

# Elliott Carter's "Eight Pieces for Timpani" —The 1966 Revisions

BY JAN WILLIAMS

In September 1997, I was honored to be a member of the jury for the 46th International Munich Competition. Headed by the distinguished German cellist Siegfried Palm, the jury for the instrumental category "Percussion" included Christoph Caskel, Sylvio Gualda, Anders Loguin, Mark Pekarsky, Robyn Schulkowsky, Ian Wright, and Sumira Yoshihara.

During the first round, each of the 52 entrants was required to perform one piece of his or her choice from "Eight Pieces for Four Timpani" by Elliott Carter (Associated Music Publishers, New York,

1968). My perspective on these particular pieces is unique, so it was both extremely interesting and enlightening to hear so many different performances of them in a relatively short period of time.

As I listened, I noticed that many of the performers did not fully grasp certain technical and musical details of the pieces. After discussing this with Ian Wright, he suggested I write an article that might help students who perform these pieces gain insight into their history, as well as answer some questions regarding their performance practice.

## SIX PIECES FOR FOUR KETTLEDRUMS

As a student at the Manhattan School of Music from 1959–64, I, along with all of Paul Price's other students in the early 1960s, had to learn at least some of Elliott Carter's "Six Pieces for Four Kettledrums." Most students learned them all! At that time, only two of the eight, "Recitative" and "Improvisation" were published. The other four existed in manuscript only, but because Paul had a copy of them, we had the opportunity to study and perform all six pieces. It should be noted that these pieces were originally written as rhythmic studies for the composer's "String Quartet #1."

As a Creative Associate at the newly founded (1964) Center of the Creative and Performing Arts at the State University of New York at Buffalo, I proposed scheduling a performance of these pieces on one of the "Evenings for New Music" concerts regularly presented by the organization at the Albright-Knox Art Gallery in Buffalo and Carnegie Recital Hall in New York City. On May 9, 1965, I performed "Recitative," "Moto Perpetuo," and "Improvisation" at the Albright-Knox Art Gallery. On November 7, 1965, I performed "Saëta," "March," and "Canary" on the same series, then repeated the performance at Carnegie Recital Hall on December 21, 1965.

## WORKING WITH CARTER

Elliott Carter was present at the New York performance. He thanked me for doing the pieces, and then expressed an interest in revising them and, as the published edition of "Recitative" and "Improvisation" would soon expire, having all six pieces published in revised versions. It seemed that he was interested in seeking ways to bring more varieties of timbre to these pieces and to make each a more effective performance vehicle for solo timpani. Scheduled to be in residence with the Buffalo Philharmonic Orchestra, and therefore in Buffalo, he asked if I would be willing to spend some time with him and the timpani in order to explore further ideas he had about possible revisions. Of



Elliott Carter and Jan Williams, October 1979

course, I agreed enthusiastically, eager to answer his questions about the instruments, beaters (sticks), articulation, tuning, etc.

As I recall, we spent about eight hours together that week. It is important to note that the instruments used for all sessions were Ludwig Professional Symphonic Timpani (32", 29", 26", 23") with stock plastic heads. At that time, the drums were two years old and in excellent condition. As a working process, I would play through one piece at a time, then field questions from the composer.

One of the first questions that arose concerned the different sounds obtainable relative to where the drum was struck. It was obvious that in spite of the type of beater that was used, there was a distinct difference in timbre between the "normal" striking area, the "center," and the extreme edge or "rim" of the head. After some experimentation, three specific striking areas were selected as the most practical for his purposes: 1. Normal (N), approximately 3.5 inches (10cm) from the rim; 2. Center (C), dead center; and 3. Rim (R), just at the point where the head meets the rim, not directly on the rim itself. Decisions regarding beaters were made on a per-piece basis, as discussed below.

## HARMONICS

At one of our sessions, Carter asked if it were possible to play harmonics on timpani. I had never thought of that possibility, so we spent a considerable amount of time experimenting with a method to obtain a clear harmonic from each drum over its entire range. As it turned out, the solution was quite obvious. The description of the technique that emerged from our experimentation is as follows:

1. Straddle the center (node) of the drumhead, with the thumb and middle finger of either hand held about 4 to 6 inches apart, lightly touching the head.
2. Strike the drum at the very edge, but not directly on the rim of the bowl.
3. A split second after striking the drum, quickly lift the fingers from the head. The harmonic will sound one octave higher than the pitch to which the drum is tuned.

The reason for lightly touching the head, as described above, is to remove

all of the fundamental pitch from the resulting harmonic. Striking the drum very close to the rim without touching the head will produce the harmonic, but there will be a vestige of the fundamental still present in the sound. This quick removal of the fingers from the head cannot be overemphasized. If the fingers remain on the head too long, the resonance of the harmonic will be greatly reduced.

In Munich, many of the performers executed the harmonics improperly. Most simply touched the head about halfway between the center and the rim and left their fingers on the drum.

## TWO NEW PIECES

During one of our sessions, Carter expressed to me his interest in composing two additional pieces utilizing extensive pitch changes, which would result in a total of eight pieces. Some months after leaving Buffalo, he sent me the manuscripts for "Adagio" and "Canto," and had decided that no more than four of

the eight pieces should be performed on any one occasion. Carter envisioned performance situations in which there would be one of the new pieces, with almost constantly changing pitches, surrounded by pieces with fixed pitches.

I remember that he did not particularly like the pauses between pieces during which the drums had to be retuned for the next piece, regardless of how quickly these pitch changes were executed. "Adagio," in particular, works very well as a means of helping to solve this problem. As the performer need only tune one drum before playing "Adagio," the other drums can be tuned after starting, thus minimizing the pause between pieces.

## PERFORMANCE SUGGESTIONS

A brief discussion of each of the "Eight Pieces for Four Timpani" follows, based on my perspective as a performer who has performed each one numerous times. I presented the first performances of the 1966 revised versions of the origi-



ALL THE NEWS  
THAT'S FIT  
TO EMAIL.

*Interviews. Information. New Products. Win Stuff.  
The Vic Firth Email Newsletter.*

WWW.VICFIRTH.COM



ADAGIO From Here piece forward to last line. circled note to be held - chromatic. Poles - backsystem. (No Pause)

6

7

ff 3 f ff f ff f mf

\* IF THIS PIECE IS PERFORMED AFTER ANOTHER OF THE SERIES IT IS ONLY NECESSARY TO TUNE DRUM #3, #1, & #2. #4 CAN START ON ANY NOTE AND SLIDE INTO THE FIRST NOTES NOT IN BRACKETS.

nal six pieces, as well as "Adagio" and "Canto." I hasten to add that these are my thoughts and interpretations, not the composer's, unless I quote directly from his correspondence with me. I recommend that one have a copy of the "Eight Pieces" at hand for reference while reading this section.

### I. Saëta

A "saëta" is an Andalusian song of lamentation that is normally sung on Good Friday. It is clear from the inclusion of tenuto markings throughout that the piece should have a gentle "lilt" and should "dance."

Carter's performance notes state that sticks "should be chosen to bring out the character" of this piece. I have found that medium-hard sticks work well, although there can be considerable latitude in stick choice. I would err on the too-soft rather than the too-hard side for this piece.

Based on what I observed in Munich, there seems to be some confusion regarding whether both hands should be

used for notes that are on the same drum and have both upward and downward facing stems. It seems to me that using both hands simultaneously is only required when two different beating areas are indicated (N and C). This occurs on the first and third pages of the piece. Where only one beating area is called for (N), as on the second page and the beginning of the third page, it is not necessary to double-stick these notes, but only to assure that their individual dynamics are respected. Notice that these notes have either their own dynamic or a tenuto mark.

Metric modulation is the compositional technique of changing tempi, while maintaining the exact ratio of old tempo to new. One finds metric modulations in many of these pieces. Again, using what I heard in Munich as a point of departure, I would say that the importance of accurately executing these modulations is not fully appreciated by many performers. In my view, in order to maximize the musical effect of these modulations, one must maintain rather

strict tempi throughout a given piece. Too much rubato negates the composer's intentions.

For example, in "Saëta," the marvelous metric modulation that begins in measure 21 and culminates at measure 26 loses much of its impact if the eighth-note speed beforehand is not steady. On the other hand, one has to know where a slight give-and-take of tempo can be employed to allow for nuances that come under the general heading of "musicality." Striking this mid-ground is one of the most challenging performance aspects of these pieces, and unfortunately, many performers do not meet that challenge.

In spite of a performer's best intentions regarding the accuracy of tempo changes through metric modulations, it has been my experience that, because of the inherent energy and forward motion that develops as one moves through "Saëta," by the time measure 74 is reached, the tempo will have ended up somewhat faster than quarter note = 50, which is the opening tempo. I

solve this problem by relaxing the tempo in measure 75 in order to “scrub off” the accumulated tempo and thereby return to the correct da capo tempo.

Hand damping in this and all other pieces, as indicated by the “x” note-head (except in “Canto”), must be executed precisely where indicated rhythmically.

## II. Moto Perpetuo

A drawing in the score illustrates how to make sticks for this piece. These sticks were my idea, a concept I borrowed from Michael Colgrass, who had used cloth-covered snare drum sticks in several of his pieces in the 1960s. Snare drum sticks being too heavy for this piece, I decided to try thin rattan. The reason the composer mentions corduroy is because, at the time of our sessions together, that was the material I had on hand. I simply cut a small circle of corduroy, placed it over the end of the rattan, and tied it around the shaft with strong fishing line. This meant that there was a single layer of material at the tip, but around the shaft the gathering of the material made it thicker. This worked fine at the time, allowing for a marked difference in softness between the tip (tp) and the shaft (Hd-head).

I believe there is now a simpler and better solution for making sticks for this piece. I suggest using thin, adhesive backed material (Dr. Scholl’s Moleskin, for example), commonly used to protect and cushion sensitive parts of one’s feet. Cover the tip of the rattan with a single layer and, about 1/4 to 3/8 inch from the tip, wrap the rattan with several layers of narrow strips of the material. This allows one to raise the butt end of the stick to strike the head with the very tip of the stick (tp) and to lower the butt end in order to strike the head using the softer shoulder (Hd) of the stick.

As with all eight pieces, “Moto Perpetuo” is very clearly and elegantly notated. All essential technical and musical elements required by a performer are clearly provided. I have found that the tempo marking of quarter note = 120 can be too fast for certain acoustic situations, such as a particularly resonant performance space. A tempo that results in a blurring of the melodic line in this piece should be adjusted downward. I often play the piece at quarter note = ca. 96.

The importance of making the various degrees of articulation clearly audible cannot be over-emphasized. Careful attention to this important facet will result in a performance in which the formal design of the piece is extremely clear.

## III. Adagio

The “Adagio” was written on August 29–30, 1966, and features harmonics on the timpani. A letter to me from the composer dated September 1966 states, “I don’t want the piece to sound any louder than is necessary to produce the harmonics and the long chromatically changing ringing sounds” and “this piece should use whatever stick produces harmonics best.”

“Adagio” is probably the most abstract of the eight pieces, but I think it is one of the most beautiful timpani pieces in the repertoire. It is certainly the least performed, and no one played it in Munich. One has to develop the technique of playing the harmonics and be able to execute them consistently. This is no easy task, but attainable with practice (see description of the technique above). While the piece is extremely rubato, one must sustain the forward motion of the piece and not allow any “dead air.” One needs excellent drums with good quality plastic heads that do not squeak when the pitch is changed.

I have found that in most performance venues the desired “sympathetic resonance” is not audible to the audience. This requires using the technique as explained in the “Performance Notes” (number 6, III) at the beginning of the published music.

## IV. Recitative

“Recitative” and “Improvisation” were the only two of the original six pieces that were published initially. They are, therefore, the best known and widely performed. As is the case with all six of the original pieces, the 1966 revisions resulted in very few, if any, changed pitches or rhythms.

Although there is little elaboration necessary for the “Recitative,” I should point out an error in the score that, to my knowledge, has not been corrected by the publisher in subsequent printings. In measure 10, a beam is missing from the second triplet of beat two.

This piece is often performed at a

tempo faster than indicated and with more tempo flexibility than compositionally acceptable. The composed rubato only works if strict tempi are maintained throughout. The opening tempo of quarter note = 49 should be maintained until the quarter note = 63 appears on the third page. Likewise, this second tempo should be strictly adhered to until the end.

The precise execution of the hand damping, both rhythmically and sequentially, is very important. Also, the hand damping should be done without an audible contact sound by the fingers on the drumhead.

Because of the rhythmic detail in this piece, too soft a stick should be avoided. The indication of a “soft bass drum stick” for the last note should be taken seriously. However, in order for this note to sound full, the stick, while soft, should have a rather hard core.

## V. Improvisation

Musically, the composer’s intent when performing “Improvisation” is quite clear and the piece is uncomplicated in terms of special techniques and rhythmic scheme. I believe there is a typographical error between measures 26 and 27. The printed indication of “double dotted quarter = half = 60” should read, “double dotted half = half = 60.”

## VI. Canto

In the same letter from which I quoted above, the composer writes: “I am having my publisher send you two little pieces—one called ‘Canto’ (provisionally) which I intended to be for snare drum sticks—with a kind of glissando melody that is interrupted by bits of recitative. The melodic idea interested me the most.”

At some point during our sessions together, probably during the general discussion of beaters, the question of using snare drum sticks on timpani arose. Obviously, Carter was impressed by the sound of a very tight, closed roll, coupled with a glissando, since that is the primary technique used in “Canto.” Initially, he was not convinced that snare drum sticks would be the best choice, so I sent him a recording of the piece on which I used both snare drum and hard felt sticks. His concern was that the “patter” of the sticks might be

**PAS thanks the PASIC 2000  
Artist Sponsors**

A.F.A.A. MINISTÈRE DES AFFAIRES  
ETRANGÈRES DE FRANCE  
AQUARIAN ACCESSORIES  
AUDIX MICROPHONES  
AVEDIS ZILDJIAN CYMBAL COMPANY  
AVEDIS ZILDJIAN DRUMSTICK COMPANY  
MIKE BALTER MALLET  
BERKLEE COLLEGE OF MUSIC  
BOSPHORUS CYMBALS  
BROOK MAYS MUSIC  
CARL FISCHER, INC.  
DAVID MORBEY TIMPANI STICKS  
D'DRUM  
DEG Music Products, Inc.  
DIGITAL SOUND DESIGN STUDIOS  
THE DRUM RING  
DRUM WORKSHOP, INC.  
DRUMMERS COLLECTIVE  
ENCORE MALLET  
EVANS MANUFACTURING  
FALL CREEK MARIMBAS  
FRED GRETSCH ENTERPRISES  
GIBRALTAR HARDWARE  
GROVER PRO PERCUSSION, INC.  
HAL LEONARD CORPORATION  
INNOVATIVE PERCUSSION  
INTERWORLD MUSIC ASSOCIATES  
JAG DRUMS  
JOE VODA'S DRUM CITY  
KORI PERCUSSION  
LP MUSIC GROUP  
LUDWIG/MUSSER INDUSTRIES  
MALLET WORKS MUSIC  
MALLETECH  
MANNETTE STEEL DRUMS  
MAPEX USA  
MARIMBA ONE  
MARSHALL UNIVERSITY  
MEINL USA L.C.  
MUSIC IN MOTION FILMS  
MUSIX Co., LTD.  
NORTH CAMPUS SAN JACINTO COLLEGE  
PAISTE AMERICA, INC.  
PAN RAMAJAY PRODUCTIONS  
PANYARD, INC.  
PEARL/ADAMS CORPORATION  
PERCUSSION MARKETING COUNCIL  
THE PERCUSSION SOURCE  
PREMIER PERCUSSION UK  
PREMIER PERCUSSION USA, INC.  
PRO-MARK CORPORATION  
REMO, INC.  
RHYTHM FANTASIES, INC.  
RHYTHM FUSION, INC.  
RUTGERS UNIVERSITY  
SABIAN, LTD.  
SHURE MICROPHONES  
SOUTHWEST TEXAS STATE UNIVERSITY  
TAMA  
TEXAS A&M UNIVERSITY-COMMERCE  
TEXAS CHRISTIAN UNIVERSITY  
TOCA PERCUSSION  
TRINIDAD & TOBAGO INSTRUMENTS, LTD.  
UNITED STATES AIR FORCE  
UNITED STATES ARMY  
UNITED STATES MILITARY ACADEMY  
UNIVERSITY OF NORTH TEXAS  
UNIVERSITY OF SOUTHERN CALIFORNIA  
VATER PERCUSSION, INC.  
VIC FIRTH, INC.  
WARNER BROTHERS PUBLICATIONS, INC.  
WHACKY MUSIC  
WOJO WORKS  
YAMAHA CORPORATION OF AMERICA

**VMAX**  
GONG  
TAM TAM  
GLOCK  
VIBRAPHONE  
MARIMBA  
XYLOPHONE

**From our Powerline Signature Series  
for Marimba, to our unique  
coated xylophone heads**

*From mallet player  
to mallet player*

**THE MALLET CO**  
CDP Productions  
P O Box 49036  
Place Versailles  
Montreal, Quebec H1N 3T6  
Canada • e-mail: vmax@com.org

**ARTIST'S CHOICE™  
Mallets** **BAMBOO SERIES**

**STRICT QUALITY-CONTROL** assures straight, premium bamboo

**CUSTOM-LATHED HANDLES** provide ultimate moisture seal and durability

**10-STEP FINISH PROCESS** results in superior, smooth feel

**HAND-PAIRED SHAFTS** insure proper balance with consistent diameters

**FINEST GERMAN AND AMERICAN "HAND-SEWN" FELTS** produce clear sonorities

*Full range of Timpani and Bass Drum models available*

**GROVER PRO PERCUSSION®**

781•935•6200 [www.groverpro.com](http://www.groverpro.com)

more prominent than the pitch of the drum. After hearing the tape, we both agreed that snare drum sticks were the better choice.

No one in Munich chose to play "Canto." This was unfortunate, since it is clearly a brilliant piece and is unlike any of the other "Eight Pieces"—musically, technically, or aurally. "Canto," with its constantly changing pitches and melodic character, contrasts very effectively with the fixed-pitch pieces in a suite comprised of four of these pieces.

Devoid of metric modulations and with composed *ritardandi* and *accelerandi*, "Canto" should be played in a fairly strict tempo of quarter note = 66. Again, excessive *rubati* will distort the rhythmic continuity of the piece.

I continue to marvel at Carter's success, as a non-percussionist, in having found a notational system that provides the performer with exactly the right information with which to elicit the desired result—neither over- nor under-notated. I find his notation and explanatory notes, in both "Adagio" and "Canto," to be eminently clear, precise,

and easy to understand.

To say that I was thrilled to receive these new pieces in the mail, study them, and have the opportunity to perform them many times over the past thirty years would be a huge understatement. I knew at the time that they were extremely important additions to the repertoire and destined to become classics of the genre.

### VII. Canaries (originally Canary)

I have often used "Canaries" as the final piece in a suite comprising four of these pieces. It was one of the most popular in Munich, and for good reason. Its intensity, rhythmic and technical complexity, and broad dynamic range make it an extremely effective closer.

One has to be very careful that the opening tempo is not faster than the indicated dotted-quarter note = 90; otherwise, due to the metric modulations, subsequent tempi will be too fast, making it very difficult to perform the piece cleanly. Also, if too fast, the clarity of line will be lost in the resonance of the drums. Likewise, selection of sticks that

assure this clarity in performance is a must.

There is no better example of metric modulation than the first 25 measures of this piece. I have, on many occasions, used this excerpt to demonstrate how metric modulation works or can be used by a composer. The complete cycle of tempi in these 25 measures, from the opening dotted-quarter note = 90 to the return to this tempo in measure 25, is nothing short of brilliant.

When presenting workshops, I often demonstrate how the 1966 revisions altered these pieces by playing excerpts from both original and revised versions. "Canaries" is particularly effective when used in this manner, demonstrating just how masterful the revisions are.

### VIII. March

In Munich, a large majority of the contestants played "March." It was wonderful to hear so many interpretations of this piece. Some of the performances were more to my taste than others, but on the whole, the performances were accurate and musically appropriate.

As a teacher I have observed that, as soon as students have learned all the notes of this piece, the tempo generally begins to creep upwards. Most of the time this goes unnoticed by the player. It was interesting for me to find that this trend affected the Munich performers as well. Many did not take the opening tempo seriously and/or were affected by nervousness, which usually resulted in a faster-than-intended tempo.

As with "Canaries," too bright an opening tempo will, if the metric modulations are executed correctly, result in unrealistically fast tempi later in the piece. This is be-

The opening 35 measures of "Canary," before the 1966 revisions. Compared to the current published version, note the absence of (1) specified striking areas, (2) staccato articulation markings, (3) a crescendo in measure 4, (4) designated hand damping, and (5) two notes in measures 23-24.



1. *mf* *f* *ff*

2. *mf* *p* *pp*

3. *ff* *ff* *f* bouncing stick to silence

4. *f* *mf* *ff*

Bouncing Stick: (Snare drum sticks or back of temp sticks) -  
 Hold stick loosely between thumb and 2<sup>nd</sup> finger and let drop very close to rim of drum. The length of time the stick bounces can be lengthened slightly assisting the bounce with finger or forearm movement.

cause a performer is stuck with the opening tempo as the standard upon which all the tempi for the rest of the piece are related. Technically, the flipping of the sticks also increases in difficulty with increased tempo. So, my advice is to be vigilant, in order that the tempo of quarter note = 105 for the opening is not exceeded by more than a couple of metronome marks.

The fundamental issue regarding the tempo of this piece is that the ending tempo is supposed to be the same as the beginning tempo. Obviously, if all the metric modulations are executed precisely (mechanically), this is not a problem. But given human nature and the natural, unconscious tendency for performance energy to increase as the piece develops, it has been my experience (and that of every student that I have coached on this piece) that when you reach the two-measure transition back to the material of the opening, the tempo will be too fast. This is the same problem discussed above in "Saëta" and requires the same solution, i.e., a slight relaxing of the tempo in those two bars. Keeping in mind that there is strong potential for this tempo fluctuation to happen helps keep the problem in check.

In Munich, I saw and heard many different solutions to the problem of effectively muting the drums during the final portion of the piece. The most ingenious system, which was employed by several of the contestants, involved the construction of a flip-down, hinged pad, which is clamped to the rim of the

drum. This method is less cumbersome than the method I have used for years, and that many in Munich used as well. Two flat music stands are positioned between the timpani with mutes placed on their corners; the mutes can simply be flicked off the music stand onto the drumhead with one of the sticks. The clamped-on device is more elegant, just as effective, and visually less obtrusive.

Finally, there is that nagging question of whether the tremolo in the final measure should be single strokes or a closed (buzz) roll. I have heard it done convincingly both ways. My preference is for a tight, closed roll because of the accelerando and the fermata. Although it is in parenthesis, I believe the fermata is necessary to effectively execute the diminuendo. Although the roll is not tied to the last note, I do tie it, making sure that the last note is articulated clearly, but without accent.

I hope the information and comments I have provided in this article will be of some use to percussion students who perform these pieces, and perhaps even to musicologists. For those who have studied and performed all, or some, of the "Eight Pieces," perhaps the historical information I have provided will be of interest. For those who have not yet undertaken the challenge of learning these pieces, I hope that I have encouraged you to do so.

As with any composition, there is no single "correct" way to perform these pieces. Any great piece of music can accommodate vastly different ap-

proaches to its performance. Particularly with the music of our time, questions will arise. Since I was extremely fortunate to have had a close relationship to these pieces, it seemed appropriate that I elaborate on their history, and in doing so, offer my thoughts on certain technical aspects relating to their performance.

The original Carter manuscripts reproduced in this article and on the cover are housed in the Jan Williams Archive at the Music Library at the State University of New York at Buffalo. Thanks to John Bewley, Archivist at the library, for his assistance.

EIGHT PIECES FOR FOUR TIMPANI

By Elliott Carter

Copyright © 1968 (Renewed) by Associated Music Publishers (BMI)

International Copyright Secured.

All Rights Reserved.

Reprinted by Permission

**Jan Williams** is a percussion soloist and conductor. Composers who have written works especially for him include Lukas Foss, John Cage, Elliott Carter, Joel Chadabe, Morton Feldman, Orlando Garcia, Gustavo Matamoros, Luis de Pablo, Frederic Rzewski, Nils Vigeland, and Iannis Xenakis. He is Professor Emeritus at the University at Buffalo, where he directed the percussion program for 30 years and served as Chair of the Music Department from 1980-84. He is Trustee of the Yvar Mikhashoff Trust for New Music. **PN**



**Projection-Plus™  
Tambourines** *Hand-crafted tambourines since 1871!*

Experience the superior articulation, smooth rolls, and rich sonority that professionals demand.

- Solid, steam-bent hardwood shell
- Hand-hammered jingles in German Silver, Beryllium Copper and Phosphor Bronze
- Staggered, dual-width jingle slots
- 100% captive steel jingle pins
- Premium natural skin head
- Models available in 8", 10", 12"

Available at your select Grover dealer.

781•935•6200 [www.groverpro.com](http://www.groverpro.com)

**GROVER**  
PRO PERCUSSION®