

# The WINDWAY

May 2009 ❖ San Francisco Chapter of the American Recorder Society

## President's Message

I am very pleased to announce our new Newsletter Editor, SFRS secretary, **Jerry Walker**. Jerry's enthusiasm and go-do-it attitude is well known in the chapter, as he is always searching for new recorder-related websites and resources. He keeps his fingers on the pulse of what's happening in the recorder world through the Recorder Home Page, and other networks. Thank you, Jerry, for taking on the additional task of Editor! (If you wish to contribute something to *The Windway*, contact Jerry at [sfrecorder@gmail.com](mailto:sfrecorder@gmail.com).)

We have two wonderful chapter events to look forward to this month – our regular meeting on May 20<sup>th</sup> which will be directed by Peter Maund, and our Chapter Concert, “**Keeping Time**” 7:00 p.m. on Saturday, May 30<sup>th</sup>, to be held at St. John's UCC (our monthly meeting place). We hope to see everyone there who can possibly make either or both of these exciting happenings.

Peter is a world class percussionist who specializes in hand drums. Although he doesn't play recorders, he is one of the finest accompanists any recorder player could ask for. And as for rhythms, he is a Fountain of Knowledge and Experience. If you would enjoy trying your hand at drumming to some of the great repertoire that we enjoy on recorders, bring your daf, dumbek, or riq (see accompanying article) along with you on the 20<sup>th</sup>, and dive right in. Peter will take us through the basics and always brings a wonderful selection of music for us to play on recorders *and* drums.

I hope that our May 30<sup>th</sup> concert is on your calendar? Please come and hear it, even if you are not playing in the concert yourself. We love to play for our friends and fellow chapter members (that's what it's all about, after all!). Spread the word, and bring friends and family. Invite your non-recorder playing friends, too, as they may be very interested to hear it. To illustrate: at the San Francisco AROW concert on May 2, there were only 2 or 3 recorder players in the whole audience! Be sure to read Jerry Walker's review in this issue of *The Windway*.

Are there recorder players you know in the San Francisco area who you could personally invite and encourage to join our chapter? Our membership is not as great as it could be, and we really need a boost. You may direct any inquires to me, at [gr8asf@yahoo.com](mailto:gr8asf@yahoo.com). And, if you haven't officially signed up as a member of SFRS *yourself*, or if you've let your membership lapse, please seriously consider becoming a paid member or renewing in September, when we begin our new year with a new rotation of conductors. The ARS sets a minimum of paid members, not just of our chapter, but also of the parent organization in order for us to retain chapter status. Here is

a link to the ARS site, where you can read the requirements and benefits for chapters: <http://americanrecorder.org/>. Thanks for reading the plea. Let's keep SFRS alive and well.

Since May offers the last issue of *The Windway* until September, I bid you a wonderful, productive summer, filled with music and fun, and I hope to see you at our member-directed summer chapter meetings!

~ Greta Haug-Hryciw  
*President, SF ARS*

Time for “**Keeping Time**”, our Chapter Spring Concert, May 30, 7:00pm, St John's UCC (our regular meeting place). See flyer at end of this Windway.

## From your Editor

Last time I did this sort of thing was 30+ years ago when I edited newsletters for a couple of amateur radio clubs. Back then, cut and paste meant typewriter, scissors and glue pot. Now I'm finding MS Word has more formatting options than Mozart has notes so this issue may be a bit ragged until I find my way around. My thanks to Greta for all the advice.

One thing I'm pretty sure hasn't changed in the last 30 years is the number of articles submitted by the readers -- *usually close to zip*. I hope some of you will change this and send me some things to include. Anything will do as long as it relates to music in some fashion and preferably to recorders or other early instruments. Even send ideas about what you would like to see in *The Windway*.

But here is an easy one: Send me a short blurb on how you started playing the recorder. Easy to do, not too long, and will be of interest to the rest of us.

May is our last formal meeting this season with outside leaders. Some of our members will lead the June, July and August meetings. They work as hard as the professional leaders so hope you will be attending. May is also the last issue of *The Windway* for the season. But fear not, you will be getting announcements of the summer meetings.

~ Jerry Walker  
*Editor, SF ARS Windway*



## Our Guest Conductor for May: Peter Maund



Peter Maund was born and raised in San Francisco before heading east (to Berkeley) for college. At UC he did his undergraduate and graduate work in music, folklore and ethnomusicology and played percussion in early and contemporary music ensembles. He has

performed with several early music ensembles and artists, including Ensemble Alcatraz, Chanticleer, Ensemble Project Ars Nova, Hesperion XX, The Harp Consort and Philharmonia Baroque Orchestra, among others. He has also worked and recorded with various "world music" ensembles, including the Basque group Alboka, Alasdair Fraser's Skyedance, Davka, and Kitka. He appears on over 50 recordings as well as on film and television soundtracks. He has taught lessons and workshops throughout North America, Scotland and Israel and has served on the faculty of UC Berkeley, Amherst Early Music and SFEMS.

At the May 20 meeting we'll focus on percussion-friendly music from the middle ages, renaissance and traditional music repertoire. We'll start the evening with an introduction to the types of drums used in medieval and renaissance Europe and still used today in world music traditions. For those who wish to try, we'll learn the basic strokes and patterns that apply to early and traditional music. (There will be drums available if you want to "try your hand" -- if you already own a drum or tambourine please bring it.) The second half of the evening will combine percussion with melody -- we'll play music from medieval and renaissance Spain, 14<sup>th</sup> century dance music from Italy, traditional music from Bulgaria and songs of the Sephardim.



### Frame Drums of the World

by Greta Haug-Hryciw



As we look forward to Peter Maund's direction of the chapter meeting on May 20<sup>th</sup>, you may enjoy reading something about the instruments with which he has such facility.

The history of the frame drum begins in the ancient Middle

East. Frame drums are a class of percussion instruments constructed of a shallow cylindrical frame over which a skin is stretched and may or may not have rings or jingles in the frame. The Persian *Daf* is a good example of a frame drum with jingles (see photo at left). To hear samples of some Persian rhythms played on the *Daf*, go to this site:

[http://www.rhythmweb.com/frame/sufi\\_daf.htm](http://www.rhythmweb.com/frame/sufi_daf.htm)

Frame drums found their way into Spain and Galicia from the Near East. The **Pandeira** (the same as the Moroccan *Bendir*) has metal rings, although there are some without jingles. A smaller version is the **Pandeireta**, similar to the *Rikk*, and it always has metal jingles. There is also a *square* version, called the **Pandeiro**.

In the middle Ages the name "adufe" was used for the frame and square drums -- from the Arabic "al" ("the") and *Duf* -- the typical Arabic frame drum. Today in Portugal, both the frame and square drums are called "adufe".

The Irish *Bodhrán*, played with a tipper (small beater), belongs to this family of frame drums. It typically has a goatskin head, and is supported with either one or two crossbars. There are also Native American frame drums with deerskin heads, beaten with a soft mallet.

**Below is a list of some frame drums found in the Near and Middle East, Northern Africa, and many Arab countries.**

**Daira** (Afghanistan) -- similar to the Persian *Dayereh*. **Dap** (Armenia) -- A medium to large sized frame drum without jingles similar to the *Duff*. It is used mainly in classical and folk music. Other spellings of this instrument are *Daf* and *Def*.

**Dap** and **Kichik Dap** (Uyghuristan) -- *Kichik* is a Turkish word that means "small". *Kichik Dap* is about 10 inches in diameter, with a wood frame, and is used for playing the rhythm part in the Twelve Muqams (musical modes developed from the Arabic *maqamat* modal system). The larger *Dap* is about 30 inches in diameter and used for dance tunes.

**Dayera** (Uzbekistan) -- a frame drum very similar to the Persian *Dayereh*.

**Doira** (Tajikistan) -- also similar to the Persian *Dayereh*. **Ghaval** (Azerbaijan) -- Medium to large size with jingles, the same as Persian *Dayereh*. It is used in classical and folk music and usually played by singers.

**Mazhar** (Turkey) -- big cousin to the *riq*, with rather large brass jingles (4-5 inches in diameter). It is played with a shaking technique that gives it a raucous sound. Its single head is considerably thicker than that of the *riq*.

**Tef** (also Turkish) -- this drum is the same as the Persian *Daf*.

#### **Egypt and Arab Countries**

**Bendir** -- a typical frame drum with jingles. Similar instruments are common in the whole Near East from Morocco to Iraq and also in Northern Africa. The special

feature of this Instrument lies in the *snare strings* that run inside the instruments body near the drum skin.  
**Duff** – a large diameter frame drum with no jingles used to provide bass rhythm accompaniment. Other spellings are *Daf* and *Deff*, and *Taf*. These names and the ancient name *Tof* have the same root.



**Mazhar** – A bass version of the Riq common in popular, dance and folk music.

**Riq** – a small, *tambourine-like* frame drum used in classical, popular, and dance music. The brass jingles are

called *zills* (same as finger cymbals), which are flat, rather than cupped, as on tambourines. The drum head is made of *fish skin*. Other spellings of the name of this drum are *Riqq*, *Req*, *Rik*, and *Rikk*.

**Tar** – a frame drum with a single head, played with the hands. The tar often has a hole in the rim for the left thumb. This drum is found all over North Africa, throughout the Mediterranean and Middle East.

### India

**Daf** – the Indian *Daf* is played with drumsticks rather than hands. It is quite large, (about 24 inches across) with a conspicuous absence of jingles. It is commonly used in folk music but is rarely heard in other styles. Other names include *dapphu* and *daffali*.

**Kanjira** – a small frame drum from South India with a *lizard skin head* and *one metal jingle* mounted in the wooden frame. The skin is kept loose, and the pitch manipulated by squeezing the head at the bottom, near the rim, while striking it with the other hand. Also called *Ganjira*. (see photo).



### Persia

**Daf** – one of the most ancient frame drums in Asia and North Africa. As an Persian instrument, in 20<sup>th</sup> century, it is considered as a Sufi instrument to be played in *Khanghah-s* during *Zikr* ceremony.

**Dayereh** – for which there are a variety of names in different regions of Persia: *Dariye* in Kashan; *Dizeh* in Bojnord; *Deyreh* in Birjand; *Das-Dayereh* in Mazandaran; *Dayereh* in Bushehr; *Dara* in *Dezful*; and *Diyareh* in Talesh.

source:

<http://www.donbak.co.uk/Articles/DafAndOtherFrameDrums.htm>



Another class of hand drum which Peter may bring along with him is the *Goblet Drum*, so called because of the instruments' shape. It is used in traditional Arabic, Persian, Balkan, Armenian, Azeri, Jewish, and Turkish music, to name a few examples. Its thin, responsive drumhead and resonance help it produce a distinctively crisp sound. It is of such ancient origin, it is believed by some to have been invented before the chair.

In researching this article, it quickly became evident what an astonishing array of hand drums exists in every

culture, in every country around the world. Whether frame drums; goblet drums (ie: the *Dumbek*, the *Tarambuke*, or *Darbuke*); tabla, congas, bongos, djembe, or "talking" drums, they all add spice and excitement to all music that they accompany. Drums are also so musically complete that they can stand alone with little or no melody. After all, who doesn't love the drum breaks in jazz, rock 'n roll, or in a great Indian raga? But of course, they sound the superb with tunes from around the world played on recorders!

## "Sumer Is Icumen In"



May is our last formal meeting for the season. But this is to remind you that the music continues. We have a great lineup of volunteer leaders from our membership to carry us through until September.

- June 17--Jennifer King and Nancy Grant
- July 15--Greta Haug-Hryciw and Jay Kreuzer
- August 19--Dana Vinicoff and Jack O'Neill

These folks work as hard as the professional leaders to prepare so hope you will be with us.

## ANNOUNCING the 2009 EBRs

The SFEMS **Recorder Workshop** will once again be held at the beautiful and peaceful St. Albert's Priory in Oakland, near the Rockridge BART station from July 19 - 25. To register on-line and to check out the descriptions and syllabi for each of these workshops, please visit the SFEMS website: [www.sfems.org](http://www.sfems.org).

## Farallon Recorder Quartet Concert

Thursday July 9th



The Bay Area's own Farallon Recorder Quartet (l-r: Letitia Berlin, Louise Carlslake, Annette Bauer, Frances Blaker,) performs a varied slate of works covering the gamut from ut to la: from Anonymous back in the mists of the 14th century, through Purcell and Bach and on up to present-day composers Maute and Blaker.

St. Alban's Episcopal Church, 1501 Washington Ave., Albany. 8:00pm \$20/\$15



The San Francisco Chapter of the ARS (SFRS) meets year-round every third Wednesday at 7:30 p.m. at St. John's United Church of Christ, 501 Laguna Honda Blvd, SF (at Woodside, 2 blocks from Forest Hill Muni Station). For more information, please contact Florence Kress, [fkress@aol.com](mailto:fkress@aol.com) or (415) 731-9709. SFRS is an affiliate of the San Francisco Early Music Society.



*For submissions to our newsletter, please send them to Jerry Walker at least two weeks before the next scheduled chapter meeting. All articles, poetry and art pertaining to the recorder-playing world will be considered.*

*Once again, we present  
Your 2008 – 2009  
SFRS Officers:*



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SFARS Website – with many recorder resources:  
<http://arssanfrancisco.org/>

American Recorder Society (ARS) – our parent organization:  
<http://americanrecorder.org/>



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## Musicians Still Wanted

**Shirley** is seeking 2 or 3 advanced level recorder players to play for recreation on Saturday mornings in San Francisco. You can contact at **Shirley** (415) 440-1573.



## Our 2009 Workshop

What a great time Saturday, February 28th at the San Francisco ARS Chapter's "Tune Into the Recorder Workshop". It was our fifth one and each one gets better attendance. We hit the 40 mark this time. The workshop is designed so that no one will feel over or under extended. 15 of us were in the low experienced group with the other 25 in the advanced group. This way music appropriate to the attendees playing level makes for a fun time by all.

Leaders this year were Louise Carslake and Frances Feldon, both world class recorder players, conductors, arrangers and composers. We SF Bay Area folks are so lucky to have so many great recorder teachers available to us. Louise and Frances each led two sessions, alternating classes so we could benefit from both styles.

The workshop lasted from 9:00 am to 3:30 pm with sufficient breaks to keep everyone fresh. The provided snacks also helped. First session was tutti where we got tuned and warmed up and played a couple of pieces together. We then separated to our separate sessions. The sessions met again after the lunch break, then a final tutti session to end the day. This one was a three choir (high, mid and low) piece by Hassler. Imagine 40 recorders working together. The fact that it came together so well is a tribute to our leaders.



Here is the class picture of the SF-ARS Feb. 28 workshop. Through the magic of Photoshop, even the photographer is there

## The 2009 AROW Concert

The last American Recorder Orchestra of the West (AROW) concert for the 2009 season was a success. Lots of different kinds of music on an Italian theme. The venue was the Community Music Center in San Francisco, Saturday May 2nd. AROW is directed by Richard Geisler, co-directed by our Greta Hryciw. The 25 or so members come together from all parts of Northern California for fun and performance.

The music ranged from Monteverdi and Palestrina, through Vivaldi and up to those newcomers Respighi and Verdi. And it all sounded great.

Some high points for me (besides everything):



- The Vivaldi concerto for Double Trumpet in C. It being a familiar piece I wondered how it could be treated with justice by a bunch of recorders. Well it really was. I'm not sure how it was done but the arrangement turned the sopranos into believable high trumpets and the tenors on down into the string continuo.
- Amazing finger work by the sopranos. You really wanted to get up and dance along with them.
- And the basses were doing some fancy fingering themselves in a couple of pieces.
- The voices of our Greta and Ellen Fisher with some Italian madrigals.

Past AROW concert themes have included France, England, the Americas, Germany, Medieval times and Eastern Europe. I wonder where they will be taking us next year? Why don't we all go along with them?

~ Jerry Walker

## Those Pesky Low Notes

These exercises for reliably finding your low notes on soprano/tenor, alto, or bass recorders were developed by teacher, workshop leader and performer Frances Blaker and published in the American Recorder Magazine. Frances suggests you play them slurred and relaxed. I find a few passes and I am very relaxed and feeling good about myself. Memorize and use as part of your warm-up.

### Exercise For Low Notes

F. Blaker  
(After E. Grieg)

S/T Rec.

A Rec.

B. Rec.

Thanks to Frances Blaker and the American Recorder Magazine for permission to include here.



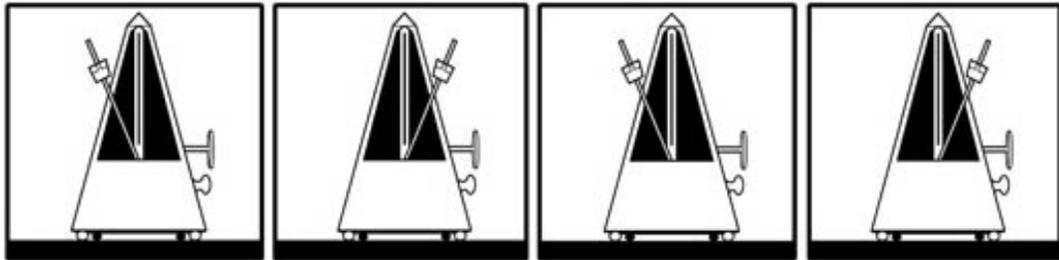
The San Francisco Chapter of the American Recorder Society

*presents*

# Keeping Time



A Concert featuring Recorders  
in music through the ages



Saturday, May 30, 2009

7:00 p.m.

St. John's United Church of Christ  
501 Laguna Honda Boulevard (at Woodside Road)  
San Francisco – near Forest Hill MUNI Metro Station

{ \$10 suggested donation }

For information email: [gr8asf@yahoo.com](mailto:gr8asf@yahoo.com)