

'95 Northwest Percussion Ensemble Festival
Tentative Schedule ✨

Friday April 7
 8:00 p.m.

Central Washington Univ. Percussion Ensemble w/ guest artist John Beck

	Saturday April 8	Sunday April 9
9:00	Concert: Ricks College-David Taylor	Concert: Washington State Univ.-Dave Jarvis
10:00	Clinic: John Beck-Timpani	Clinic: Ghanian Drumming-Marty Zyskowski
10:45	Concert: Seattle Pacific Univ.-Dan Adams	Concert: Portland State Univ.-Joel Bluestone
11:45	Clinic: Neil DePonte	Clinic: Charles Dowd
12:30	Concert: Rocky Mountain College-Bob Allen	Concert: Univ. of Washington-Tom Collier
1:30	Clinic: John Beck-Cymbals or Informal Interview	GO HOME---LEAVE---GET OUT OF HERE
2:15	Concert: Boise State Univ.-John Baldwin	
3:15	Clinic: Dan Adams-Djembe Drumming	
4:00	Concert: Univ. Of Oregon-Charles Dowd	
4:45	Clinic: Tom Collier	
5:30	Concert: Eastern Washington Univ.-Marty Zyskowski	
6:30	DINNER	
7:30	<p align="center"><u>Artists' Recital</u> Andrew Spencer, John Baldwin, Charles Dowd, Mark Goodenberger & Joel Bluestone (Wild Cheetahs), John Beck, Dave Jarvis, Tom Collier, Dan Adams</p> <p>no specific order yet.....please send me program information as soon as you know! With all these performers everyone must keep their works to 20 min. max.</p>	
9:30	Director's Meeting (wink, wink,) at Spencer's house	
9:30	Students' hang and jam....site to be negotiated!	



CENTRAL WASHINGTON UNIVERSITY

Department of Music

September 1, 1994

John Baldwin
Department of Music
Boise State University
Boise, ID 83725

Dear John,

This letter is your formal invitation to participate in the annual Northwest Percussion Ensemble Festival. This year's dates are the evening of Friday, April 7 through Sunday afternoon April 9. The featured clinician will be John Beck from the Eastman School of Music. The festival will be held on the campus of Central Washington University in Ellensburg, Washington.

While many of you are familiar with this festival, please allow me to explain the format. The festival's main purpose is to provide an opportunity for university/collegiate percussion ensembles to perform for one another, thereby increasing the students' knowledge of repertoire and performance techniques. In addition, the director/conductor of each ensemble is invited to present a clinic and/or perform on a recital (scheduled for Saturday night). The rough sketch of this year's festival follows:

Friday April 7

8:00 p.m.
Performance
CWU Ensemble w/
John Beck

Saturday, April 8

9:00 a.m.-5:00 p.m.
Ensemble performances and
clinics

7:30 Artists Recital

9:00-? Directors meeting

Student jam sessions and/or
mixers

Sunday, April 9

9:00 a.m.-1:00 p.m.
Ensemble performances and
clinics

In general, it is hoped that any schools and/or directors who participate will attend the entire festival, thus allowing their students to hear other ensembles as well as perform for their colleagues!

More details about the schedule will be sent to you once I have received the response forms (included in this mailing). I truly hope that you and your fine ensemble can participate in this year's festival. We will do our utmost to make you experience here a pleasant as well as musically rewarding one.

Please take the time to fill out response sheet and return it to me as soon as possible. I need to have all your responses no later than DECEMBER 1, 1994.

I look forward to hearing from you soon and wish you the best of times as you gear up for the new year!

Sincerely,



**Andrew Spencer
Director of Percussion Studies**



Central Washington University
Department of Music
presents

The
PERCUSSION ENSEMBLE
Andrew Spencer, director
James Bennett and Aaron Hennings, asst. directors

with special guest
John Beck, percussion

Hertz Hall
8:00 p.m.
April 8, 1995



PROGRAM

Lift-Off (1966)

Russel Peck

Concerto for Timpani (1985)

John Beck

John Beck, timpani

* Stained Glass (1994)

David Gillingham

- i. Foyers
- ii. Cathedrals
- iii. Sun Catchers

Third Construction (1941)

John Cage

The Whole Toy Laid Down (1988) Dave Hollinden

Concerto for Drumset (1979)

John Beck

John Beck, drumset

John H. Beck is a name that is held in the highest regard by many musicians for he is unsurpassed in his contributions into the world of percussion playing. He received his B.M. and M.M. degrees from the Eastman School of Music, where he is now chairman of the Percussion Department. As a performer he has made many solo appearances with the Rochester Philharmonic Orchestra and Eastman Wind Ensemble, as well as being the guest conductor with many percussion ensembles. He has also held numerous percussion clinics and was the percussion columnist for the *NACWPI Journal*.

Mr. Beck is Past President of the Percussive Arts Society having served as State Chapter President and second and first Vice President of this international organization. He is a composer, having had his work published and recorded on CRI, Turnabout Records, Mark Records and Heritage Records. Mr. Beck has written many articles on percussion for numerous percussion journals. His latest contribution to the percussion community is *Encyclopedia of Percussion* published in the fall of 1994.

Special thanks go to the Percussive Arts Society, Remo Inc., Zildjian Cymbals and the Yamaha Music Corporation for making Mr. Beck's appearance at this year's festival possible.

Russell Peck's Lift-Off is an early example of 'power' percussion ensembles. The use of nine low drums lends an eerie quality to the opening while allow for strong articulations in the rhythmic closing section. Shifting of the pulse (metric modulation) and spatial shifting of the accents are features of the second half of this work.

Cage's Third Construction is a staple in the percussion ensemble literature. This masterpiece is typical of Cage's fascination with numbers and their use in structuring his music. Twelve is the operative integer in this work. The piece is twenty four (12 x 2) sections each consisting of 24 measures. There are twelve drums used and many motives are generated using twelve notes or covering twelve beats.

David Gillingham's Stained Glass uses a lush romantic language to draw aural pictures of colored-glass windows in entrances to buildings, their prominence in houses of worship, and the diffusion of light as the sun strikes them. The thematic prominence of the melodic percussion instruments is supported by the drums, blocks, tam tams, and cymbals. While the instrumentation in this work is reminiscent of large percussion works from the 1960's and 70's, its unique use of these instruments results in timbres which are remarkably fresh and engaging.

Dave Hollinden's The Whole Toy... is best described as a mix between Elliot Carter (metric modulation) Tower of Power (very funky rhythms) and Frank Zappa (unrelenting energy and slightly offbeat thematic material). Especially intriguing is the use of percussion instruments in a melodic fashion, or playing unison with the traditional melodic instruments.

John Beck's two concertos are both single movement works comprised of three dramatically different sections. The drumset and timpani have few concerto opportunities, therefore these audience-accessible works are welcomed additions to the percussion repertoire.



PERSONNELL

James Bennett

Mike Bruce

Chris Crumpler

Steve Gale

Nathan Gibbens

Brandon Gire

Aaron Hennings

Stacie Kudamatsu

Charles Lake

Brian Nesselroad

Eric Swanson

Sandra Scheuerman

Shane Trout

Greg Wilson



Central Washington University
Department of Music
presents

The
PERCUSSION ARTISTS RECITAL
in affiliation with the 11th annual
Northwest Percussion Ensemble Festival

featuring special guest
John Beck

Hertz Hall
8:00 p.m.
April 8, 1995



PROG

Peeping Tom

Russel Peck

Of Wind and Water (1993)

Dave Hollinden

Andrew Spencer

Cauldron (1993)

Robert Dickow

Macbeth and Macdonald (1995)

David Jarvis

David Jarvis and David Turnball

Two Pieces for Four Timpani

Elliot Carter

i. Saëta (1950)

ii. Improvisation (1966)

Charles Dowd

Triptych for Two Marimbas (1980)

Gordon Stout

The Two Woodpeckers Polka (1988)

Eyichi Asabuki

John Baldwin, Dan Dunavan and Kelley Smith

•pause•

GRAM



Images

William Kraft

- i. And the Bronze Bird Sang
- ii. And the First Sound Must Gather in
Deep Bronze
- iii. Angels of the Winds

Dan Adams

Three Pieces for Timp and Tape

John Beck

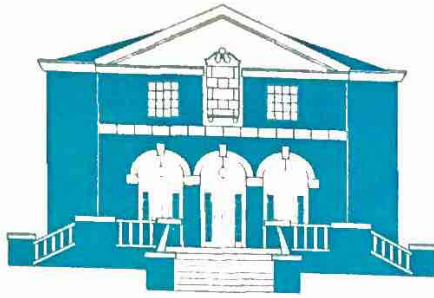
- i. Free
- ii. Rhythm
- iii. Fast

John Beck

Moon Glow

After You've Gone

Tom Collier and Glen Harris



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

The Oregon Percussion Ensemble
Charles Dowd, Conductor

University of Oregon Percussion Ensemble
Jeffrey Peyton, Conductor

Northwest Percussion Festival
Central Washington University-Ellensburg
2:15 p.m. Concert Hour
Saturday, April 8, 1995

29 23

Sax. I.

I 12 Tomms

II 12 Bongos

III 8 tambs, sahon & 4 bongos

IV Mar. Crof. I

V Xylomar. Xyl.

VI Clar. III

Percussion I

PROGRAM

Duo Chopinesque (1986)

Michael Hennagin

**University of Oregon Percussion Ensemble
Jeffrey Peyton, Conductor**

*****brief pause*****

Concerto Piccolo (1977)

**Edison Denisov
(b. 1929)**

**for four successive saxophones and
six percussionists**

(Northwest USA premiere)

**The Oregon Percussion Ensemble
Charles Dowd, Conductor**

Dr. Tom Bergeron, saxophones

**Teun Fetz, Michael Launius,
Steve Owen, Nicholas Papador,
Aaron Trant, Sean Wagoner,
multiple percussionists**

*****brief pause*****

Scherzo

(1995 mallet version)

from Skazka o tsare Saltane

N. A. Rimsky-Korsakov

(1844-1908)

ABOUT THE MUSICIANS

CHARLES DOWD Principal Timpanist: Eugene Symphony, Oregon Bach Festival, Cabrillo Music Festival; Professor of Percussion: University of Oregon School of Music; Conductor: Oregon Percussion Ensemble; Zildjian and Ludwig-Musser clinician; Grammy voting member: National Academy of Recording Arts and Sciences. Doctoral scholarship student of Saul Goodman at The Juilliard School, New York City.

JEFFREY PEYTON Percussionist: Oregon Symphony; Principal Percussionist: Peter Britt Festival, Eugene Symphony, Oregon Bach Festival; Principal guest conductor: Oregon Ballet Theatre Orchestra-Portland. Graduate of The Juilliard School, New York City; full scholarship student of Roland Kohloff and Elden "Buster" Bailey of the New York Philharmonic. Performances at Carnegie Hall and Alice Tully Hall, New York.

TOM BERGERON Multiple saxophonist; Soloist at "Bang On a Can Festival" in New York City, Sixth World Saxophone Congress, Midwest Composers' Symposium and North American Saxophone Alliance; Recordings on Black Saint, Folkways, Helicon Nine and Panting Hyena record labels; DMA: University of Oregon School of Music; MM: University of Michigan; BM: University of New Hampshire. Performances with Ella Fitzgerald, The Temptations, Anthony Braxton, and others.

The six multiple percussionists performing Denisov's Concerto Piccolo are **TEUN FETZ, MICHAEL LAUNIUS, STEVE OWEN, NICHOLAS PAPADOR, AARON TRANT, and SEAN WAGONER**. These freelance percussionists are members of the American Federation of Musicians Local 689, all are degree candidates at the University of Oregon School of Music and all are active mallet players, drumset artists, timpanists, and orchestral percussionists. All are members of the Oregon Percussion Ensemble. They play in symphony, opera, ballet, musical theatre, jazz and rock clubs, recording studios, and concert halls.

ABOUT THE MUSICIANS, cont'd.

The **UNIVERSITY OF OREGON PERCUSSION ENSEMBLE**, Jeffrey Peyton, conductor, is devoted to the performance of standard percussion ensemble repertoire and was created by Mr. Peyton in 1990 to compliment the avant-garde offerings of The Oregon Percussion Ensemble. These two ensembles provide a comprehensive chamber music performance opportunity for the seventeen percussion performance majors enrolled in the BM, MM, and DMA programs at the University of Oregon School of Music.

THE OREGON PERCUSSION ENSEMBLE

Charles Dowd, Conductor and Music Director

The Oregon Percussion Ensemble is a consortium of percussionists specializing in the performance of modern classical percussion chamber music. Celebrating its twentieth anniversary, the group is known for its performances of the music of Iannis Xenakis, John Cage, Lou Harrison, Edgar Varèse, Meyer Kupferman, Steve Reich, and Frank Zappa, as well as for premieres of other composers on the cutting edge of the avant-garde. Past broadcasts include WGBH Boston's "The Art of the States," heard in 40 countries, and an NPR national broadcast of Dowd's composition for Gamelan Suranadi Sari Indra Putra. Past performances include: A 1992 John Cage memorial; a 1992 Lou Harrison 75th birthday tribute in Portland; Seattle Percussion Festival 1989; Percussive Arts Society International Conventions in Los Angeles and San Jose; and the International Society for Music Education (ISME) convention at Silva Hall, 1984. Other appearances by this contemporary group have occurred in Palo Alto, Boise, Seattle, Portland, and throughout the Northwest. One of the more innovative groups of its kind in the country, the Oregon Percussion Ensemble won second place in the Western States Percussion Competition in 1978, held in California by the Percussive Arts Society. All members of the ensemble are graduate or undergraduate percussionists majoring in Music at the University of Oregon School of Music.

OREGON PERCUSSION ENSEMBLE PERSONNEL

1995-95 Season

Jeffrey Peyton, Assistant Conductor & Graduate Teaching Fellow

Tim Dent
Teun Fetz
Byron Hall
Chris Heinemeyer
Ty Hodson
Jeff Kaye
Dave Lauder
Mike Launius

Cory Miner
Steve Owen
Nick Papador
Stefan Stuber
Aaron Trant
Sean Wagoner
Chris Williams

Cory Miner, Manager



**UNIVERSITY OF WASHINGTON
PERCUSSION ENSEMBLE**

- directed by Tom Collier -

Saturday, April 8, 1995, 4:00pm Central Washington State University

ANTHONY CIRONE Symphony No. 1 for Percussion Ensemble

1. Presto
2. Adagio molto
3. Allegro vivo

Phil Bowden
Gunnar Folsom
Patrick Roulet
Emmy Ulmer

Chris Carlson
Steve Korn
Jana Skillingstead
Mark Wilbert

DANIEL LEVITAN Duet for Two Mallet Players
• Steve Korn, Patrick Roulet - mallets •

MINORU MIKI Marimba Spiritual

- Gunnar Folsom, marimba soloist •
Steve Korn, percussion
Patrick Roulet, percussion
Mark Wilbert, percussion

SEATTLE PACIFIC UNIVERSITY PERCUSSION ENSEMBLE

Dan Adams, director

April 8, 1995

9:00 a.m.

Program

West African Djembe Drumming Lamba — Healing Rhythm Doundounba — Warrior Rhythm	Traditional
Overture for Percussion Ensemble	John Beck (b. 1933)
Toccata Allegro, sempre giusto Largo Allegro un poco marziale	Carlos Chavez (1899-1978)
Drumming of the American Civil War Drummer's Call Three Camps Signals and Calls Newport Drum Solo #1	Traditional
Litany and Rapture	Scott Smallwood (b. 1969)

Ensemble Personnel

Eric Bauerle
Ann Garrott
Ben Keller
Stephanie Laube
Jason Martin
Joshua Ramey
Tim Shannon
Jeremy Shultz



PORTLAND STATE UNIVERSITY
School of Fine and Performing Arts
Department of Music

The 1995 Northwest Percussion Festival
At
Central Washington University

April 9, 1995

The Portland State University Percussion Ensemble
Directed by Dr. Joel Bluestone
Assisted by Robert Brudvig

Variations on a Ghanaian Theme (1981) <i>Coached by Robert Brudvig</i>	Daniel Levitan
Third Construction (1941)	John Cage
Metric Lips (1988)	Bela Fleck arr. D. Steinquest
Ku-Ka-Ilimoku (1978)	Christopher Rouse
What is Hip? (1973)	Tower of Power arr. Charles Gray

The Portland State University Percussion Ensemble

Robert Brudvig
Jaime Byrne
Eric Getter
Wendell Hammon
Gary S. Krumholz
Terrall Lillard

Greg Lind
Michael Partlow
Ken Schnell
Kelly Werth
Eric Wikoff

Rocky Mountain College

Percussion Ensemble

Director - Bob Allen

Stratum

Daniel Adams

Recitative

Becky-Brad-Brij

Daniel Levitan

"Bicksa" for Three

Brad-Chad-Brij

Thom Hagenplug

Dining Room Music

Appetizer

Fable

Mountain Song

Dessert

Rupert Kettle

Xylophonia

Brad McRae
-soloist-

Joe Green
Arranged by William Cahn

Barbershop Marimba Quartet

Diggin' Deeper

Kickin' Around

Soliloquy

Syncopatience

Arranged by Bob Allen

RMC Ensemble

Brad McRae

Becky Nelson

Chad Schaff

Brij Coleman

Rocky Mountain College is located in Billings, MT



BOISE STATE UNIVERSITY PERCUSSION ENSEMBLE

**Dr. John Baldwin, director
Dr. Dan Dunavan, guest composer/conductor**

Program to be selected from the following repertoire:

Fiesta Latina	Lalo Davila
Storm Warning and Dance	Steve Riley
Afterthoughts	Alice Gomez
Cross Currents	Lynn Glassock
Rondo for Don Doe (Premiere Performance)	Dan Dunavan
Highlife	Phil Faini
Melisande's Death	Jean Sibelius arr. R. Gipson
Crown of Thorns	David Maslanka
Synopsis: Sinfonia for Percussion III. Dance	David J. Long
The Irish Washerwoman	Leroy Anderson arr. J. Baldwin
Mo Java	Lalo Davila

Personnel

**Heather Cahoon
James Harrison
Jake Hite
Terry Johnson
Mark McGown
Jodi Melton
Aaron Moss
Kelley Smith
Pete Wadams
Kathryn Wadley
Laurie Weber**

**Northwest Percussion Festival
Central Washington University
April 7-9, 1995**



Central Washington University
Department of Music
presents

The
11th ANNUAL
NORTHWEST PERCUSSION
ENSEMBLE FESTIVAL

Andrew Spencer, host

Featuring percussion ensembles from:

Eastern Washington University, University of
Washington, University of Oregon, Washington State
University, Seattle Pacific University, Boise State
University, Portland State University, Rocky Mountain
College, Central Washington University

Hertz Hall
April 7-9, 1995



PROG

FRIDAY APRIL 8

9:00 am Concert
Seattle Pacific University-Dan Adams, director

10:00 am Clinic
Charles Dowd-Jazz Drumset

10:45 am Concert
Rocky Mountain College-Bob Allen, director

11:45 am Clinic
Neil DePonte-Swoboda Marimba Concerto

12:30 pm Concert
Boise State University-John Baldwin, director

1:30 pm Clinic
John Beck-Timpani

2:15 pm Concert
University of Oregon-Charles Dowd, director

3:15 pm Clinic
Martin Zyskowski-Gahnian Drumming

4:00 pm Concert
University of Washington-Tom Collier, director

5:00 pm Clinic
John Beck-Cymbals

7:30 pm Concert
Northwest Artists Recital

GRAM



SATURDAY APRIL 9

9:00 am Concert

Washington State University-David Jarvis, director

10:00 am Clinic

Dan Adams-Djembe Drumming Techniques

10:45 am Concert

Portland State University-Joel Bluestone, director

11:45 am Clinic

Tom Collier-Jazz Improvisation on Mallet Instruments

12:30 pm Concert

Eastern Washington University-Martin Zyskowski, director

**ALL CONCERTS WILL BE HELD IN
HERTZ RECITAL HALL**

**ALL CLINICS WILL BE HELD IN
HERTZ INSTRUMENTAL REHEARSAL HALL
ROOM 122**

**MANY THANKS GO TO REMO INC., ZILDJIAN, YAMAHA
MUSIC INC. AND THE PERCUSIVE ARTS SOCIETY FOR
THEIR CONTRIBUTIONS TO THE FESTIVALS FUNDING**

CIVIL WAR DRUMMING

MUSICIANS HAVE ALWAYS BEEN ASSOCIATED WITH THE MILITARY. FROM EARLIEST TIMES, MUSIC HAS BEEN USED TO ENCOURAGE THE TROOPS AND TO RAISE THEIR SPIRITS BOTH IN BATTLE AND DURING THE DIFFICULT MOMENTS BEFORE AND AFTER THE CONFLICT.

AS ARMIES INCREASED IN SIZE, AND AFTER THE DEVELOPMENT OF GUNPOWDER, IT BECAME INCREASINGLY DIFFICULT TO GIVE ORAL COMMANDS, TECHNIQUES OF MASS UNIT WARFARE LED TO A NEED TO MOVE LARGE BODIES OF MEN IN A SYSTEMATIC AND ORDERLY MANNER. DRUM TAPS WERE THE EASIEST WAY TO KEEP MEN MOVING AS A UNIT.

THE USE OF DRUMS TO SIGNAL TROOPS CAN BE TRACED AS FAR BACK AS THE ELEVENTH CENTURY, AND THE FIRST USE OF THE FIFE AND DRUM TO GIVE TROOPS SIGNALS IS ACCREDITED TO THE FAMOUS SWISS INFANTRY OF THE 14TH CENTURY. AS THE ART OF WARFARE BECAME MORE FORMALIZED THE SIGNALS ASSUMED DEFINITE FORM AND TRADITION. THE FIRST SIGNALS SEEMED TO HAVE BEEN MERELY BLASTS OR TAPS AND BY THE 17TH CENTURY THE VARIOUS CAMP DUTIES AND MILITARY SIGNALS HAD BEGUN TO BE ASSOCIATED WITH SPECIFIC MELODIES AND RHYTHMS.

THE ROPE-TENTIONED FIELD DRUMS WERE, ASH, MAHNGANY OR METEL SHELLS WITH CALFSKIN HEADS AND GUT SNARES. THEY WERE LOUD AND HEAVY, ALLOWING THEIR SOUNDS TO CUT ACROSS THE NOISE OF CANNON AND MUSKET FIRE. SOME OF THE DRUMS YOU WILL HEAR TODAY ARE AUTHENTIC DRUMS OF THE CIVIL WAR ERA.

THE RESPONSIBILITIES OF THE DRUMMERS DURING THE WAR BETWEEN THE STATES WERE VARIED. DUTY INCLUDED THE BEATING OF DUTY CALLS THROUGHOUT THE MILITARY DAY. THESE SIGNALS INFORMED THE COMPANY MEMBERS AS TO THE TIME AND DUTY TO BE PERFORMED; THEREFORE STRICT PENALTIES WERE IMPOSED ON MUSICIANS WHO PLAYED OR PRACTICED AT UNAUTHORIZED TIMES.

WHEN EVER THE COMPANIES WERE MUSTERED TOGETHER INTO THEIR REGIMENT, THE COMPANY FIFERS AND DRUMMERS WERE SIMILARLY MASSED INTO A CORPS. IN THIS FORMATION THEY WERE RESPONSIBLE, UNDER THE DRUM MAJOR'S DIRECTION, FOR MARCHING THE REGIMENT IN PROPER CADENCE, AND FOR BEATING THE DAILY CEREMONIES OF REVEILLE, THE GENERAL, THE ASSEMBLY, THE RETREAT AND THE TATTOO.

THE DRUMMER'S CALL

"IS TO BE BEAT TO GATHER FIELD MUSICIANS FOR THE DUTY OF THE DAY"

EXCEPT FOR THE DRUM USED BY THE ORDERLY DRUMMER ON DUTY AT THE ADJUTANT'S TENT OR GUARDHOUSE, ALL DRUMS WERE FILED IN FRONT OF THE ADJUTANT'S TENT ON THE COLORLINE. IN ORDER TO GATHER THE MUSICIANS PRIOR TO THE BEATING OF ANY CALL, THE DRUMMER'S CALL WOULD BE BEATEN.....THE DRUMMER, SCALL

THE REVEILLE

'IS BEAT AT DAY-BREAK, AND IS THE SIGNAL FOR THE SOLDIERS TO RISE, AND THE CENTRIES TO LEAVE-OFF CHALLENGING."

IT IS IMPORTANT TO REMEMBER THE TWO-FOLD MEANING OF THIS BEAT; THE SIGNAL FOR EVERY SOLDIER IN CAMP TO "RISE AND COMB HIS HAIR AND CLEAN HIS HANDS AND FACE AND BE READY FOR THE DUTIES OF THE DAY" AND THE CESSATION OF CHALLENGING BY THE GUARD. DURING THE REVOLUTIONARY WAR THE DRUM PART ALONE WAS USED IN BATTLE AS THE SIGNAL TO CHARGE AND WAS APPROPRIATELY TITLED; POINTS OF WAR. DURING THE CIVIL WAR IS WAS ALSO USED IN THE EVENING BEFORE "TATTOO" AS A SIGNAL FROM CAMP TO CAMP THAT ALL WAS WELL. IT'S TITLE THEN; THREE CAMPS. THIS VERSION IS FROM THE BRUCE AND EMMIT MANUEL OF 1862.....THE THREE CAMPS.

SIGNALS AND CALLS

THESE SHORT RHYTHMICAL PATTERNS WERE GENERALLY BEETEN BY THE DRUMS ALONE AND WERE USED TO MARK VARIOUS PARTS OF THE SHOLDIER'S DAY OR TO RELAY COMMENDS ON THE MARCH OR IN BATTLE. a PROBLEM EXISTS IN THAT THERE WAS NO MUSICAL NOTATION FOR WHAT THE DRUMMERS AND FIFERS WERE TO PLAY. THE MUSICIANS LEARNED THROUGH A SYSTEM OF ROTE LEARNING THAT WAS PASSED FROM MUSICIAN TO MUSICIAN. IT WAS IMPERITIVE THAT THE SOLDIERS RECOGNIZE THESE RHYTHMS INSTANTAINEDOUSLEY. THESE BEATS HAVE BEEN RECREATED THROUGH THE PASSING OF THIS INFORMATION FROM ONE GENERATION TO THE NEXT AND FROM WRITINGS AFTER THE WAR.

WHEEL TO THE RIGHT! - ROLL, SINGLE STROKE AND FLAM
WHEEL TO THE LEFT! - ROLL, TWO SINGLE STROKES AND FLAM
FIX BAYONETS, MARCHING! - ROLL AND FLAM
THE ADVANCE! - THE LONG ROLL
CEASE FIRING! - THE GENERAL
RETURN BAYONETS, MARCHING - TWO RUFFLES AND FLAM
FRONT TO HALT! - TWO FLAMS FROM RIGHT TO LEFT, AND A FULL DRAG
WITH THE RIGHT, A LEFT HAND FLAM AND A RIGHT HAND FULL DRAG.

NEWPORT

A WELL-KNOW RUDIMENTAL DRUM SOLO ALLOWS THE DRUMMERS TO DISPLAY THEIR TECHNIQUE AND DYNAMICS. THESE CADENCES, PLAYED ON THE MARCH, ALLOWED THE FIFERS TO REGAIN THEIR BREATH BEFORE ATTACKING THE NEXT PIECE.....NEWPORT

THE GENERAL LEVEL OF ABILITY OF THE DRUMMERS OF THE REVOLUTION WAS NOT OF A HIGH QUALITY DUE TO THE FACT THAT DRUMMERS GENERALLY HAD TO BE TRAINED TO PERFORM ADEQUATELY WITHIN A SHORT PERIOD OF TIME. DURING TIMES OF PEACE GREATER EMPHASIS WAS PLACED ON MUSIC AND CEREMONY. THE TECHNIQUES OF LTHE DRUMMING NORMALLY WOULD IMPROVE, THOUGH RETAINING THE BASIC FORMAT OF THE BEATS. THE FOLLOWING DRUM SOLO IS AN EXAMPLE OF THIS IMPROVED TECHNIQUE.....DRUM SOLO #1

THOUGHTS ABOUT JAZZ IMPROVISATION

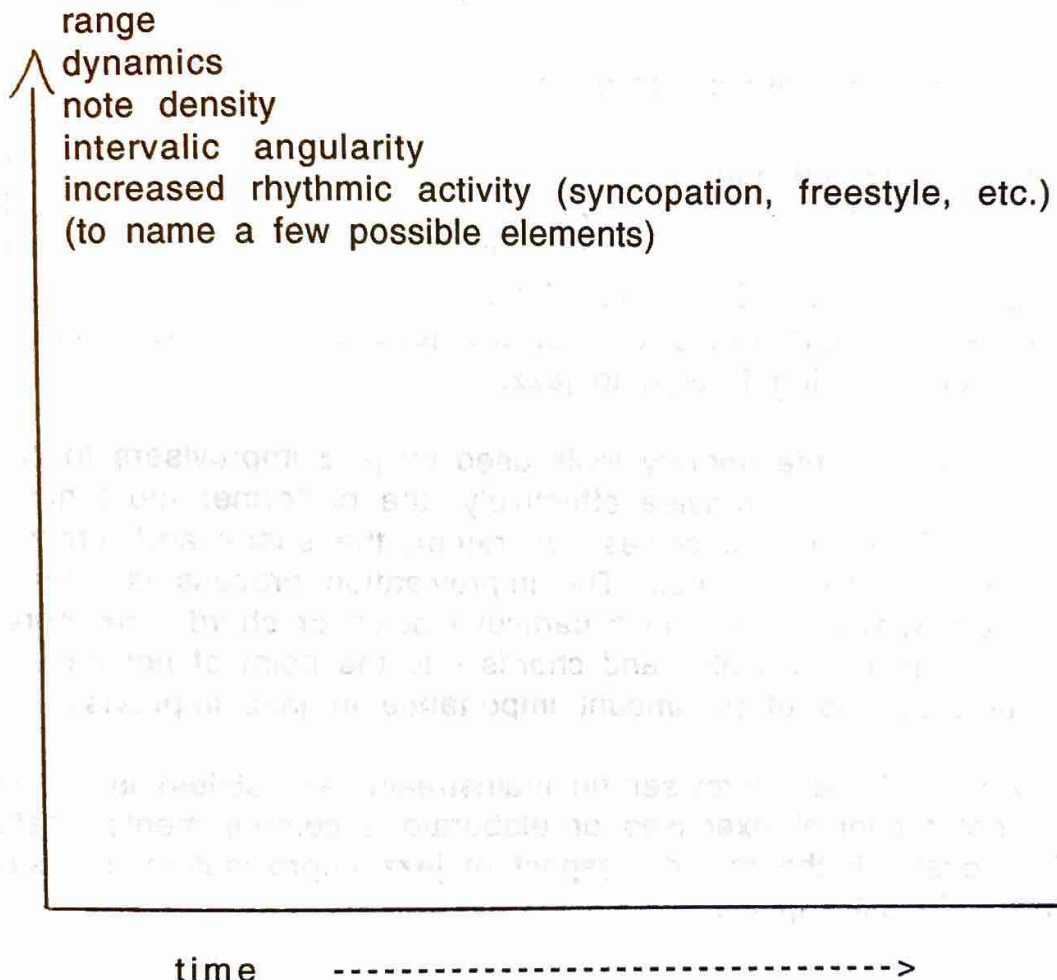
1. All jazz musicians sing; the instrument is used merely as an extension of the voice. Always practice vocalizing before attempting to improvise on your instrument.
2. If you can't sing it, you can't really play it with the appropriate phrasing and articulation.
3. The quality of notes is more important than the quantity.
4. Do not underestimate the importance of learning the intricacies of jazz articulations - speaking with a "jazz accent". When a foreign visitor speaks English, the words are usually understood, but the foreign accent immediately identifies the visitor as a non-English-speaking person. In jazz, the same analogy occurs; playing recognizable notes without the jazz articulations immediately identifies the player as being foreign to jazz.
5. Scales and chords are the primary tools used by jazz improvisers to create melodic lines. However, to improvise effectively, the performer must not be thinking about specific chords or scales but, rather, the shape and direction of the melodic line being internally created. The improvisation process is interrupted by having to focus on what notes are in a particular scale or chord. Therefore, having a mastered knowledge of all scales and chords - to the point of not having to think about their structures - is of paramount importance in jazz improvisation.
5. The primary role of the improviser (in mainstream jazz styles) is to create melodic lines, not technical exercises or elaborate accompaniments; mallet players tend to overlook the melodic aspect of jazz improvisation, focusing instead on the technical aspects.
7. Never abandon an idea without a conclusion. The problem with most young improvisers is "stringing together" unrelated riffs; the speaking language equivalent might be: "Wonderful by cliffs of spheres near over water touchdown." - all perfectly excellent words, but strung together in a meaningless fashion. Finish your musical sentences, paragraphs and stories.
8. Phrasing and solo shaping are important elements in improvisation; there are several methods of solo shaping that are utilized by all improvisers such as:
 - graphic contour
 - melodic paraphrasing
 - motive transposition
 - rhythmic variation

GRAPHIC CONTOURING - IMPROVISATION TECHNIQUES

Successful melodies (improvised or composed) have shape or contour along with a sense of rhythmic balance that alternates between tension and release.

Possible melodic shaping tools might include:

range
dynamics
note density
intervallic angularity
increased rhythmic activity (syncopation, freestyle, etc.)
(to name a few possible elements)



time ----->

The above technique for shaping a jazz solo is called graphic contouring, plotting the overall direction of an improvisation by musical elements over the length of the solo. This is an excellent technique for the beginning improviser to learn the concept of going from point A to point B in developing a jazz solo.

After practicing the shaping of one element, try shaping two (or more) elements simultaneously such as dynamics and note density, or range and increased rhythmic activity. You should also try to think of other possible musical elements that might work for you on the above graph.

TECHNIQUES OF MELODIC MANIPULATION AND DEVELOPMENT

1. **SEQUENCING:** sometimes called motivic transposition, this method of solo development involves taking a simple idea and repeating it several times up or down the scale or key center by transposing the intervals. In many instances, the intervals may be changed slightly to accommodate the scale or harmonic consonance. Other techniques of sequencing may involve intervallic inversion, intervallic retrograde, and intervallic retrograde inversion.

- inversion traces the original motive upside down; if the original melody rises a third, then the inversion must fall a third, etc.
- retrograde traces the melody from the last note to the first
- retrograde inversion begins with the last note of the original motive and traces its intervals upside down

2. **REPETITION:** sometimes called riffs, this technique involves the repetition of the same motive over and over, transcending chord changes and bar lines.

3. **RHYTHMIC VARIATION:** rhythmic variation of the motive can be achieved in several ways including (1) augmentation and (2) diminution

- augmentation lengthens the original rhythmic note values
- diminution shortens the original rhythmic note values

4. **MELODIC PARAPHRASING:** a technique of playing the melody with various alterations without losing sight of the original melody. This technique works well for the novice improviser and is utilized extensively by popular singers such as Billie Holiday, Frank Sinatra and Harry Connick, Jr.

One last thought on melodic improvisation: if you find yourself hitting a "wrong" note, simply move up or down 1/2 step; all non-chord tones are always 1/2 step away from a chord tone!

BASIC VIBRAPHONE CHORD VOICING TECHNIQUES

1. In jazz, there is nothing less than a 7th chord; 6th chords are really 13th chords with an easier spelling.
2. Master all primary chord types for each key:
 - major 7th chords (maj7, M7, 7)
 - minor 7th chords (min7, m7, -7)
 - dominant 7th chords (7, dom7)
 - augmented 7th chords (+, aug.7)
 - diminished 7th chords (dim7, 7)
3. Master all altered chords (9th, b9, #9, #11, 13, etc.)
4. On the vibraphone, it is best to include the 3rd and 7th in the 4-note voicing of the chord.
4. Placing the key chordal tones (3rd and 7th) in one hand or the other creates open-sounding chords that work well on the vibraphone.
5. The remaining two mallets, in the "other hand", should include either the root or 5th and an altered chord tone. It is not important to have both the root and the 5th in a 4-note vibraphone chord voicing.
6. To create a bluesy feel, place the tritone (3rd and lowered 7th) in the left hand and build the rest of the chord in the right.
7. Harmonizing melodies in block chords is easy if you adhere to the above rules; the melody note will either be a key chordal tone (3rd or 7th), root, 5th, or other scale note which will determine which hand is playing the key chordal tones and which hand is playing the root/5th and non-chord, or altered chord tone.
8. Exceptions to the above will occur in the lower register of the vibes where chord clusters sound very good; place the 3rd and 7th in opposite hands and play the root/5th and non-chord tones a 2nd away from the 3rd and 7th.
9. Stacked 4ths or 5ths, based upon the style of McCoy Tyner, Herbie Hancock or Chick Corea works well on the vibraphone. For example, all major 7th chords can be stacked in 4ths if the upper mallet is placed on the root or 5th of the chord and the remaining mallets are voiced in 4ths below.
10. Stacked 4ths with a major 3rd interval on the top also works well - a technique employed by Bill Evans. For example, all major 7th chords can be voiced in this manner by placing the upper mallet on the 3rd or 7th with the second mallet placed a major 3rd below (the root or 5th) and the lower two mallets stacked a 4th below.

SOME BASIC GUIDELINES FOR IMPROVISATION

It is important that you learn to analyze each chord correctly, so that you can determine the correct function of each chord. (IS it a I chord, a II chord, a V chord, etc.) The function of the chord will clue you as to the correct scale, or scale notes to use with the chord.

<u>CHORD</u>	<u>FUNCTION</u>	<u>SCALE</u>
Major Triad	I	It's Own Major scale.
Major 6th	I	It's own Major scale.
Major 7th	I	It's own Major scale.
Major Triad	IV	It's own Lydian scale.
Major 6th	IV	It's own Lydian scale.
Major 7th	IV	It's own Lydian scale.
Minor Triad	I	Any of it's own Minor scales.
Minor Triad	IV	Natural minor scale, starting a 4th below chord. (Example: C minor triad - IV minor triads use the G Natural minor.)
Minor 6th	I	It's own Melodic Minor Scale,
Minor 6th	IV	Same as Minor Triad acting as a IV. See above example given for IV minor triad.
Minor/ Major 7th	Any	It's own Melodic Minor Scale.
Minor 7th chord	I	It's own Natural Minor Scale.
Minor 7th chord	II	It's own Dorian Scale. Example: D Minor 7th functioning as a II minor 7th uses the C major scale from D to D.
Minor 7th chord	III	It's own Phrygian Scale. Example: D minor 7th functioning as a III minor 7th uses the B flat Major scale from D to D.
Minor 7th chord	VI	It's own Aeolian Scale. Example: D minor 7th functioning as a VI minor 7th uses the F major scale from D to D.
Minor 7th chord (with flat 5)	II	Use the Natural minor scale located one whole step below the root of the chord. Example: D minor 7th (flat 5), C Natural Minor Scale.

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