrangles. The dynamic levels, hand positioning, and reverberation levels of the two successions vary according to the size and dimensions of the symbols. A palindrome consisting of the succession  $\rightarrow \times$ ,  $\rightarrow \nabla$ ,  $\rightarrow \langle$ ,  $\rightarrow \nabla$ ,  $\rightarrow \times$  occurs in frame two of page six (see example nine).

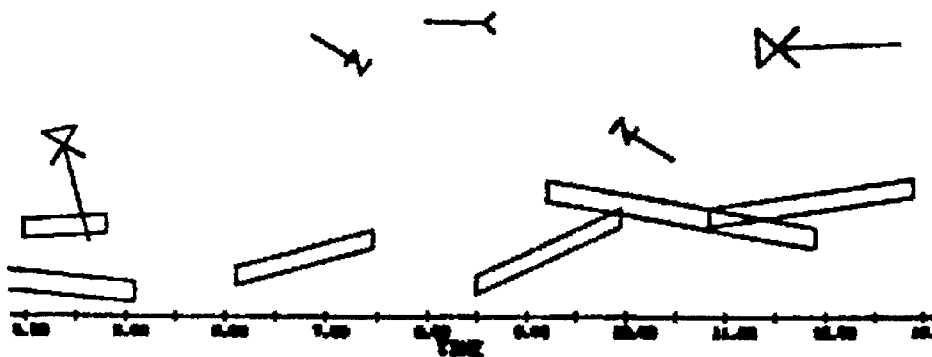
The diminishing time intervals allowed for changing beaters will enhance the visual aspect of *Touch and Go*. The percussionist who thinks and acts with choreographic awareness will display agility while one who does not will appear clumsy. The essence of *Touch and Go* is manifested not in written notation but in the challenge that it presents to the performer. To attain a refined level of musical cohesiveness, one must take an organized approach to the simultaneous specifications which can be either compatible or contradictory.

The notational system of *Touch and Go* specifies the actions of the performer with considerably greater precision than it specifies the intended sounds. An analysis of the score reveals only a general idea of the dark to bright timbral continuum suggested by the quadrangles and the variety of timbral contrasts possible through a variety of beaters. The sensitive percussionist will develop an intensified awareness of the relationship between physical materials, gestures, and sound through the preparation and performance of *Touch and Go*.

#### COMPARISONS AND CONCLUSIONS

Striking implements can be specified verbally or through a set of symbols. Both procedures are represented in these works. Many composers use a peripheral set of symbols resembling visually the indicated striking implements in a temporal framework. In both *Touch*

Example nine—From page six, frame two of *Touch and Go*



and *Go* and *Parsons' Piece* however, the symbols are incorporated into the musical notation and in the written instructions comprising the score. In neither work are they intended to resemble visually striking implements. The crucial difference between the specifications in these two works is that in *Parsons' Piece* each symbol abstractly represents a specific striking implement while in *Touch and Go* each abstract symbol denotes a striking implement that is to be selected by the performer. Both compositions require rapid implement changes and the player's dexterity must become a part of the performance routine. If performed diligently, both pieces will render richly sonorous musical lines resulting from the residual sonorities produced by a succession of different beaters.

*Seven Quiet Studies* is the only work in which verbal striking implement specifications are used to delineate individual movements. Although a variable staff system is used, it is also the most traditionally notated of the three works, as it is written using conventional noteheads. Like *Touch and Go*, it has an indeterminate performer-determined element, as the movements can be played in any order. However, only the order in which the striking implements are used is varied and as in *Parsons' Piece*, the performer is restricted to a finite set of striking implements.

These composers are concerned with the timbral resources available by a combination of varied beaters and multiple instrumental surfaces in all three

works. The observation of similar compositional applications in other works could help to reveal their intrinsic structural features. Analytical criteria must necessarily reflect the diversity of the solo percussion medium. Advances in the methodology of timbral analysis could shed a new light on the understanding of structural processes in all genera of percussion music, including that which is electronically synthesized. Much uncharted territory awaits the composer, performer, theorist, or musicologist who desires to explore an instrumental medium which has left an indelible mark on the evolution of twentieth century music.

#### ENDNOTES

- <sup>1</sup> Gardner Read, *Thesaurus of Orchestra Devices*, (London: Pitman, 1953), p. 158.
- <sup>2</sup> Jean Charles Francois, "Aspects of Contemporary Percussion," (Ph.D. Dissertation, San Diego: University of California, 1981), 5:13.
- <sup>3</sup> William Hibbard, *Parsons' Piece*, (Boston: Schirmer, 1976), instruction page.
- <sup>4</sup> Idem, p.4.
- <sup>5</sup> Herbert Brun, *Touch and Go*, (Baltimore: Smith Publications, 1975), instruction page.

#### MUSICAL WORKS CITED

Herbert Brun. *Touch and Go*, Baltimore: Smith Publications, 1975.  
Barney Childs. *Seven Quiet Studies*,

## The Compositional Use of Striking Implement Specification

Baltimore: Sonic Arts Editions, 1978.

William Hibbard. *Parsons' Piece*, Boston: G. Schirmer, 1976.

The author expresses appreciation to Smith Publications for permission to use the following musical examples:

1. Barney Childs: *Seven Quiet Studies*  
Movement B, Measures 1-7.  
Movement E, Measures 1-7.
2. Herbert Brun: *Touch and Go*  
Performance instructions  
Page 6, frame 2.

In addition, the author expresses appreciation to E.C. Schirmer Music Company/Galaxy Music Corporation for permission to use musical examples and performance instructions from William Hibbard's *Parsons' Piece*.



**Daniel Adams** is an Assistant Professor of Music at Texas Southern University where he teaches courses in music theory,

ear training, composition, and applied percussion. He has previously held positions at the University of Miami and Miami-Dade Community College. He is the author of several published articles and the composer of numerous musical works. Adams holds a Doctor of Musical Arts from the University of Illinois (1985), a Master of Music from the University of Miami (1981), and a Bachelor of Music from Louisiana State University (1978).

### PERCUSSIVE ARTS SOCIETY (PAS) MEMBERSHIP APPLICATION FORM

The Percussive Arts Society is an international, not-for-profit organization for drummers and percussionists who enjoy sharing ideas and keeping up with the latest innovations and trends in the world of percussion. If you are not already a member, take this opportunity to join an organization founded by drummers and percussionists!

All members of the Percussive Arts Society are entitled to the following benefits:

- **PERCUSSIVE NOTES**, the PAS bimonthly magazine
- **PERCUSSION NEWS**, the PAS bimonthly newsletter (between issues of PN)
- **DISCOUNTED RATES** on pre-registration for the annual PAS International Convention (PASIC)
- **PAS TRAVEL CLUB**, discounted rates on airfares
- **PAS MASTERCARD/VISA**
- **INSURANCE** (group life, medical, instrument, liability plans available)
- **ANNUAL** Competitions & Contests
- **WORLD PERCUSSION NETWORK (WPN)** (computer network)
- **LOCAL PAS CHAPTER** activities
- **PAS MUSEUM & Reference Library**

"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



#### MEMBERSHIP INFORMATION

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 State/Country \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_  
 Telephone \_\_\_\_\_ Today's Date \_\_\_\_\_

#### MEMBERSHIP CLASSIFICATION

Student (\$20)     Senior (\$20)     Professional (\$40)     Enthusiast (\$40)     Library (\$40)     Friend (\$125)

#### METHOD OF PAYMENT

Check/money order enclosed for \$ \_\_\_\_\_  
 VISA/MasterCard # \_\_\_\_\_ Expiration date on credit card \_\_\_\_\_  
 Name on credit card \_\_\_\_\_ Signature \_\_\_\_\_

Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member.

Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502

Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes. PAS dues may, however, qualify as business expenses, and may be deductible subject to restrictions imposed by the Internal Revenue Code.

This application form may be photocopied.

# Selected Reviews of New Percussion Literature and Recordings

**Edited by James Lambert**

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

## SNARE DRUM SOLO

**Started Like An Exercise** V+

Aubrey V. Adams  
\$3.00

**Pioneer Percussion**  
Box 10822

Burke, VA 22009

*Started Like An Exercise* is a short, forty-one plus measure, rudimental snare drum solo written in the traditional rudimental style with all stickings indicated; however, it has a modern twist. Traditional sticking gives way to modern style sticking, rim shorts, stick beats, backsticking and some visuals such as stick twirls and a stick toss or flip.

One might think that all these in a short solo is too much—not in this case. Aubrey Adams has constructed a well-written rudimental snare drum solo which is very playable at the indicated tempo ♩ = 120. There is excellent use of dynamics, compositional form and musicality in the writing. The publication is printed well and on good paper stock.

*Started Like An Exercise* is challenging and enjoyable for the player and listener. Aubrey V. Adams is to be complimented on writing a musical rudimental solo.

—John Beck

## SNARE DRUM METHOD BOOK

### Inside The Rudiments

Jeff Hoke  
No price  
J.D. Productions  
no address

*Inside The Rudiments* is a 64-page instruction book that covers the 26 standard snare drum rudiments. The book is divided into four categories: roll, paradiddle, flam and drag. Prior to these sections there are pages of Introduction, Practice Methods, Weak hand Lead, Stickings, Dynamics and Dynamic Spectrum and Accented and Underlying Notes. Each of these areas contain worthy information regarding the subject. Each rudimental section is explained well and each rudiment is carefully introduced in its natural form and then given several pages of musical examples which are to be practiced.

*Inside The Rudiments* covers only the 26 standard snare drum rudiments and does not address the new rudimental concepts being performed by drum corps and rudimental solos written today. This is not a negative matter but serves to place the book in a particular category, that of a fundamental rudimental category, that of a fundamental rudimental book. There is one concern which I have and that is that there is no table of contents which I find a bit disconcerting particularly when looking for a specific rudiment or section.

*Inside The Rudiments* does get inside of the rudiments and explains them well. It is well published on good paper stock and easy to read.

—John Beck

## TIMPANI SOLOS

**30 Pieces Progressives for 2 Timpani & Piano** I-II-III

Gerard Berlioz  
No Price Given  
Editions Musicales Alphonse Leduc  
175, rue Saint-Honore  
75040 Paris Cedex 01

This is a collection of 30 short pieces for 2 timpani and piano which is presented in two collections of 15 pieces each. Book I, which contains pieces 1-15 was submitted for review. These short compositions are

a creative way to present experience for the young timpanist. The concept of teaching timpani via musical compositions certainly must provide a better motivational environment than the traditional 2 drum exercises found in most training texts. It should be mentioned that the piano accompaniments to these pieces are on the academic level, so a teacher with limited piano skills could use these during lessons. Most of the pieces use the traditional 4th and 5th tunings, although two pieces use the interval of a minor 3rd, and one used a tri-tone. The one questionable feature of the collection is that there are no tuning changes within the pieces, and not one of the timpani parts has a roll.

An interesting collection and highly recommended.

—George Frock

**Cadenza for Six Timpani** V-VI

Peter Sadlo  
No Price Given  
Zimmerman  
Frankfurt 2939

*Cadenza* is a solo written as a virtuoso solo for 6 timpani. The solo opens with a bold introductory statement of free sextuplets, and moves to several stately motives. The solo closes with a jazz-like section in Boogie Woogie style. Technical demands include tuning changes, melodic pedaling, and rhythmic independence including triplet patterns in one hand over a duple pattern in the other. The solo is interesting and is appropriate for the advanced recital. The publisher has taken care to present the solo in three pages so that page turns are avoided.

Highly recommended.

—George Frock

## TIMPANI METHOD

**Graded Music for Timpani** III-IV

Ian Wright  
No Price Given  
ABRSM Publishing  
Associated Board of the Royal School of Music  
14 Bedford Square  
London WC1B 3JG

This is an excellent instructional text for timpani. All of the exercises and materials are written for two drums except the last exercise which

is written for three drums. The text opens with 3 pages of exercises designed to develop the technique to play rolls and to move between drums. Many of the exercises that follow are written in various styles and forms. (Ex. Mazurka, Rondo Vivaci, Gallop, etc.) All etudes included dynamics, and the muffling or dampening requirements are clearly indicated. The text also includes pages to test sight reading.

This is an excellent text for the young timpanist and should be considered by every teacher who wants his/her students to become aware of style as well as technique. The one shortcoming might be the absence of tuning changes.

Highly recommended.

—George Frock

## KEYBOARD PERCUSSION

**Charade** IV

Werner Stadler  
No Price Given  
Otto Wrede Regina-Verlag  
Wiesbaden  
Germany

*Charade* is a work for solo marimba published in a percussion music series ("piccola percussion") designed to provide "percussion music for teaching purposes." This solo is not to be construed as training literature for a beginning student. On the contrary, Stadler's piece not only requires a four-mallet approach, but demands more than a neophyte's grasp of four-mallet techniques, even involving one-handed rolls in the right hand, while the left plays repeated double vertical strokes. The solo would be technically and musically appropriate for students at the advanced high school or less advanced college levels.

Much of the solo exploits patterns of double-stops utilizing all four mallets, reminiscent of the malleting found in that old chestnut, Thomas Pitfield's *Sonata for Xylophone*. And, as occurs in that piece, the intervals between mallets in each hand are kept identical (thirds in the right hand, fourths in the left), making it more accommodating for those with less experience in four-mallet performance.

Another section uses, of all things, paradiddle sticking patterns,

## Selected Reviews of New Percussion Literature and Recordings

initially with single notes, and, finally, using two-mallet double-stops in the right hand. Short passages of chordal rolls and repeated left-hand double-stops lead to the section with one-handed rolls mentioned above.

Despite repetitious chordal patterning, the solo retains interest by virtue of rhythmic imagination in the guise of shifting accents, alternating meters, and the clever application of sticking patterns. One gets the feeling that the technical devices utilized in this work, rather than musical concerns, served as its primary motivation, of course, that is not surprising in music designed "for teaching purposes."

—John R. Raush

### Triplexity

Lawrence Weiner

\$15.00

Southern Music Co.

San Antonio

*Triplexity* is a solo in 3-part form (ABA) for Marimba and Piano. The solo is written without key signature with all chromatic alterations presented as accidentals. The solo opens with a brisk triple meter which remains steady throughout. The second section is quite slow (quarter note at 48) and has several meter changes and a free form cadenza. The closing section is a lively dance-like section that has some phrases that may be played in swing or jazz style. Most of the solo can be played with two mallets, but there are occasional three and four note rolls that occur, thus four mallets are recommended throughout. The print is quite clear, and the editor has presented the material so that page turns are at a minimum. This is an excellent solo, and is worthy of being on the studio or advanced recital.

Highly recommended

—George Frock

### Spring Valley Kids

John Piper

\$7.00

John Piper

239 N. Poinsettia  
Monrovia, CA 91016

With the advent of the computer and desk-top publishing, the quantity of percussion music currently available is little short of staggering. And, the speed with which new pieces can now be placed on the market makes lists or catalogs of new music out-of-

date before their ink is even dry.

*Spring Valley Kids*, a selection for solo vibes written and currently being marketed by John Piper, is an example of such a home-grown publication. However, this one includes a bit of lagniappe—a cassette sampler containing a performance of the piece by composer-vibraphonist Piper. The performance is by no means a note-for-note rendition of the written part. It is an expanded version, with subtle changes of various details. The sampler also contains another tune written by Piper (The complete recording from which the sampler was drawn is available from the composer at the address given above, for \$8.00).

Piper's solo has, rhythmically, a Brazilian-Latin feel. It opens with a familiar formula—a left hand pattern that becomes an ostinato bass line for the opening chorus. In a contrasting middle section, four-note chords marked *fortissimo* punctuate a texture thickened by melodic lines played in double-stops.

*Spring Valley Kids* shows evidence of the practical mentality of the performing percussionist, and has the natural spontaneity of a "head arrangement" that is later written down. College vibists will find it useful and enjoyable, whether they are looking for recital repertoire or for something to play on an upcoming "gig."

—John R. Raush

### Music for Marimba and Vibraphone

Daniel S. Godfrey

No Price Given

Margun Music, Inc.

167 Dudley Rd.

Newton Centre, MA 02159

Ever since Darius Milhaud joined the marimba and vibraphone in an artistic alliance in his concerto, written for Jack Connor and the St. Louis Symphony in the late 1940's, those two instruments have been closely associated in numerous percussion solo and chamber works. Daniel Godfrey's composition is also written for marimba and vibraphone, and because it may be performed as a solo piece as well as a mallet duo, a comparison of Godfrey's work to Milhaud's concerto is particularly apt. The Milhaud virtually introduced the feature of the soloist who has the responsibility for playing both instruments, often in passages requiring rapid

movement from one instrument to the other. In Milhaud's concerto, positioning of marimba and vibraphone in a "V" configuration permits the player to handle the relatively few places where the pedal of the vibraphone must be depressed while the marimba is being played. Unlike that work, where vib and marimba are played alternately, there are extended passages in Godfrey's composition in which both instruments must be played simultaneously, as in passages near the end of the second movement, where the soloist must play octaves with one note on marimba and the other on the vibraphone. Performing *Music for Marimba and Vibraphone* as a solo work would require placing one instrument on a rack to make both keyboards readily accessible.

It would also require a player with the prowess of a virtuoso, such as percussionist Steven Schick, to whom the work is dedicated. However, if used as a duo, the work is within the performance capabilities of two experienced college-level mallet players (The piece is printed in score format, necessitating two scores when played as a duet.)

In the first movement of this two-movement work, set in a moderate tempo, Godfrey exploits the idiomatic characteristics of the instruments. Like Milhaud, he writes chords in the vib part, sustained by the pedal (pedaling indications are detailed and clear), over which are layered repeated, single-note statements on marimba. Throughout the first movement, the vib part is primarily chordal, and marimba and vib sonorities are effectively blended.

By contrast, the second movement (*vivace*, quarter note marked at m.m. ca. 126-138) is characterized by a contrapuntal texture. There are long passages for both instruments alone. Melodic lines move chromatically, often in mordant- and turn-like figurations using small intervals, such as major and minor seconds, framed in dactylic rhythmic patterns. Antiphonal passages impart a dramatic element to the movement.

Make no mistake, this is well-crafted music. Godfrey's composition needs no effects or gimmicks to make it interesting. It stands on its own musical merits, and certainly deserves to be included in the repertoire of literature that

teachers customarily recommend to students planning recitals.

—John R. Raush

## MULTIPLE PERCUSSION SOLO

### Au Fil Du Temps

Georges Paczynski, Evelyne Stroh

\$10.50

Editions Aug-Zurfluh

73 Boulevard Raspail

75006 Paris

Theodore Presser

Sole Selling Agents

*Au fil de Temps*, a three-movement piece for solo percussionist with piano accompaniment, is one publication in a collection of works written for one to twelve percussionists. If this publication is any indication, it would be wise to keep your eyes open for others in this new collection, with the title "Collection Rythmoplus." The works in this collection, we are informed, provide a "rapid approach to ensemble performance within the first year" and are specially designed for use in percussion classes. The collection is divided into two series—a "red series" for pieces written for one to four players, and a "blue series" for works requiring five to twelve performers.

The total playing time of *Au Fil du Temps* is given as four minutes, forty seconds. Each of the three movements is a short solo piece for a different percussion instrument, accompanied by the piano.

"Espiegle," ("mischievous") pays homage to the classical style period, and uses xylophone as the solo instrument. The xylophone part is characterized by broken sixteenth- and triplet eighth-note chordal figures, typical of the music of Baroque and Classical periods. No rolls are found.

The second movement, "Mélancolique," is scored for three timpani with piano accompaniment with a romantic/impressionistic ambiance. Although several measures of the slow 6/8 meter require moving between all three drums in sixteenth-note figurations that pose potential sticking problems (sticking suggestions are not indicated in this or any of the other movements), perhaps the greatest challenge to the young timpanist is the tuning scheme which necessitates returning all three drums twice during the short movement.

In "Fantasque," the third move-



ment, written for multiple percussion solo with a piano accompaniment set in a contemporary musical style, the percussionist plays suspended cymbal, triangle, tambourine, wood block, and snare drum. Amongst the rhythmic challenges that await the student are several quarter-note triplet figures.

The musical standard established in this publication is quite high. Do not be misled by the grading system, which gives the piece an "elementary" label. In fact, the entire work would be ideal literature for the high school player. It would also make an excellent choice for those who select music for solo and ensemble events, in view of the fact that the three-movement work would display mallet, timpani, and multi-percussion performance skills in a setting that also provides the equally-important musical demands of ensemble performance. And all this is provided in an arrangement whose brevity (under five minutes) makes it feasible to play in its entirety in a tight schedule.

—John R. Raush

## MIXED MEDIA

**Serenity for Marimba and Trumpet III-IV**  
John J. Immerso  
\$5.00

**Pioneer Percussion**  
Box 10822  
Burke, VA 22009

*Serenity* opens with a free style dialogue between the marimba and trumpet. This moves to a lively ostinato of 8th notes grouped in patterns of 3, 3, 3, 3, 2, 2. This takes place under a series of long tones on the trumpet. The next section consists of a repeated pattern of 16th notes arpeggios. Technical demands include rolls, 4 mallet technique, and both vertical and lateral strokes. This is a fairly short piece and is written in two pages. This is a nice addition for chamber music experience and is worthy of consideration for the student recital.

—George Frock

## DRUMSET METHOD BOOKS

**Louis Bellson Drum Method Complete**  
Louis Bellson  
Henry Bellson, editor  
\$9.95  
CPP/Belwin, Inc.  
15800 NW 48th Avenue  
Miami, FL 33014

*Louis Bellson Drum Method Complete* is a republication by CPP/Belwin, Inc. of the book that was published in 1970 by EMI Robbins Catalog, Inc. The contents of the book are an Introduction covering the snare drum, drum sticks and hand position; Part 1: Primary Lessons is a systematic approach to note reading, counting and sticking; Part 2: is an introduction to the snare drum rudiments. Each rudiment is introduced in its natural form and then notation is given to it for 4/4, 2/4, 3/4, *c* and 6/8 each with four measures of music.

*Louis Bellson Drum Method Complete* is certainly a worthy book for any beginning student. The material within is clearly understood, written in a logical manner and contains the necessary information with which a student can develop. There are no etudes which couple the exercises in Part 1 with the rudiments of Part 2; therefore, I would recommend that the teacher combine Part 1 and Part 2 at the same time resulting in reading and rudiments begin learned together.

Louis Bellson is to be admired for the knowledgeable and inspiring information he has imparted to millions of drummers for many years. CPP/Belwin is to be congratulated for republishing a most worthy book which is published with excellent paper stock and 79 pages of easily read music.

—John Beck

**Afro-Cuban Rhythms for Drumset**  
Frank Malabe and Bob Weiner  
\$24.95  
Manhattan Music Publications  
Distributed by CPP Belwin, Inc.  
15800 NW 48th Avenue  
Miami, FL 33014

The title might suggest to many of us that this book would be a collection of exercises and rhythms in the "Latin" style notated for drumset. We would likely expect that the accompanying tape would have examples to these rhythms played on the set. Although to a certain

degree these elements are present, much of the content and emphasis of this publication is on the how and why we arrive at those drumset patterns. It is a situation where the "journey" is given equal importance with the "destination;" and, in this case, the journey is extremely rewarding from both a musical and educational standpoint.

The three-page introduction is an historical overview of the blending of African rhythms with Spanish music which has occurred in Cuba, Puerto Rico, the Dominican Republic and the United States. The eleven sections that follow cover the basic rhythms and style of "Afro-Cuban" music. Each section contains historical comments, examples with traditional instruments, and ways to adapt these rhythms to the drumset. All of the written examples are performed on the accompanying audio tape and are played in a very comprehensive (although usually brief) way. The authentic instruments are heard first (sometimes building the rhythms by adding one instrument at a time), followed by the substituted sounds of the drumset. The basic patterns for the drumset are usually followed by several variation patterns which are sometimes rather simple and other times fairly complex—especially at fast tempos. (Since the "feel" of the rhythms is so important, the word "simple" is used to mean "few notes" and not necessarily "easy.") The manner of presentation is what makes this publication so valuable and enlightening. It will be of tremendous help for anyone who really wants to have an authentic perspective of how these rhythms should sound. The book concludes with a glossary of key terms which are found throughout the text, a discography and bibliography.

This is an extremely impressive publication. It contains a wealth of information on authentic Afro-Cuban rhythms and gives examples of ways to apply these rhythms to the drumset. The book offers the historical perspective as well as numerous rhythmic patterns. The tape is, of course, the essential link between the written notation and how the rhythms should actually sound. Together, they can serve as the reference source of Afro-Cuban Rhythms. Highly recommended.

—Lynn Glasscock

**Rock Studies for Drum Set**  
James Morton  
\$3.95

**Mel Bay Publications, Inc.**  
#4 Industrial Drive  
Pacific, MO 63069-0066

*Rock Studies* is a collection of ten drum charts, most of which are one page in length. Preceding each chart is a brief written introduction that will help the student identify some of the more important aspects of the pieces that follow. Suggested stickings are also given for selected patterns of each piece.

The compositions cover a variety of styles and have descriptive titles such as "Eighth Rock," "Sixteenth-Note Rock," "Country Rock," "Funk," "Triplet blues" and "moderate Shuffle." Although the pieces do vary in difficulty, they could all be placed into the intermediate category. A stereo cassette tape is available in which each piece is presented both with and without a drum track.

At a time when there seems to be a new drum set book published every week, it is refreshing to come across one that deals with this area of reading and playing. There are other chart/cassette combinations available, but only a handful compared to those dealing with basic beats and independence exercises. Regrettably, the tape was not furnished for this review and although the book alone would be a worthwhile purchase, the tape is a key factor. A good tape would greatly enhance the value of the book. If the pieces on the tape are well played, *Rock Studies For The Drumset* would be an enjoyable and very beneficial publication for a wide variety of students.

—Lynn Glasscock

## DRUMSET INSTRUCTIONAL VIDEO

**In The Pocket**  
Dennis Chambers  
No Price Given  
DCI Music Video  
Distributed by CPP Media  
15800 N.W. 48th Ave.  
Miami, FL 33014

*In The Pocket* is the perfect title for Dennis Chambers' new instructional drumset video. Those of you who know Chambers' work with John Scofield, Steve Kahn, and the Brecker Brothers (to name a few) realize that Chambers has a gift for

## Selected Reviews of New Percussion Literature and Recordings

making funk grooves feel just right. This video puts the viewer behind the drumset with Chambers for 65 minutes of outstanding playing.

Chambers is reunited with his former band members John Scofield on guitar; Gary Grainger on bass; and Jim Beard, on keyboards for this video. The group performs five of Scofield's compositions *Trim*, *Wabash*, *Time Marches On*, *Nag*, and *Make Me*. These performances are well worth the price of the video alone. The musical connection between this quartet results in five "energy plus" performances and Chambers makes the grooves seem cool and easy. His approach to the drumset is relaxed and natural without unnecessary tension and motion. Just a few minutes of watching this tape shows that this approach makes sense as Chambers drums out captivating rhythms effortlessly.

The main theme of the video is Chambers' involvement with the bass lines created by Grainger and the polytextures and rhythms that result. Both of these musicians are at the top of their field and DCI Video even recommends this video for bassists. Chambers discusses his drumming influences and the importance of drummers listening to the ensemble. He is also featured in an open solo format as well as a solo over a drum machine program.

DCI Video designates that *In The Pocket*'s level is from beginner to pro. This tape definitely leans more to the pro side even though beginners would benefit from Chamber's influence. There are no supplemental music examples with the cassette or musical examples shown on the screen. The camera work is excellent and the viewer is able to see and hear all that Chambers is playing. All in all, Dennis Chambers' *In The Pocket* is another quality instructional drum set video from DCI Video. It is a must for any aspiring drumset player.

—Mark Ford

### DRUMSET REFERENCE BOOKS

#### World of Gene Krupa

Bruce H. Klauber  
\$14.95  
Pathfinder Publishing of California  
458 Dorothy Avenue,  
Ventura, CA 93003

*World of Gene Krupa, That Legendary Drummin' Man* is a 214 page book which, rather than being a biography or oral history in the conventional sense, is a breakdown of the stages of Gene Krupa's playing career. It is largely a compilation of interviews and quotes by Krupa and his contemporaries.

The Forward by Mel Tormé sets the tone for the book. Mel expresses his feelings of his initial meeting with Gene, the attitude of young musicians during the late thirties and early forties and how Gene influenced not only him but all young musicians. Continuing in this style, Bruce H. Klauber has compiled a wealth of quotes from hundreds of musicians who either worked with, for, or were influenced by Gene Krupa. They tell the story of Gene Krupa in a way that no biography could do.

The book has nineteen chapters starting with the Style of Gene Krupa to Death and Tributes. Prior to Chapter One is the Forward by Mel Tormé, How This Book Was Written and Legend of Gene Krupa. The Appendix contains the Chronology, Awards, Gene Krupa/Collective Personnel, Filmography, Album Titles and Index.

*World of Gene Krupa* is a well-conceived, well-written and factual book on the life of Gene Krupa. Bruce H. Klauber has uniquely paid tribute to *That Legendary Drummin' Man* in a way that sustains one's interest from beginning to end. This book is a must for all drummers, musicians or those interested in our musical history. Congratulations to author Bruce H. Klauber and publisher Pathfinder Publishing for a job well done.

—John Beck

#### The Great Jazz Drummers

Ronald Spagnardi  
William F. Miller, editor  
\$19.95

Modern Drummer Publications  
870 Pompton Avenue  
Cedar Grove, NJ 07009

*The Great Jazz Drummers* is a book that in the words of Ronald Spagnardi sums it up. "Our primary purpose in publishing this text is to present to drummers a reference source that would offer a real sense of that heritage, while at the same time pay tribute to those artists who shaped and molded our history."

Sixty-two drummer profiles are well laid out in a format of two pages per artist: picture on one page and biographical information on the other. One or two quotes, from either the artist himself or an important jazz artist, are highlighted which is pertinent to the career of the artists.

For one looking to get a perspective on the history of jazz drummers, while not having to read through volumes of reference material, *The Great Jazz Drummers* provides just that, a concise, well-written, attractively published and informative source for all drummers. A special sound supplement is included which plays brief cuts of 16 important drummers from the book. These drummers are listed on the last page of the book but before looking at it, listen to the record and try identifying the drummers from their sound. I did and found it rewarding. I recommend *The Great Jazz Drummers* to all those interested in jazz drumming.

—John Beck

### CD-RECORDINGS

#### Framework

Kevin Norton, Laura Seaton, and Erik Friedlander

No Price Given  
Newport Classic  
106 Putnam Street  
Providence, RI 02909

*Framework* is both the title of the ensemble as well as the title of a new compact disc. An unusual group of musicians, **Framework** consists of Laura Seaton on violin, Erik Friedlander on cello and Kevin Norton on drums, percussion and Mallet Kat. The resulting music is also unique. It lies somewhere between the Dixie Dregs, jazz and John Cage. Now where does that leave us?

**Framework** is a high energy trio with an obvious background in classical music as well as rock and jazz. All of the performances have a lot of passion and a raw edge that gives **Framework** room to grow. The quality of the sound recording is also a bit edgy which completes the idea of the concept. The ensemble experiments with free improvisation at times and then dives into a steady rock groove as Seaton's violin solos. The music is built on a variety of meters and the drumming is well played. The unusual assortment of instruments begins to grow on the listener and brings a refreshing contrast to the "normal" instrumentation used in jazz and rock. The disc includes nine original tracks with over 55 minutes of music.

*Framework* is clearly an alternative to the standard format of fusion jazz/rock music. This trio is an aggressive and dynamic ensemble that isn't afraid to go out on a limb.

—Mark Ford

#### Inner Voice

Ruud Wiener  
30 Swiss Francs  
Ruud Wiener

Via San Gottardo 8  
6600 Muralto, Switzerland

*Inner Voice* is a new compact disc by Dutch mallet specialist Ruud Wiener. To date this CD is not being distributed commercially, but it is available from Wiener at the address above. All of the eight tracks were co-composed by Wiener and Bernhard Hering who are also the producers for *Inner Voice*.

Several years ago I had the opportunity to review Wiener's text "Six Solos for Vibraphone" which I enjoyed and still use occasionally with my students. I was hoping that *Inner Voice* would reflect a similar style of music. However, instead of a progressive jazz disc Wiener has chosen to combine elements of multicultural aspects for *Inner Voice*. As the only performer on the recording, Wiener plays a combination of traditional, electronic and ethnic instruments. Using instruments from the gamelan, African drums, and other ethnic sources, Wiener creates a canopy of ostinatos for the framework of his music. Each track follows a similar groove format with lots of rhythm but little melody or development. There are a few high spots such as the title track and *Malletude*, but for the most part this

music just floats by without conviction.

If you enjoy "New Age" style music *Inner Voice* by Ruud Wiener may be for you.

—Mark Ford

#### The Kroumata Laser

A BIS original dynamics recording  
LD-562 Stereo

Can be ordered from

Grammofon AB BIS

Bragevägen 2

S-18264 Djursholm

Sweden

Phone 08 (int. + 46 8) 755 7676

No Price Given

*The Kroumata Laser* features the Kroumata Percussion Ensemble with Manuela Wiesler. The members of the Kroumata Percussion Ensemble are Roger Bergström, Ingvar Hallgren, Anders Holdar, Lief Karlsson, Anders Loguin and Johan Silvmark. The compositions performed are *Drums* by Sven-David Sandström, *Suite en concert pour flute et percussion* by André Jolivet and *Hiérophonie V pour six percussionnistes* by Yoshihisa Taira. The total playing time is 54:56.

The Kroumata Percussion Ensemble has established itself as one of the major percussion groups performing today. Their reputation is world-wide and their artistry is excellent. They have been together since 1978 and have achieved recognition for their concerts, tours, recordings and appearances at numerous festivals and conventions. This laser disc is yet another milestone in their illustrious career.

Each composition performed is of great magnitude for not only the composition itself but the way it is performed. "Excellent" seems lacking in depth when describing both of them. *Drums* is just that, a piece featuring all membranophones with the timpanist leading the way through 13:23 of energetic percussion playing. *Suite en concert pour flute et percussion* is a classic work for percussion which stands on its own as a fine composition. Manuela Wiesler plays with excellent tone, phrasing and musicality. *Hiérophonie V pour six percussionnistes* has all the elements of the Japanese compositional style with vocal sounds, theater and excitement.

*The Kroumata Laser* is an excellent laser disc recording. It captures all the elements of superb percussion playing, superior compositions,

outstanding flute performance and state of the art laser disc reproduction which results in an unforgettable musical and visual experience. Congratulations to all those responsible for its existence.

—John Beck

#### Pan Progress

Our Boys Steel Orchestra

No Price Given

Mango, An Island Records, Inc.

14 E. 4th Street

New York, NY 10012

I remember the first time I heard the Our Boys Steel Orchestra. It was at the 1986 PASIC in Washington, D.C. At the time their performance amazed me with their intricate arrangements and fine playing. For those of you that attended either that PASIC in D.C. or the one in Los Angeles in 1991, where "Our Boys" performed with Andy Narell, you know the excitement that this ensemble brings to the stage.

*Pan Progress* is the latest recording of Our Boys and the first for Mango records. Leader and artistic director Patrick Arnold has chosen to program eight selections by a variety of composers. The selections include *Pan Progress*, *Sarah*, *Tobago Jam*, *Cryin'*, *Shaw Park*, and *Musical Wine* all by Len Boogsie Sharpe. The other selections are *My Band* by Ray Holman and *We Kinda Music* by producer and steel drum artist Andy Narell. All of the tracks are well played and the pans made and tuned by Patrick Arnold sound great. The most complex and involved selections are Sharpe's *Pan Progress* and Narell's *We Kinda Music*. These tracks take the steel drum idiom to the limit and find new life in these recordings. Both have extended forms and explore the expressive qualities of the steel orchestra. Most of the music on this CD is calypso and represents the leading composers for the steel orchestra. A special treat is the lead solo in *Sarah* performed by Narell.

Surely this is what steel drum enthusiasts were longing for, a quality steel band digitally recorded performing some of the top works for steel orchestra. If you have hesitated to buy a disc of steel drum music before don't wait any longer. *Pan Progress* is the real McCoy! Congratulations to the Our Boys Steel Orchestra, Patrick Arnold, and Andy Narell. I'm looking forward to the next disc.

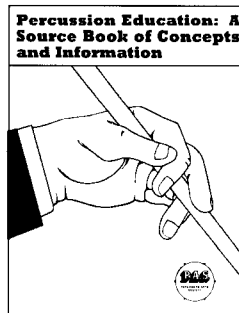
—Mark Ford

# 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

# Directory of Advertisers

Adams Percussion .....	50, 67
Alfred Publishing Co., Inc. ....	47
American Drum of Virginia .....	54
Aquarian Accessories .....	22
Avedis Zildjian Company .....	Cover II
C. Alan Publications .....	53, 76
The College Music Society .....	58
D. Picking & Co. ....	57
DRUM! .....	22
Encore Mallets .....	59
Experimental Musical Instruments .....	59
Fall Creek Marimbas .....	47
Frank Epstein .....	47, 51
Goldline® Percussion Products .....	59
Grover Pro Percussion .....	42, 78
HoneyRock .....	38
Innovative Percussion .....	52
Interworld Music .....	38
Kori Percussion .....	39
Lentines Music .....	81
Linwood Percussion .....	9
Ludwig/Musser Industries .....	Cover IV
malletech® .....	65
Manhattan School of Music .....	48
Mapex .....	8
Marimba One™ .....	41
Mike Balter Mallets .....	63
Not So Modern Drummer .....	26
Percussion Construction .....	75
Percussive Arts Society .....	9, 26, 53, 72, 75, 78, 92
Pioneer Percussion .....	59
ProMark .....	23
PR Percussion .....	45
Remo, Inc. ....	Cover III
Repaircussions/Stotz Cable Timpani .....	37, 81
Ross Mallet Instruments, Inc. ....	58
Sabian Ltd. ....	29
Shure Brothers .....	1
SofBags .....	34
Steve Weiss Music .....	41, 72
Theodore Presser Co. ....	65
Udu Drum .....	57
University of Cincinnati College-Conservatory of Music .....	51
Vellum & Parchment Works .....	42
Vic Firth, Inc. ....	32
The Woodwind & The Brasswind .....	63
Yamaha Corporation of America .....	25, 73
Zimmermann-Frankfurt .....	37

# Sustaining Members

<b>BENEFACTORS</b>	Great Southern Percussion
Avedis Zildjian Co	Grover Pro Percussion, Inc
Paiste America, Inc	Jonathan Haas
Pearl Corporation, Inc	Hal Leonard Publishing Corp
Remo, Inc	Hardwood Music, Co
Remo Southwest, Inc	Harns-Teller, Inc
Sabian Ltd	Herbert Brandt-Notenversand
The Selmer Company	Heritage Music Press
Yamaha Corporation of America	Richard Holly
<b>PATRONS</b>	Honeyrock
Evans Products, Inc	H O Percussion
HSS, Inc	Humboldt State University
Kaman Music Corp	Humes & Berg MFG Co, Inc
Kori Percussion-USA	Idyllwild School of Music & the Arts
Latin Percussion	Indiana University
Mapex-Jupiter Percussion	Indiana University of Pennsylvania
Roland Corporation—US	Interstate Music
Ross Mallet Instruments Inc	Interworld Music Associates
<b>SPONSORS</b>	Jack Cenna-Percussion Services
American Drum Mfg Co	J B Publications
American Drum of Virginia	J C's Drum Shop
Bison Drum Company	Joe Voda's Drum City
Century Mallet Instrument Serv	J R Publications
Cleveland Drum Co	Juilliard School
Danmar Percussion Products	Just Drums
Darwin Drum Co.	K & K Sound Systems
Deschler Percussion	Kemper-Peters Publications
Drum Workshop, Inc	Kendor Music, Inc
J D Calato Mfg Co /Regal Tip	Klassik Percussion & Service
Kat Inc	Serge LaFlamme
Kevin Lepper Percussion	Lane Percussion Consultants
Malletech	Lentines Music, Inc
Marimba One	Arthur C Lipner
Meinl Cymbals & Percussion	Lone Star Percussion
Mike Balter Mallets	Mallet Unit
Modern Drummer Publications	Manhattan School of Music
Mountain Music Group	Mannes College of Music
Music For Percussion	Manlyn Endres Drums
Noble & Cooley Co	Marv Dahlgren Publications
Pro-Mark Corp	Robert M. McCormick
Purecussion, Inc	Mel Bay Publications, Inc
Repaircussions/Stotz Cable Timpani	Meredith Music Publications
Rythmes Et Sons Sarl	Musicians Institute (Pit)
Shure Brothers Inc	Musicians Workshop Productions
Stingray Percussion, Inc	Musikverlag Zimmerman
Tom Gauger	Neil A. Kjos Music Co
Udu Drum	New England Conservatory
Vic Firth	New Music Marimba, Inc
XL Specialty Percussion	New Music West
<b>FRIENDS</b>	NEXUS
ABC Percussion Mallets	Nichols Music Publications
Action Reaction U S A , Inc	Northwestern University
Acupad Systems	Oberlin Conservatory of Music
Alfred Publishing Co Inc	Frank Odds
Jose Alicea	Orich Percussion Systems, Inc
Alphonse Leduc & Cie Sarl	Ripin Paitmusa
Martin Amthor	Pan Caribe Tours
Aquarian Accessories Corp	Richard Pantaleo
Ashlar Records	Panyard Publications, Inc
Asian Sound/Michael Ranta	Peabody Conservatory of Music
Atlanta Pro Percussion, Inc	Percussion Construction
Avita Records/Riochat Music	Per-Mus Publications, Inc
Baker Publications	Gordon Peters
Bands of America, Inc	Pioneer Percussion
Gilliam Baylow	Plugs-Perc
John H Beck	Joseph Porcaro
Berklee College of Music	Professional Music Center & Drum Shop
Bobby Chnstian-Malcolm Publishers	Jan Pustjens
Boston Conservatory	Ram Percussion
Brook Mays Pro Drum Shop	Ray Franssen's Drum Center
Budget Music	Rhombus Publishing
C Alan Publications	Rhythm Fusion
James R. Cantley	Emil Richards
Capital University	Robinson Percussion
Carl Fischer, Inc	Ron Cicero Music
Casper College Music Dept	Sam Ash Music Stores
Chinese Percussion Development Center	San Francisco Conservatory of Music
Cianon University of PA	Robert J. Schietroma
C L Barnhouse Co	William Schneiderman
Cleveland Institute of Music	Sewanee Summer Music Center
Cliff Alexis Steel Drums	The Shepherd School of Music
CMP Records	Sher Music Co
Colorado State University	Silver Fox Percussion
Columbus Percussion	Simon Fraser University
Concorde Trio	Lonnie D Slawson
Cook's Music	Smith Publications
Cousin Sally Ann	SofBags
Coyle Music Centers Inc	Somers Music Publications
CPP/Belwin, Inc , Music Publishers	Southern Music Co
DDrum, Inc	Stanley Leonard Percussion Music
Deg Music Products Inc	Stephen F Austin State University
DeMorrow Instruments	Steve Weiss Music
DePaul University	The Taloose Group
Dequesne University	Temple University
Dick DiCenso Drum Shop	Theodore Presser Co
Fred J. Divisek	Thunder Studio
Drummers Collective	Tommy's Drum Shop
Drum! Enter Music Publishing Inc	Trick Percussion Products
Drum Heaven	Todd A Ukena
Drummers World	United States Percussion Camp
The Drum Pad	University of Cincinnati College
Drums LTD, Inc /Franks Drum Shop	University of Missouri-Kansas City
Drums On Sale	Vater Percussion
Drum Specialist	Vellum & Parchment Works, Ltd
Cloyd Duff	Lauren Vogel
Easton	Wilfnd Laurier University
Egyptia Exotic Artes	Windsor Music Publications
Empire State Percussion Music	The Woodwind & The Brasswind
Encore Mallets	World Drum Center
Entrainment Percussion	Devin Bryan Wnght
Frank Epstein	Yale University
Fall Creek Marimbas	Zenobia Musical Instruments
Folkbeat Percussion	Robert Zimmitt
Fred Gatsch Enterprises Ltd	
Frednco Percussion	
Gilt Trps	
Goldline Percussion Products	
GM Recording, Inc	
GP Percussion Timpani Mfg	

# BUILDING FUND DONORS

THE FOLLOWING IS A LIST OF THOSE WHO HAVE ALREADY PLAYED AN IMPORTANT ROLE IN DONATING TO THE BUILDING FUND FOR THE PERCUSSIVE ARTS SOCIETY INTERNATIONAL HEADQUARTERS AND MUSEUM.

Alan Abel • Aubrey Adams • America Drum-George Jacob • Arizona Chapter of PAS • Richard Ault • Barbara and Buster (Elden) Bailey • John Baldwin • Richard H. Baller • Ruth Bandler • John Beck • Steve and Maria Beck • Louis P. Bellson • Clark and Margie Bennett • Mark Berres • David P. Black • James Blades • Bonnie Boss • Frank Bourke • Jeff L. Brown • Leo J. Burke • Ruth Cahn • William L. Cahn • James B. Campbell • James R. Cantley • Ernest Cervantes • Dr. Eric Chandler • Anthony Cirone • Philip A. Cloutier • James A. Coffin • Laurence Gerard Cousins • Stanley E. Dahl • Joan Dahlgren • Christopher Deane • Frank Del Piano • Dick DiCenso's Drum Shop • François Dupin • Val Eddy • Frank Epstein • Randy Eyles • Phil Fain • Sandy and Wendy Feldstein • Florida Chapter of PAS • George Frock • George Gaber • Norman Gadd • Edwin L. Gerhardt • Lynn Glasscock • Evelyn Glennie • Goldline Percussion Products • Mark Goldstein • Genaro Gonzalez Jr. • Jeremy Robert Gonzalez • David E. Goshen • Michael Gould • Billie Grace • Don and Mary Green • Jonathan Haas • Blair G. Helsing • Kevin P. Henss • Mark Hershon • John Hill • Steve Houghton • Bob and Carolyn Houston • Indiana Chapter of PAS • Christopher James • William Tennant Jastrow • Kentucky Chapter of PAS • Dan Knipple • Kori Percussion • Ilyas Kuban • Jim and Doris Lambert • Greg Malcangi • Marshall Maley, Jr. • Joseph W. Marquardt • Stuart Marrs • Maryland Chapter of PAS • Betty Masoner • Marie Matson • Vincent Mauro • Lloyd McCausland • Robert M. McCormick • Kristen Shiner McGuire • Jack and Pat McKenzie • The McMahon Foundation • Stan Melmer • Meredith Music Publications; Garwood Whaley, President • Mitch Miller Foundation, Inc. • Modern Drummer Publications, Inc. - Ron Spagnardi • Moore Printing & Graphics - Timothy J. Moore • Paul Mootz • Music for Percussion, Inc. • New York Chapter of PAS • North Carolina Chapter of PAS • Jac. Nuijt • Dennis M. O'Shea • Oklahoma Chapter of PAS • Gary J. Olmstead • Gordon Peters • Mary Polsgrove • Kurt Prihoda • Marta Ptaszynska • Dale Rauschenberg • John R. Raush • Dr. Josephine Raburn • Remo, Inc. • Thomas H. Robertson (Tommy's Drum Shop) • Lisa Rogers • Michael Rosen • Ross Mallet Instruments • Jerry Roucka • David Samuels • David H. Scherer • Robert Schietroma • William Schneiderman • John Scotfield • Ed Shaughnessy • David Shephard • Sanford Siegel • Thomas Siwe • Dr. Larry D. Snider • South Carolina Chapter of PAS • Robert V. Sperlik Jr. • Murray Spivack • Howard C. Stein • Studio 4 Productions • Tennessee Chapter of PAS • Sarah G. Tenney • Texas Chapter of PAS • Preston Thomas • Carl Trezza • Ian Turnbull • Ruth Komanoff Underwood • Keith Unger • Patrick N. VanderTook • Vic Firth Incorporated • Virginia Chapter of PAS • Lauren Vogel • Douglas Walter • Norman and Nancy Weinberg • Douglas J. Wolf • Gerald and Barbara Wolf • Woodstock Chimes Fund of Kvistad Foundation • David Wulher • Michael A. Zelenak • Oliver "Ollie" Zinsmeister

# ENDOWMENT FUND DONORS

THE ENDOWMENT FUND OF THE PERCUSSIVE ARTS SOCIETY EXISTS AS A RESULT OF THE GENEROUS DONATIONS OF THE FOLLOWING COMPANIES AND INDIVIDUALS. THIS FUND, WHICH CURRENTLY STANDS AT \$100,000 AND IS SEPARATE FROM THE BUILDING FUND, EARNS INTEREST FOR THE FUTURE OF PAS.

LEVELS OF CONTRIBUTION HAVE BEEN ESTABLISHED AS FOLLOWS:

BENEFACTOR	\$10,000 OR MORE
PATRON	\$5,000-\$9,900
DONOR	\$2,500-\$4,900
SPONSOR	\$250-\$2,400
FRIEND OF PAS	\$25-OR MORE

## BENEFACTORS

Colwell Systems, Inc. • Venus and Val Eddy • William F. Ludwig, Jr. • Remo, Inc. • Armand Zildjian

## PATRONS

Ludwig Industries • Yamaha International

## SPONSORS

Mike Balter Mallets • Drums Ltd / Frank's Drum Shop • Randall Eyles • Gary France • Thomas Gauger • Kaman Music Corporation • Kori Percussion, USA • Ludwig Music • Robert McCormick • Mr. and Mrs. Jack McKenzie • Jim Peterscak • Steven Ross & Associates • James Salmon • Thomas Siwe • Larry Snider

THE LIST OF FRIENDS IS TOO EXTENSIVE TO INCLUDE IN THIS PUBLICATION. IF YOU WOULD LIKE TO RECEIVE A LIST OF FRIENDS, PLEASE WRITE TO PAS, PO BOX 25, LAWTON, OK 73502. WE THANK OUR DONORS HERE, AND INVITE YOU TO SEND YOUR CONTRIBUTIONS TO THE PAS BUILDING FUND OR ENDOWMENT FUND.

Yes, I support PAS. Enclosed is my check or money order in the amount of  \$15  \$25  \$35  \$50  \$\_\_\_\_\_.

Please credit my tax deductible donation to  \$\_\_\_\_\_ Building Fund  \$\_\_\_\_\_ Endowment Fund.

PLEASE PRINT YOUR NAME & INFORMATION CLEARLY

NAME

ADDRESS

CITY

STATE

POSTAL CODE

COUNTRY

PHONE

COMMENTS

Please return this form with payment to Percussive Arts Society • P.O. Box 25 • Lawton, OK 73502

# PASIC '94—Atlanta, GA/November 16—19, 1994

By Tony McCutchen, Host

**A**S PASIC '93 DRAWS NEAR, YOU ARE no doubt aware of some of the great events planned for this year's convention. I'd like to let you know more about PASIC '94 to be held November 16-19, 1994 in Atlanta, Georgia.

The Westin Peachtree Plaza, our host hotel for PASIC '94, is the tallest hotel in America and the Western Hemisphere, and features a spectacular 5 story atrium lobby, a tri-level restaurant and a concourse connecting the hotel with the Atlanta Market Center, Underground Atlanta, the Georgia Dome, and the Georgia World Congress Center, the

Westin Peachtree Plaza is only ten miles (15-20 minutes) from Hartsfield International Airport.

While you're here, you may want to check out some of the other attractions and ongoing events in Atlanta: The Atlanta Symphony, the World of Coca Cola, Stone Mountain (the world's largest mass of exposed granite), the Fernbank Museum of National History (call the "Smithsonian of the South"), Six Flags Over Georgia, Hard Rock Cafe, the Atlanta Cyclorama, Underground Atlanta, and CNN Studio Tours.

Since Atlanta is the home of the 1996 Summer Olympic Games, look for spe-

cial events being coordinated through the Cultural Olympiad.

I hope you've made plans to attend PASIC '93 in Columbus in November. I will be there, along with several members of the PASIC '94 Planning Committee, looking forward to hearing your ideas on how to make PASIC '94 a resounding success for everyone!

Be sure to watch future issues of Percussive Notes for more information as details are finalized for the 1994 convention. For further information and/or suggestions, contact Tony McCutchen, PASIC '94 host, School of Music, University of Georgia, Athens, GA 30602. **PN**

The Percussive Arts Society sends out press releases monthly to publications, manufacturers and retailers in the percussion industry to keep them informed of the latest PAS activities. The space here is reserved for reprints of these official releases. For additional information on any item printed here, write to PAS, P.O. Box 25, Lawton, OK 73502, or call (405)353-1455.

## PERCUSSIVE ARTS SOCIETY

PO Box 25  
Lawton, OK 73502  
Telephone 405/353-1455  
FAX 405/353-1456

THE LAWTON CONSTITUTION, Monday, April 5, 1993 **3B**

### Intern's work benefits city's newest museum

By TOM JACKSON/Staff Writer

Drumming up support for Lawton's newest museum is becoming easier because tourist guide books are beginning to include it in their listings, a museum intern says.

"We are now inside some tourist guidebooks," said Lesley Baker, a graduate student who's helping to develop the Percussive Arts Society's Hall of Fame Museum in Elmer Thomas Park.

The museum, located just north of McMahon Auditorium, has a variety of percussion instruments in its 2,000 square feet of exhibition space, including drums from the U.S., Asia and Africa, a selection of marmbas, bronze gamelans from Thailand, and other historical pieces, oddities and rarities.

Baker, who will end her internship when she graduates in May with a master of arts in museum science degree from Texas Tech University in Lubbock, is the first of a series of interns the museum plans to bring in.

The museum currently draws about 30 to 40 visitors a month. Many of the visits come from percussion society members, although tourists are beginning to find out about it,

Baker said.

Sen. Roy "Butch" Hooper, D-Lawton, has tried to publicize the museum by introducing a bill to make the drum the state's official Native American musical instrument.

"We've had a few school groups, but not nearly enough," Baker said. "We'll accept any type of school group. Any group can come through." The museum's staff is willing to open the museum at night to accommodate tours if church groups or other organizations wanted to visit, she said. Regular hours for the museum are 10 a.m. to 3 p.m.

One of the attractions for schoolchildren is that they're allowed to be noisy. Visitors are allowed to bang and rattle a number of drums and other percussion instruments in the "hands on" section of the museum.

Visitors are discouraged, however, from touching the museum's other instruments, many of which are rare and fragile.

The museum's exhibits were designed last year by museum consultant Nancy Lowe-Clark of Minco. Baker has added an exhibit on legendary drummer Gene Krupa and is working on an exhibit of bronze



**LESLEY BAKER**  
...adjusts bell from Bali

bells from Bali.

Baker has also created a filing system for the museum and drawn up policies for making acquisitions, loaning instruments and dealing with other issues.



**For 35 years we've  
put our heads together  
to give you a choice.**



**REMO** **USA**

# LET'S SETTLE THIS OUTSIDE

This is where a snare sound lives or dies.

And out here, there's no match for the Challenger Vector.

Other drums simply don't have the Vector's famous carrying power or bright focused snare sound. And tuning higher or striking harder won't help.

We use a traditional snare drum design, but that doesn't mean we haven't improved the breed.



The Vector shell is reinforced with our exclusive High Torque Stabilizing Ring

for a full range of head tension with no distortion or damage to the shell.

We've widened and strengthened the snare gate for better protection under tough conditions.



Our new cast aluminum batter and snare hoops give you a lighter drum.



And our exclusive Keystone Snare System is still the fastest and easiest to operate.

Our Challenger multi-toms also feature the High Torque Stabilizing Ring for the strength to withstand



the most extreme tunings. We've managed to lighten the drums and still keep them the strongest, best-sounding drums you can buy.

Challenger marching snares and toms. Once you get these drums outside, you won't want to settle for anything less.

**Ludwig**

P.O. Box 310 • Elkhart, IN 46515