Percussive Notes

The journal of the Percussive Arts Society • Vol. 43, No. 4 • August 2005

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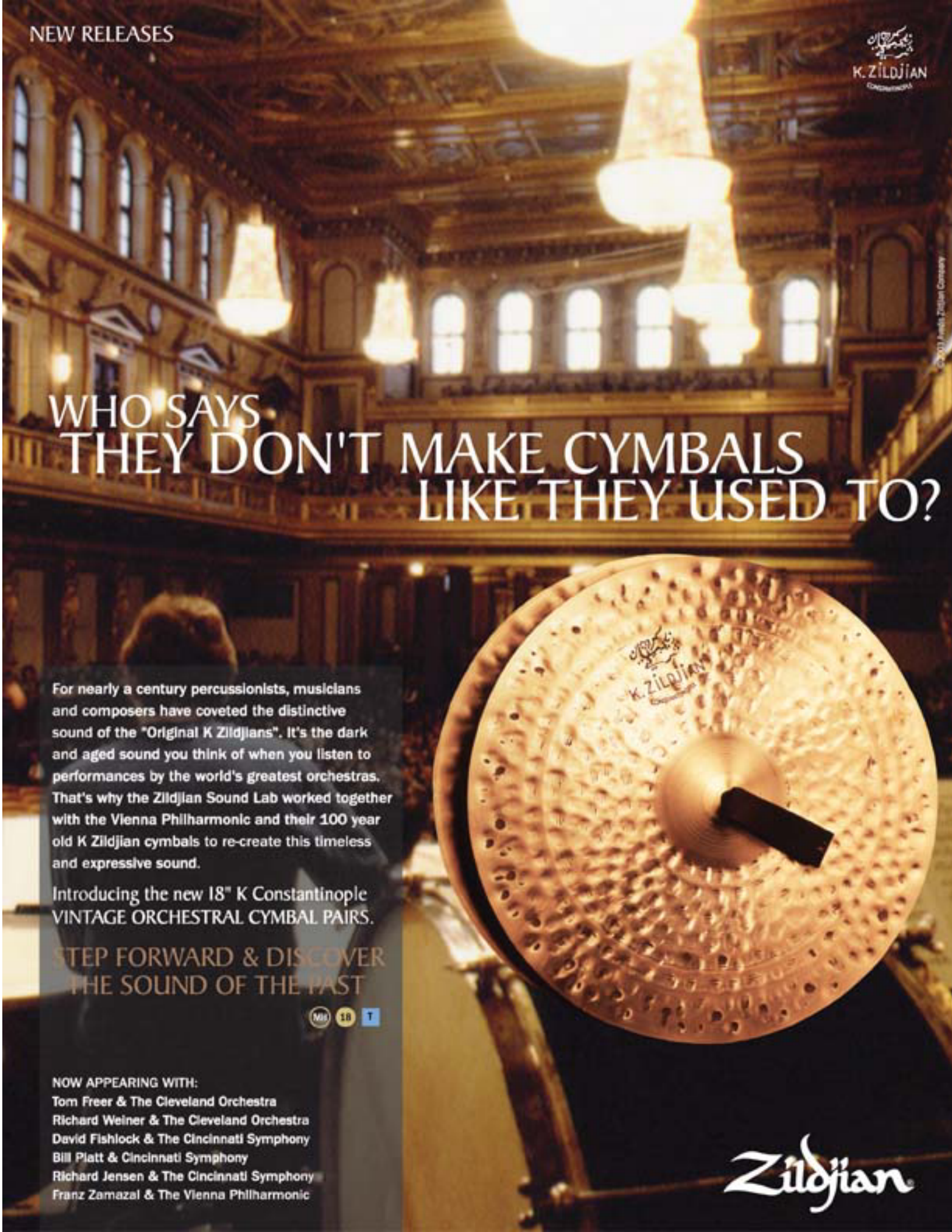
2005 HALL OF FAME

Sandy Feldstein

Steve Gadd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The Marimba in Carnegie Hall and Town Hall from 1935–62, page 50

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PERCUSSIVE NOTES

PERCUSSIVE ARTS SOCIETY

Mission Statement

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

FROM THE PRESIDENT

Count Your Blessings

BY RICH HOLLY

Irving Berlin had it right when he penned "Count Your Blessings (Instead of Sheep)" for the 1954 movie *White Christmas*. As a parent, when my children ask for something in a store and I say "No," which is followed by them whining, I often remind them to be thankful for what they already have instead of complaining about what they don't have. (I usually follow that up by telling them they already have more toys at home than are in a Toys-R-Us store!)

I'm one of the luckiest people I've ever met. In addition to my wonderful family (okay, I'm biased on that front), I spend my days working with students and musicians who are passionate about what they do. How many of us have friends and relatives who are in a job, career, or college major with which they're not happy? Perhaps some of you have parents who were or are in that situation. Isn't it great to be in a field where we love what we do?

Those of you who know me are aware that I can still be a bit of a class clown. About 10 years ago I came up with a new answer to the question, posed to me by virtually all new acquaintances, "What do you do for a living?" My answer? "I'm really lucky: I get paid to listen to music." Only if they ask more questions do I get more specific about my career with them. But in reality that's what I do, even if I'm the one making the music!

Although my main "job" now is as a university fine arts associate dean, I keep my office filled with fabulous percussion instruments from around the world. I keep my stereo and CD collection at arm's length of my desk. I keep the latest two to three issues of both *Percussive Notes* and *Percussion News* on the corner of my desk. I have dozens of percussion and music Websites "bookmarked" on my Web browser. Every day I make sure I leave my office at least one time to take a stroll around the building to listen to the rehearsals and personal practice going on. And many of the conversations I have every day have to do with music.

How cool is that!

I believe that each of you is just as lucky as I am. Whether you are or will be pursuing music as a career, or are pursuing percussion and music as a recreational activity, we all share the passion that brings so much joy to our lives. And nothing can be better than that.

How many of you know someone who would like to learn to play drums? Or maybe you know someone who has admitted regret at having given music up earlier in their life? I bet all of you can relate to one or both of those kinds of people; I know I can relate to both. I hope you take the time to help both kinds of people when those opportunities arise.

Here's a true and sad story: The family friend that first introduced me to a drumset (probably 40 years ago!) went on to be an accountant and gave up playing drums. He now has the big house, the big SUVs, the big mortgage and loan payments, 2.3 kids, a dog, etc. He has often said if he had to do it all over again he would've stayed with music. Have any of you ever said that if you had to do it all over again you'd be an accountant? I don't think so.

PASIC 2005 marks the 30th Anniversary of PASIC. Because of the passion of the PAS leadership over several decades the society continues to grow, not only in membership but also in the number of programs and services we can provide. I hope you are planning to celebrate with us at PASIC 2005, and be with all the other lucky people for four amazing days. I can hardly wait to be there with you, because it will further define for me just how lucky I am.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY

VOICE (580) 353-1455 **FAX** (580) 353-1456 **E-MAIL** percarts@pas.org **WEB** www.pas.org

HOURS Monday–Friday, 9 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$85, Library—$90, Student/Senior—$55, ePAS™ On-line Student—$25, ePAS™ On-line Professional–$40. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

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AND THE WINNERS ARE...

Judging is now complete for three of the annual PAS contests. Applications and submissions increased by 15 percent over last year and the quality of performances and compositions were once again outstanding. Congratulations to all the participants for their hard work in preparing these outstanding performances.

COMPOSITION CONTEST

The 32nd Annual Percussion Composition Contest accepted compositions in two categories; Percussion Ensemble for 8–12 players and Multiple Percussion Solo with CD Accompaniment. First-place prize for each category is $1,500 plus publication of the composition. Second- and third-place winners receive $500 and $250 respectively.

Percussion Ensemble (8–12 players)

First Place: "Whispers" by David Skidmore

Second Place: "Limerick Daydreams" by Nathan Daughtrey

Third Place: "Adaptation" by Nathan Daughtrey

Multiple Percussion Solo with CD Accompaniment

First Place: "Garage Drummer" by James Campbell

Second Place: "Mons Montis" (A Great Rock) by Dajeong Choi

Third Place: "Fear of the Hunted" by Dustin R. Lowes

SOLO PERFORMANCE COMPETITION

The category for performance this year was Multiple Percussion with Tape/CD. Four finalists are selected to perform at PASIC 2005 for cash awards and matching grants to their percussion programs.

Mike Deutsch, California State University at Northridge

Greg Samek, University of Windsor

Ryan Smith, University of Georgia

David Wolf, University of Oklahoma

PAS INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

Winners of this prestigious competition are invited to perform a Showcase Concert at PASIC 2005.

College/University

The Ohio State University Percussion Ensemble (Susan Powell, Director)

Texas Christian University Percussion Ensemble (Brian A. West, Director)

Malmoe Academy of Music, Sweden (Lennart Gruvstedt, Director)

High School

Timber Creek High School, Orlando, Florida (Clif Walker, Director)

Birdville High School, Dallas, Texas (Dwayne Rice, Director)

IMPORTANT PASIC DEADLINES

PASIC Mock Audition

Applications and one-page resume must be submitted by August 1, 2005. Videotapes (three copies required) are due August 15, 2005. The videotape repertoire list is available to those who have submitted an application and resume. Finalists will be chosen by September 15 and commitment to participate in the live audition in Columbus must be made by October 1. Applications can be downloaded at www.pasic.org/files/05MockAudition.pdf

PAS MARCHING FESTIVAL

September 15 is the deadline for Drum Line and Individuals applications. The Individual slots usually fill up before the deadline so be sure to send in your applications as soon as possible. For applications and detailed information visit www.pasic.org/ThisYear/Marching.html

EARLY REGISTRATION

The deadline for early registration is also September 15. By registering early, not only do you save on registration, you also have a better chance of getting rooms at the hotel of your choice. The Drury Inn is a new hotel that has been added this year and provides a very affordable new option for attendees.

LOGISTICS

Anyone interested in volunteering for the Logistics team for PASIC 2005 should sign up as early as possible. Shift selection is based entirely on the date your application is received. For application visit www.pasic.org and get in on the all the gear and the $1,000 scholarship offered to PASIC Logistic Volunteers.

For all the latest information and registration for the 30th Anniversary PASIC, log onto www.pasic.org. **PN**

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New Xylophone Performers?

Following are highlights from a recent discussion in the Marimba topic of the PAS Members Forums. To view the entire discussion, and to participate if you like, visit the Members Only section of the PAS Website at www.pas.org.

From: Mladen Vassilev

What you think about the future of the xylophone? Are there new solo xylophone performers? I think that we pay more attention to the marimba and forget the xylophone as a solo instrument.

From: Ian Rosenbaum

That's a pretty broad and disheartening statement. If one prefers to play the xylophone over the marimba, why not?

From: Ted Rounds

Of course one can prefer to play the xylophone more than the marimba, and I daresay that many percussionists consider the attention paid to marimba literature and performance to be much ado about nothing. How the marimba became the preeminent solo keyboard instrument is controversial and loaded with speculation and subjective analysis at best, prejudice at worst.

But why should anyone feel disheartened? Violists prefer the viola over the violin, harpsichord players prefer the harpsichord over the piano, English horn players store their oboes in a closet. Yet all these players are fully aware of the imbalance in the scope of their literature compared to the instrument they prefer less. And they are fully aware that audiences are more likely to listen to violin, piano, and oboe music. Why are there more guitarists than lutanists? And why aren't there more glockenspiel virtuosi?

The future of the xylophone? Composers will certainly continue to write for it in band literature. Actually, I wish that many of them would quit writing ensemble parts for the marimba when the xylophone would be much more appropriate.

Play what you play with all your heart. If one performs with a defensive attitude, that will come out in the music. Find your voice. If the only birds that were allowed to sing were the ones we preferred, the forest would be a quiet place indeed.

From: Mladen Vassilev

Yes, Ted Rounds, I agree with you, but in the past there were a lot of xylophone players like G.H. Green and others, and they were very popular. Why today there are not xylophone players with status like K. Abe or L.H. Stevens?

From: Jeremy A Kushner

I think guys like Bob Becker and Ian Finkel are unquestionably in the same league as their marimba counterparts.

From: Tony Steve

I must agree. Becker and Finkel have certainly made great work of the xylophone. One thought on the subject is a public misconception that the xylophone is a cartoon instrument. After hearing Becker play rags and Finkel play swing, the instrument is filled with possibilities yet uncharted.

From: George Nickson

I have recently encountered a percussionist named Carmelo Gulloto, who is principal percussionist at the Italian National Symphony in Turin. He plays almost exclusively on xylophone as a soloist in Italy and throughout Europe. His expression on xylophone is aggressive, and markedly different from what we are accustomed to. His style and philosophy are new ideas to hear. I got the sense that there is much more enthusiasm in Europe for xylophone performance than here.

From: Rebecca Kite

The history of percussion is rich with xylophone soloists. Amazingly, there were over 600 solos for xylophone and accompaniments like band, brass band, piano, etc. published between 1880 and 1930. There was a very strong heritage from the late 19th century through the first half of the 20th and continuing into the early 1960s. Performers like Harry Breuer, Sammy Herman, Red Norvo (who started on xylophone), the Green Brothers, Billy Dorn…the list goes on and on.

Yoichi Hiraoka, the Japanese xylophonist who lived in the USA for most of his life, performed a 15-minute live daily radio show for NBC that was broadcast nationally from 1930 to 1942. Xylophone broadcasts were common in the radio era in many countries around the world. Hiraoka is the xylophonist for whom Hohvaness wrote the "Fantasy on Japanese Woodprints," Mayazumi wrote "Concertino for Xylophone" and Pitfield wrote "Sonata for Xylophone" all in the mid 1960s.

Japan had a similar radio heritage with a prominent xylophonist, Eiichi Asabuki (one of Keiko Abe's early teachers), and in fact, Abe's professional performing career began when she won an NHK talent show competition when she was about 12 or 13 and starting playing about once a month on live broadcast radio.

I have been researching xylophone and marimba history and have found a lot of information from Jim Strain's research. For more information about this, check out his articles in *Percussive Notes*:

"Published Literature for Xylophone (ca. 1880–ca. 1930)," *Percussive Notes*, Vol. 31, no 2 p. 65–99.

"Xylophone in the Theater ca. 1862–1930," *Percussive Notes*, Vol 40, no 1. p. 53–56.

To get the most information, you should read his dissertation. "The Xylophone, ca. 1878–1930: Its Published Literature, Development as a Concert Instrument, and Use in Musical Organizations," James Strain, University of Rochester - Eastman School of Music, 1995 DMA Dissertation.

From: Richard Charles

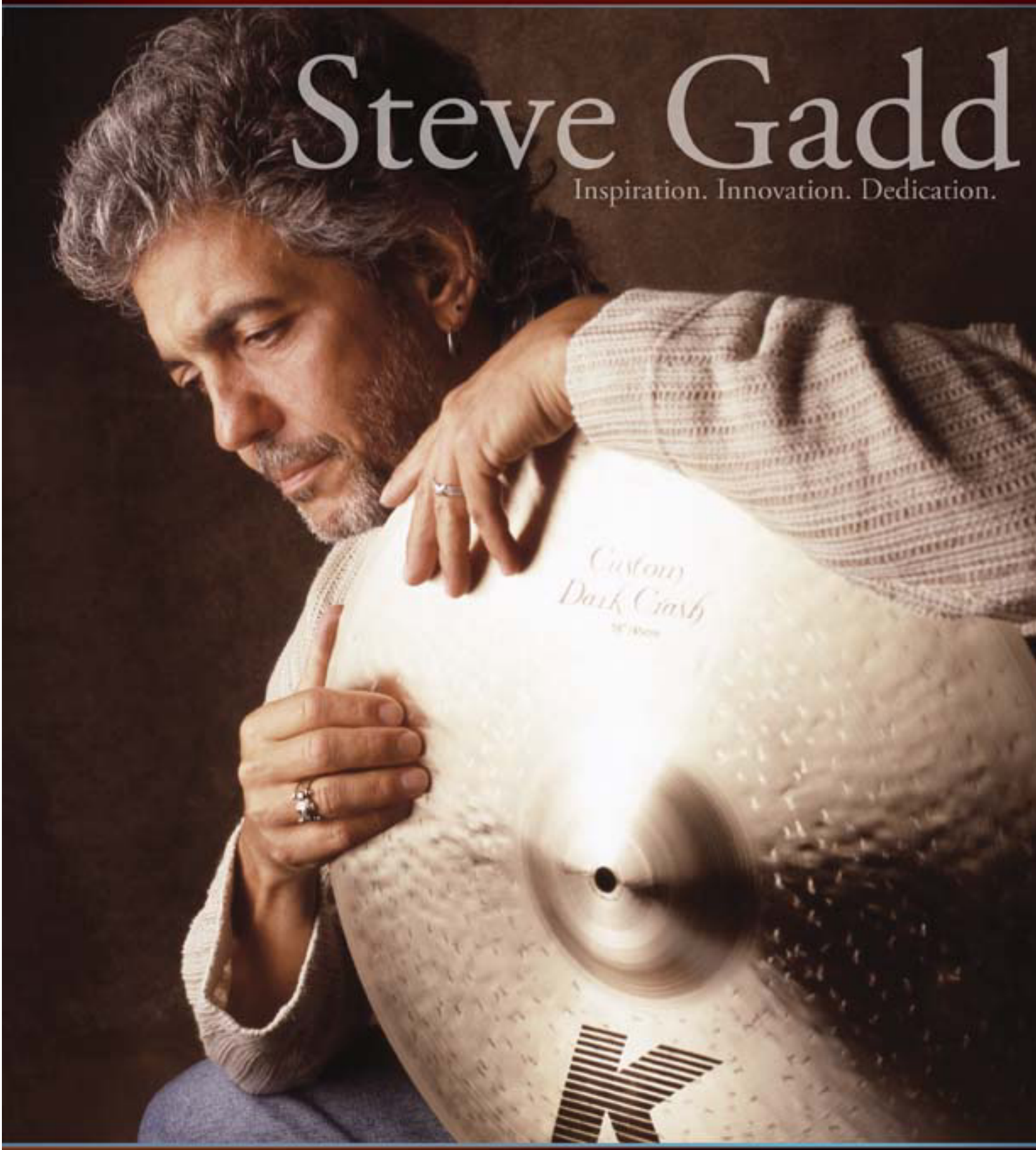
I always thought that the Pitfield had been written for Eric Wooliscroft. He, at least, gets a dedication on the score.

From: Kristen J Lou

But in Japan, isn't the "xylophone" that they wrote for actually what we now call the xylorimba—the precursor to our modern marimba? So shouldn't the Mayazumi be performed on a marimba (perhaps an octave higher)? I heard this from a friend whose teacher studied with Hiraoka. Third-hand knowledge, but personally I think the Mayazumi sounds better on marimba!

From: Rebecca Kite

I am fairly certain that Hiraoka used a 4-octave Deagan Artist Special xylophone that had quint tuning. A xylophone in Japan in 1965 was exactly like a xylophone in the U.S. in 1965. The Mayuzumi was written for the xylophone, just as the instrument we know today. In fact, the xylophone as used with military bands in the soloist role was introduced into Japan in the 1920s. There is an article about this by



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Keiko Abe in the January 1984 *Percussive Notes*, "The History and Future of the Marimba in Japan."

From: D Squyres

I just thought I'd add to the confusion. In an interview with Hal Trommer, who worked at Deagan for many, many years, he says; "Hiraoka has two Deagan 4726 four-and-one-half octave marimba xylophones he's owned since the 1920s, and both of those have been retuned at Deagan a number of times, and they're always tuned as a marimba."

However, I have an old set of 78 records called "A Xylophone Recital of Classical Music - played by HIRAOKA world's foremost Xylophonist," and on the cover, it clearly shows him (at least I assume it's a picture of him) playing some sort of Deagan Artist Special with four unwrapped mallets. My guess is that, like most of us, he owned and used several different models throughout his career.

Unfortunately, I can't tell you what he sounds like because I don't have a 78 player.

From: Rebecca Kite

I have found some very interesting things regarding the definition of and distinctions between marimbas and xylophones. I'm not finished researching this, but what I have found so far is:

Before quint tuning was discovered (or invented), the difference between a xylophone and a marimba was that a xylophone did not have resonators and a marimba did have resonators. This is because the 19th century and early 20th century precursors to today's xylophones and marimbas came from two very different sources.

The xylophone had its roots in eastern Europe and was a small, portable collection of tuned bars called a Stroh fiedel. This instrument did not have resonators. In fact, it didn't really have any sort of frame and was diatonic. This was a folk instrument. It was brought to the U.S. by European musicians. In the last part of the 19th century, manufacturers came into the picture. Deagan added resonators to the xylophone because he was an innovator and student of acoustics. Other manufacturers did not necessarily have resonators. There was no standardization and many instruments were diatonic.

The marimba came to the U.S. from Africa through Central America. Guatemalan marimba bands toured the U.S. around the turn of the century. The marimbas all had resonators. African marimbas all have resonators.

These two traditions existed at the same time in the first part of the 20th century.

Another major difference is that before quint tuning, the Deagan xylophones and the few marimbas were tuned the same way. After 1927 or 28, all the Deagan instruments were tuned with quint tuning for xylophones and octave tuning for marimbas. After this point, the sound of the marimba and the sound of the xylophone started becoming more different.

Musser wrote an article for *Etude* magazine in 1932 in which he describes what we would call a marimba today as a Marimba-Xylophone. He states that the lower part of the marimba (a standard 4-octave instrument) has the octave tuning for the marimba sound, and the high part of the instrument has the quint tuning, creating an instrument with the "best of both worlds."

Is anyone confused yet?

What this means to me is that the way we think of the distinctions between the xylophone and the marimba today is very recent. **PN**

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You've probably seen the name Sandy Feldstein on a snare drum book on your music stand. Or a keyboard book in your music library. Or the back of a DVD lying next to your TV. Whether it was published by Henry Adler, Alfred Publishing, Columbia Pictures Publications, Belwin Music, Warner Bros., Carl Fischer, or PlayinTime, Sandy Feldstein's name—as either author, editor, or producer—is on thousands of publications. Just who is this man behind the byline?

Sandy Feldstein

By Lauren Vogel Weiss

Feldstein, who has served as a mentor for many others, joins several of *his* former mentors and teachers (such as Henry Adler and Alfred Friese) in the PAS Hall of Fame. Let's trace this young drummer's journey, which ultimately placed him in some of the top positions of the music industry as well as on music stands around the world.

Born Saul Feldstein on September 7, 1940, the baby with the sandy-colored hair was quickly nicknamed "Sandy." "My mother used to say that my first three words were 'Mommy, Daddy, drum!'," Feldstein says.

While in elementary school, Sandy became a performing mascot for the Freeport High School Marching Band on Long Island in New York. By age 12, he began studying mallets with Glenn Brown, who was the marimbist with Xavier Cugat. "There are pictures of me at my bar mitzvah playing vibes with the band!" Feldstein says with a laugh.

When Sandy was a sophomore in high school, Brown told his aspiring young student that he had surpassed his teacher on the drums and drumset. Brown set up an "interview" (to be considered as a potential student) with Henry Adler.

"My father and I took the train from Freeport to New York City, which was about an hour," remembers Feldstein. "Then we took a subway and walked the last several blocks. Mr. Adler listened to me play and sight-read. Then he said, 'You do everything wrong, kid, but you've got a lot of talent. I'm willing to take you on as a student.' At which point he turned to my father and said, 'It's $25 a lesson in cash. Is that okay?' And that's how I became a student of Henry Adler's.

"Henry never followed a clock. He taught a certain amount of material and, depending on how much you knew a week later, he would determine how much more to give you the following week. Sometimes the lesson lasted 15 or 20 minutes; sometimes it lasted two hours! It was challenging and you did everything: snare drum, traditional reading, Latin percussion, drumset, and everything related to percussion." For the next three years, Feldstein was allowed to leave school early once a week so he could travel to his lessons with Adler. During high school, Feldstein also had his own band and worked at least two nights a week.

"Other than the fun I had playing with my group," he recalls, "at that time I had no idea that I wanted to teach or be involved in music. I was a jazz fanatic and loved playing the drumset, but I didn't know how I was going to make a living doing it." So for no reason other than his best friend was going there, Feldstein enrolled at the Crane School of Music, State University of New York at Potsdam.

"There was no percussion teacher there," he explains. "The school didn't even own a marimba or vibraphone; I brought my own. But I learned so much from three teachers: Bob Washburn, who played a little bit of timpani but was an incredible composer and musician; Bill Musser, who conducted the wind ensemble; and Burt Stanley, who conducted the symphonic band. Even though they weren't technically proficient in percussion, they basically said, 'You know how to play your instrument. We're going to teach you how to make music with it.' They opened up my ears on how to play my instrument musically rather than just worrying about technique. It was a marvelous experience.

"Bill Musser asked me to score something for the marimba to fill

Sandy with his first snare drum, circa 1947

out and support the lower woodwinds so it would sound like a chorale and not someone taking a breath," Feldstein continues. "No one had ever done that. So by the early 1960s, I was writing articles about using the marimba in concert bands and wind ensembles. Since they were giving me piano scores to use, I wrote the first book that taught mallet players to read bass clef." *Mallet Technique for Two Mallets and Four Mallets* and *Mallet Technique for Treble and Bass Clef* were soon published by Henry Adler (eventually taken over by Belwin).

Every summer during college, Feldstein would return to New York and study with Adler. "I also started teaching in his studio," he adds, "so I had the opportunity to teach with some of the greats. The two 'babies' were me and Roy Burns. Tommy Igoe's father, Sonny Igoe, was one of the teachers. Phil Krauss was the mallet teacher and Doc [Alfred] Friese—who taught Saul Goodman—was the timpani teacher.

"I went for my first timpani lesson," recalls Feldstein, "and Doc asked me to tune the drums. As I reached for my tuning fork, he cried out, 'No! You can't play timpani if you don't have an A in your head!' As I turned around to walk out, he said, 'Young man, you forgot something. My fee is $25!' I gave it to him, but I must have looked puzzled so he said, 'This is probably the most important lesson you've ever had.' For a week I had that tuning fork in my ear, so by the next lesson I could tune the drums without having to play a pitch first."

Feldstein earned his Bachelor of Science in Music Education degree from Potsdam and returned to New York to earn his Master of Arts in Music Education degree from Columbia University. During that time, SUNY-Potsdam invited him back as a full-time percussion teacher. "Everything was going great for me," Feldstein recollects. "I was doing some studio work and people like Bobby Rosengarden [drummer for *The Tonight Show*] were giving me their second jobs. There was no way I was going to become a teacher at a college in upstate New York! But Phil Krauss and the other guys in Henry's studio sat me down and said, 'This is an offer you can't refuse. Even though we're the major players in New York, if the business gets crummy, we don't have the credentials to teach. Take this job, even for a few years, and if you want to come back to New York and be a player, we'll get you started right where you are now—but you'll always have the credentials to fall back on.' So in 1963, I started teaching at Potsdam. I loved it and never looked back."

As one of the few full-time college percussion instructors in the country, he soon became involved in a new organization, PAS, serving as the society's third President from 1968–72. "PAS changed the industry," Feldstein says. "What's happening in the pit of a marching show would not be happening if it weren't for PAS. The organization has had a vital role in building the awareness of percussion and the percussion industry, as well as percussion education. When PAS started, it was more of a college/classical type of organization, but I always pushed to include everyone and everything, including drumset."

During Feldstein's term as President the PAS Hall of Fame welcomed its first inductees. What is Sandy's reaction to joining some of his former teachers in the PAS Hall of

Performing mascot for the Freeport High School Marching Band

Sandy Feldstein Quartet, circa 1960

Fame? "I am surprised and extremely excited," he says. "It's probably the highest award of recognition you can receive as a percussionist or someone in the percussion industry."

During summer breaks at Potsdam, Feldstein would return to New York to work on his doctorate at Columbia. After five years, he wanted to take a year off to finish his degree. "I asked Henry Adler if he knew someone who could substitute for me for a year and not screw up my kids!" Sandy recalls. "He recommended Jim Petercsak, who started teaching at Potsdam in 1968.

"About that same time, I got a call from Morton Manus, President of Alfred Publishing. He had seen the books I had written and was interested in having me write percussion books. I was concerned that if I spent time writing a book that used photographs, that when they hired an educational director he would prefer drawings, and then all my work would be wasted. So I told Morton that when he hired an educational director to let me know. By the time I had driven back from Long Island, he had already called my wife, Wendy, to offer me the job.

"I was working on my thesis, so I told him I'd try it one day a week to see if I liked it," Feldstein continues. "After two months, I called Petercsak and asked him if he'd consider staying at Potsdam. He's been there ever since and I started my career in music publishing."

Feldstein began as Alfred's Educational Director and then became Executive Vice-President. "We moved the company to California and I was there for 20 years," he explains. "In 1989, I was asked to take over as the President of Columbia Pictures Publications in Miami, which also owned Belwin. It was an interesting homecoming because Belwin owned the Henry Adler catalog, which I knew intimately because I had edited or proofread almost every book in that catalog: the Cirone book, the Roy Burns books, the Vic Firth timpani solos—I wrote the piano accompaniments for Vic when I was 20 years old! So I started rebuilding that catalog."

Feldstein pauses to thank the three most important people in his life: his wife Wendy, son David, and daughter Tracy. "When I got the idea to leave Alfred after 20 years, we had a family meeting. When I suggested moving across the country because there was a real challenge at Columbia—to properly develop a wonderful catalog—they said, 'Go for it, Dad!' Without their support, none of these twists in the road would have been possible.

"Around that same time, we entered the video concept of education," Feldstein continues. "One of the companies I thought was doing the best job was DCI in New York, so I suggested to Paul Siegal and Rob Wallace that Columbia Pictures Publications buy their company and let them run it and have the freedom to expand. They agreed and that really changed the direction of percussion education."

Since Columbia was owned by a venture capital company, one of Sandy's jobs was to, at some point, sell the company. In 1995, Warner Bros. bought the business and Feldstein remained on as President of the combined company (Warner Bros., Columbia Pictures, and Belwin). "After three years, I had enough of the corporate concept," Feldstein chuckled. "Alfred had been a family-owned company, and since Columbia was a venture capital company, they let me run it as if I owned it. At Warner Bros., I was spending more time writing memos than being creative, which was not something I enjoyed. So I left."

Sandy took a year off and began his own company, PlayinTime Productions. But he was soon drawn back into the corporate world to run Carl Fischer following a request from the founder's grandson. "PlayinTime was growing fast enough that I really needed to devote more time to it, so after four years, I relinquished my position as President of Carl Fischer."

PlayinTime Productions has numerous ventures, including the

The Varsity College Jazz Band, State University of NY, Potsdam 1962

Yamaha *Advantage* band curriculum, two Ignacio Berroa books, a series of four books that Vic Firth and Sandy wrote together, a new book with Giovanni Hidalgo, and a series of DVDs in conjunction with Remo called *The Rhythm Party*. One recent development is publishing and distributing the printed music and DVDs of Wynton Marsalis Enterprises.

In addition to his many years on the corporate side of percussion, Feldstein has also been an advocate for music education. "If you're lucky enough to earn a living doing this, part of your responsibility is giving back," he explains. He has served on the NAMM board, is currently on the International Foundation for Music Education (a NAMM research committee), and is chairman of the NARAS (the Grammys) Educational Committee as well as the Boards for Bands of America and VH1 Save the Music. Feldstein has also given clinics in almost every state in the country and around the world.

Perhaps his most impressive "claim to fame" is that, as an author and/or composer, he has over 700 books or pieces published. One of his most well-known books is *Alfred's Drum Method*, co-authored with Dave Black.

"I had met Sandy five years earlier during a meeting with Louie Bellson regarding some new jazz charts for publication," remembers Black, currently Editor-in-Chief, School & Church Publications, at Alfred. "A few months after I began working there in 1985, he asked me to co-write a successor to the [Roy] Burns and [Haskell] Harr methods. That book turned out to be what put *me* on the map. Sandy really took me under his wing and taught me a lot about writing books."

Some of Feldstein's other "bestsellers" include his *Practical Theory* books, a series of three volumes; his band methods, both the Yamaha *Band Student* (Alfred series) and the Yamaha *Advantage*; his *Practical Dictionary of Musical Terms*; and his *Snare Drum Rudiment Dictionary*. He is also proud of being commissioned to compose a piece for chorus, band, and orchestra celebrating the 150th centennial of MENC. But what is his all-time favorite piece? "Whatever I'm working on right now," Sandy chuckles. "The thrill you get when your first piece is published doesn't go away. It still happens when you get your 700th piece published, too!"

December 1971, Midwest Clinic, (PAS Members of the Board l to r:) James Moore, Sandy Feldstein, Jacqueline Meyer, Gary Olmstead, Neal Fluegel, Ron Fink

Has the music publishing business changed over the past four decades? "It's always been an area where the entrepreneurial spirit works," Feldstein replies. "People can write something that works well with their students, or works well for them as a player, and then actually produce it themselves—that has to continue. But the major publishers have seen the value in the percussion area and have gotten much more involved, including producing DVDs. You could always get a snare drum book published, but now there are many mallet and percussion books, too."

Besides teaching and writing, what does Feldstein consider his greatest accomplishments? "I've had the opportunity to work with some talented people who are now in high positions in our industry—in education and performance as well as manufacturing and publishing," he says. "I hope I've given them some inspiration and maybe some information that has helped them be successful. And the same holds true for the artists I have collaborated with. When I work with someone on a book, I hope I have given the author some insights into the educational processes, into writing, and into publishing, which will make his second book better and his third book better yet. I hope I have inspired musicians to want to give back by developing materials that will help others learn. No matter how big a star is as a performer, he or she still gets a certain joy out of seeing a book or a DVD in print."

Does Feldstein think of himself as a percussionist or composer? "Percussion has always been my first love and I think it always will be," he smiles. "But I think my biggest thrill is that I've had the opportunity to work with some of the greatest people. During my tenure at Belwin, at Columbia, at Warner Bros., at Carl Fischer, at Alfred, and now with my own company PlayinTime Productions, I've had my finger on thousands of percussion projects. I'm privileged to have worked with those artists and been able to guide them in building libraries of educational material that has helped our art develop." **PN**

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While working as an editor at *Modern Drummer* magazine in the 1980s, I came up with what I thought would be an easy way to interview Steve Gadd. I would just make a list of tracks he had recorded with prominent artists and ask him to describe how he came up with the drum part to each one. Making the list was easy; there were so many artists and recordings from which to choose, as he was one of the busiest studio drummers in New York. So, armed with my list and a tape recorder, I met with Gadd at a Chinese restaurant in midtown Manhattan.

Steve Gadd

By Rick Mattingly

I quickly discovered that my idea wasn't so great. Instead of philosophizing about his approach to the drum parts he had created for classic tracks by such artists as Paul Simon, Chick Corea, Steely Dan, Carly Simon, Paul McCartney, George Benson, and countless others, Gadd attributed his inspiration to the same basic source for all of them: "I just listened to the music and tried to play something that fit," he explained.

PHOTO COURTESY YAMAHA DRUMS

As a writer looking for a lot of words to fill up an article, I was frustrated that Gadd wasn't supplying me with detailed reminisces about how his classic drum parts had developed. But I gradually came to realize that he had, in fact, revealed the "secret to his success." Like all of the best art, a seemingly simple approach resulted in something quite profound.

A short time later, Vic Firth told me of his first meeting with Gadd at a concert for which an "all star" percussion section had been assembled. "We were all going to play together on a piece in 3/4," Firth recalled. "We had a rehearsal on a Friday night, and Gadd just played a basic 'boom chick chick' through the whole thing. I thought to myself, 'This is the famous Steve Gadd everyone is so excited about?' The next morning we had another rehearsal, and Steve did the exact same thing. I thought, 'All those people coming to hear this guy are going to be disappointed.'

"That night at the concert, Steve played brilliantly," Firth said. "Every note he played fit the music perfectly. I then realized what he had been doing at those rehearsals. Instead of coming in and trying to impress everybody with his chops, he was listening to the music and finding out where there was space for him to play and where there wasn't. By the time we got to the concert, he knew exactly what that music needed."

It sounds so simple: Just listen to the music and play something that fits. But in order to participate in musical conversations and make articulate musical statements, one must have a wide musical vocabulary from which to draw. Some of Gadd's success at coming up with memorable drum parts can certainly be attributed to his mastery of a variety of styles, including jazz, rock, and funk, which has enabled him to work with artists ranging from jazz guitarist Jim Hall to rock guitar icon Eric Clapton.

"I love those different styles, so I did go after playing those kinds of music honestly and with a lot of love," he told me. "I didn't try to play all those different kinds of music just because of jobs that were coming in. You've got to love the music first."

Gadd's love of music goes back a long way. Born in Rochester, New York, on April 9, 1945, Gadd began playing drums at age three. "My uncle Eddie fostered my interest in drums," Gadd recalled in a 1978 *Modern Drummer* interview. "He gave me a pair of sticks and showed me how to handle them. We'd sit together and play along to records on a piece of wood."

Photo by Rick Mattingly

Steve Gadd on the set of his first DCI video shoot in 1983.

Trumpeter Chuck Mangione, who also grew up in Rochester, recalls meeting Gadd when he was very young. "My first memory of Steve is that our dads would take us to Sunday matinees to hear jazz groups that came through town, and we'd both get to sit in. Steve was amazing at the age of eight. He was fundamentally sound in every area of the drums."

Gadd started formal lessons at age seven, and during his childhood he studied with Bill and Stanley Street. He also studied tap dancing, which landed him a guest spot on the original *Mickey Mouse Club* TV show. After high school he enrolled in the Manhattan School of Music in New York. Two years later he returned to Rochester and transferred to the Eastman School of Music, where he studied with John Beck. During that time he worked with Chuck and Gap Mangione, and also gigged frequently with organ trios.

After college, Gadd spent three years in the Army, where he played in a big band. After getting out of the service, Gadd lived in Woodstock, New York, for a while, playing with a group of musicians who had gathered there that included vibraphonist Mike Mainieri. "I first heard Gadd on a recording session for Gap Mangione," Mainieri recalled. "I remember coming away thinking, 'That drummer was extraordinary.'"

Several of the musicians, including Gadd, formed a group and moved to New York City to try to get a record deal. "One of the members was bassist Tony Levin, who I had gone to Eastman with," Gadd explained. "He had been in New York for a couple of years and made friends with people in the recording business. He was recording and he recommended me. That led to my first jingle, and then my first record date. The thing that leads to your next thing is how well you did on whatever you just finished. There's no secret; you just do the job. It's honest. You don't have managers and P.R. people to help you. You get called for something, and if you do a good job, you might get called for something else."

When he started doing studio work, listening to playbacks was a revelation for Gadd. "When I first came to New York, I was heavily into Tony Williams and Elvin Jones," he recalled in '78. "I tried to play that way to the point where I would almost force it. I was in great shape technically and approached playing like it was the last time I would ever play. The studios gave me the chance to hear that stuff back and realize how totally out of context it was. It may have been good drumming, but it certainly wasn't good music.

"You have to see the truth in the simpler ways of playing. That was a real challenge to me. I realized that technique doesn't mean shit if you can't play a backbeat in a place that fits and lock it in. I had never thought about that before because I didn't grow up playing rock. I grew up playing bop. I heard kids who didn't have my technique, but they could lay down a backbeat that would kick ass. I started practicing playing uncomplicated things and solid time. Playing as simply and unnoticed as I could became as challenging as playing at a high energy level."

Gadd also learned to have a positive attitude and keep an open mind—even if someone made a sug-

Mid-1980s

gestion that seemed stupid. "If someone asks me to try something, I'll try it," Gadd said in the 1983 interview. "You have to allow people the chance to hear what it is they're talking about. Let them hear how stupid the idea is, *or*, let yourself learn that it's *not* stupid. Either way, it works out and the job is taken care of. I'm not there to prove a point. I like to learn; I just have to let myself. One of the worst things that can happen is to have preconceptions about music before you've heard it."

The New York music scene was extremely diverse in the early 1970s when Gadd arrived, and he quickly became enamored of the opportunities to play different styles of music. "It took Steve a while to adapt to all the different styles, because he was a bebop drummer," Mainieri remembered. "In those days, Steve was the last guy you'd call for a funk date. But he had a desire to learn, and with his technical ability, once he started playing funk, it didn't get much funkier than that."

In a 2004 *Modern Drummer* interview, Gadd told John Riley that when he first moved to New York, he was particularly impressed with the way Rick Marotta could lay down a groove. "Having come from the background I came from and then hearing that groove, I was inspired to technically emulate the jazz guys but to put some of that stuff in a great pocket," Gadd explained.

Gadd's interest in combining jazz with groove led to his playing on numerous albums in the "fusion" style that was popular in the mid-'70s. He toured with an early version of Chick Corea's Return to Forever band, but never recorded with the group. He did, however, appear on several of Corea's solo albums over the years, including *The Leprechaun*, *Friends*, and *Three Quartets*.

"Chick's music was always so great to play," Gadd told me during an interview conducted a few hours after his PASIC '95 clinic. "None of the drum parts were written. I always read Chick's piano scores so I would know what he was playing, and then I could pick and choose what accents I would play. I had to devise ways so that I wouldn't have to turn pages. I'd have the first page taped to the wall to my left, and then it would go across the front of my drums and around. I'd tape it up between a couple of mic' stands or have it hanging from cymbal stands. The pages were all over the place. It was challenging music in an inspiring way. The music just played *me*."

In 1975, Paul Simon released a song called "50 Ways to Leave Your Lover." The track begins with a funky, military sounding groove that, to this day, is Gadd's best-known recording. "I used to warm up with that kind of stuff in the studio," Gadd recalled. "I don't remember if I suggested it or if Paul heard me doing it and suggested we try it. We would usually spend a whole day on a song and try it a lot of different ways. I enjoy working with Paul. It's always a challenge, and it's always *worth* the challenge."

As Gadd's reputation spread among musicians and producers, he started getting calls for record dates in Los Angeles. In 1977 he appeared on the title track of Steely Dan's *Aja* album. The group's leaders, Walter Becker and Donald Fagen, were notorious for doing endless takes of tracks, so people were astounded to hear that the "Aja" track was done in one take, especially considering the tune's complexity. "I was in L.A. to do something else, and they called me," Gadd explained. "I remember hearing that Becker and Fagen had been going back and forth trying to get these tracks, and they weren't satisfied for one reason or another. A lot of the musicians weren't very optimistic that they were *ever* going to get these things done. But that day we just sort of sailed through everything and Becker and Fagen seemed to go for it. That was another session with music all over the place."

On a trip to L.A. in 1981, Gadd played on the *Pirates* album by Rickie Lee Jones. On "Woody and Dutch," Gadd is credited with playing "boxes and thighs." "I got to do some interesting things on Rickie's albums," Gadd said. "On that track I thought it might be interesting to play brushes on a tape box, and then I overdubbed playing on my thighs."

Pirates producer Russ Titleman says that Gadd's groove is unlike that of anyone else. "He'll play stuff

PHOTO COURTESY YAMAHA DRUMS

and all of a sudden this syncopated thing will come in," Titleman said on the Hudson Music DVD commemorating the American Drummers Achievement Award bestowed on Gadd by the Zildjian company in September 2003. "And Steve is a tremendously powerful drummer, so there will be these explosions and unexpected, unusual drum fills. On *Pirates* he played 'We Belong Together,' which is one of the greatest drum performances ever recorded. It's like this huge explosion and then this groove comes in that's just mind-boggling."

Although Gadd did a lot of very high-profile studio work in the 1970s and '80s, he continued to do his share of anonymous jingle work. But he approached every session with a positive attitude. "Musically, I feel real good about the sessions I get booked on," he told me in 1983. "I may not be asked to come up with a '50 Ways' part all of the time, but just because it isn't a drum-oriented piece of music doesn't mean that it doesn't call for creativity. Your creativity is part of every session, whether your part is out front or whether it's more of a background thing. Creativity isn't just coming up with a tricky drum part. Creativity is creating *music* with the people you're playing with.

"I think it's real natural for young players, when they first get into the studio, to want to do something to be noticed," Gadd continued. "But it's not always what you do on the drums that's noticed; a lot of times, it's what you *don't* do that's noticed. When you're first starting out and you've got a space to play, you might be confused about what is going to impress people. Even though you've got a space where you can play some drums and really razzle-dazzle them technically, sometimes that will be less impressive than if you sort of let that space go by and play a real simple little thing. It's better for the music. A good rule is to always think in terms of the music first and let that determine how complicated or loud the fill is."

As busy as Gadd was in the studios, he still made time for live playing whenever possible. For several years, his main outlet was a band called Stuff, which consisted of a revolving cast of New York session players. Chris Parker was the original drummer, but Gadd would sub for him on occasion. When the group recorded the *Stuff* album in 1976, Gadd and Parker played together. After that, they would both play together with Stuff whenever possible, such as a vintage *Saturday Night Live* appearance backing Joe Cocker.

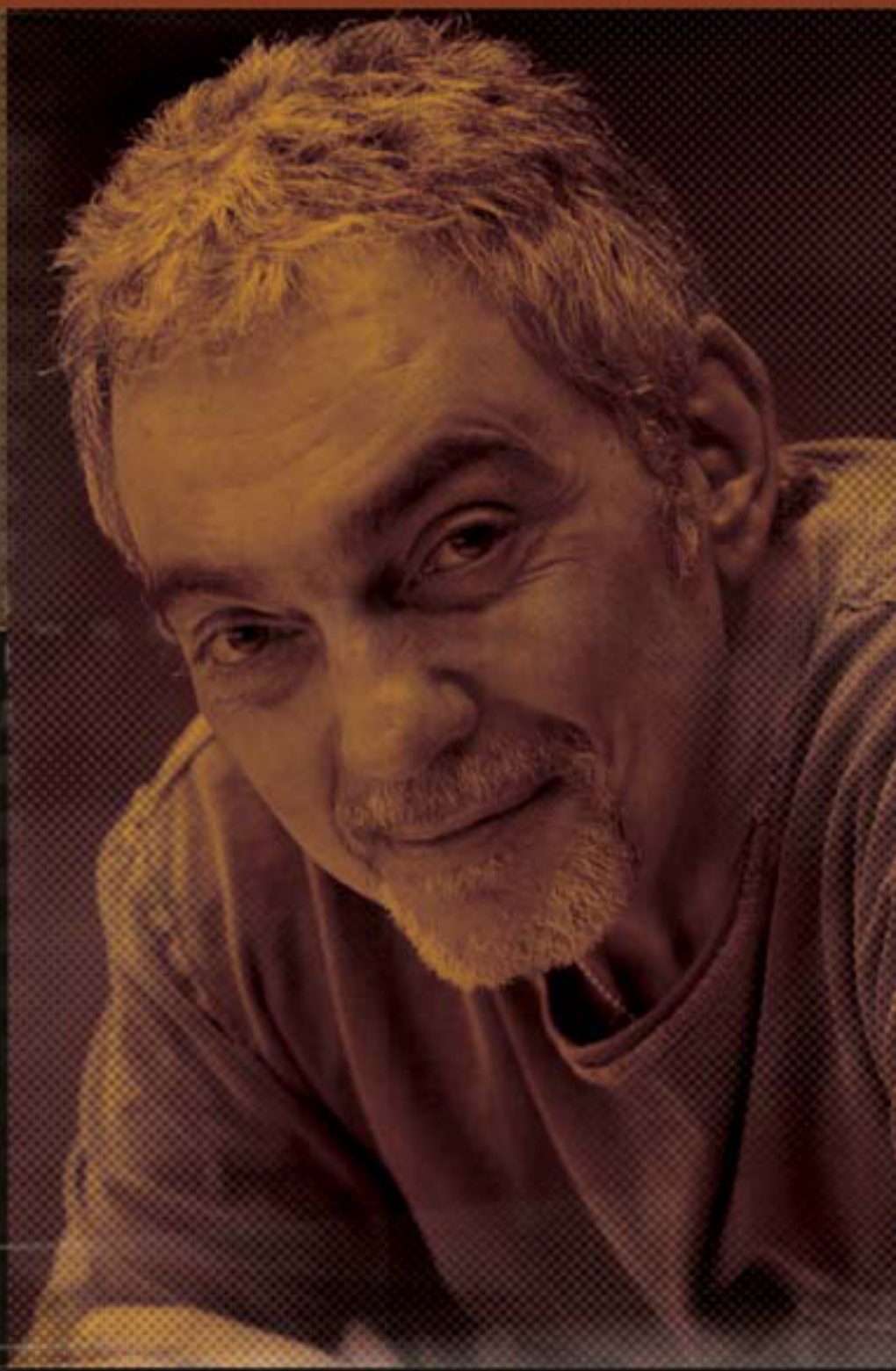
During the early 1980s, Gadd was a member of the band Steps with Mainieri, saxophonist Michael Brecker, bassist Eddie Gomez, and keyboardist Don Grolnick. The group's album *Smokin' at the Pit*, recorded live in a Japanese club, is a favorite of Gadd fans. In the mid-'80s, Gadd started his own group, The Gadd Gang, with former Stuff members Cornell Dupree (guitar) and Richard Tee (keyboards), along with bassist Gomez. The group recorded a couple of albums and did some live playing around New York and in Japan.

In the early 1990s, weary of the frantic New York pace, Gadd moved back to his hometown of Rochester. He still traveled to New York City for selected recording projects, but began spending considerable time touring with such artists as Paul Simon, Al Jarreau, James Taylor, and Eric Clapton.

Having inspired countless drummers to aspire to careers as studio musicians, did Gadd miss recording on a regular basis? "I'm a professional musician," Gadd said. "I do free-lance things in the studio and I do touring, and I've always done that. I have to maintain a certain level of professionalism to do either one, and one way to do that is to not let my head get into thinking that one is better than the other. A good road job is something to cherish. I try to be challenged by whatever I'm doing, and be thankful that I'm working and making a living playing music. I've been very lucky." **PN**

PHOTO COURTESY YAMAHA DRUMS

Congratulations Steve, on your election to the Percussive Arts Society Hall of Fame.



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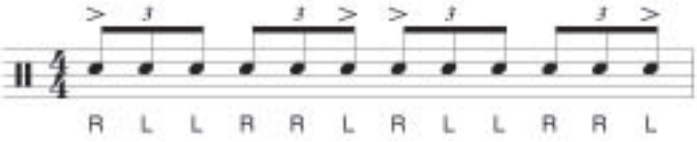
The Six-Stroke Roll for Drumset

BY ALBE BONACCI

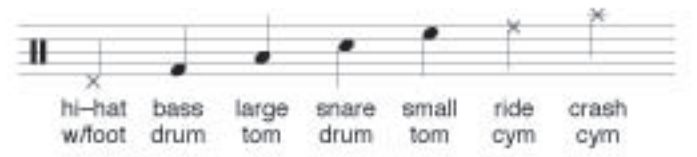
Here's an oldie but a goodie, the six-stroke roll. In rudimental form it looks like this:

For drumset, we will keep the same basic sticking but use triplets.



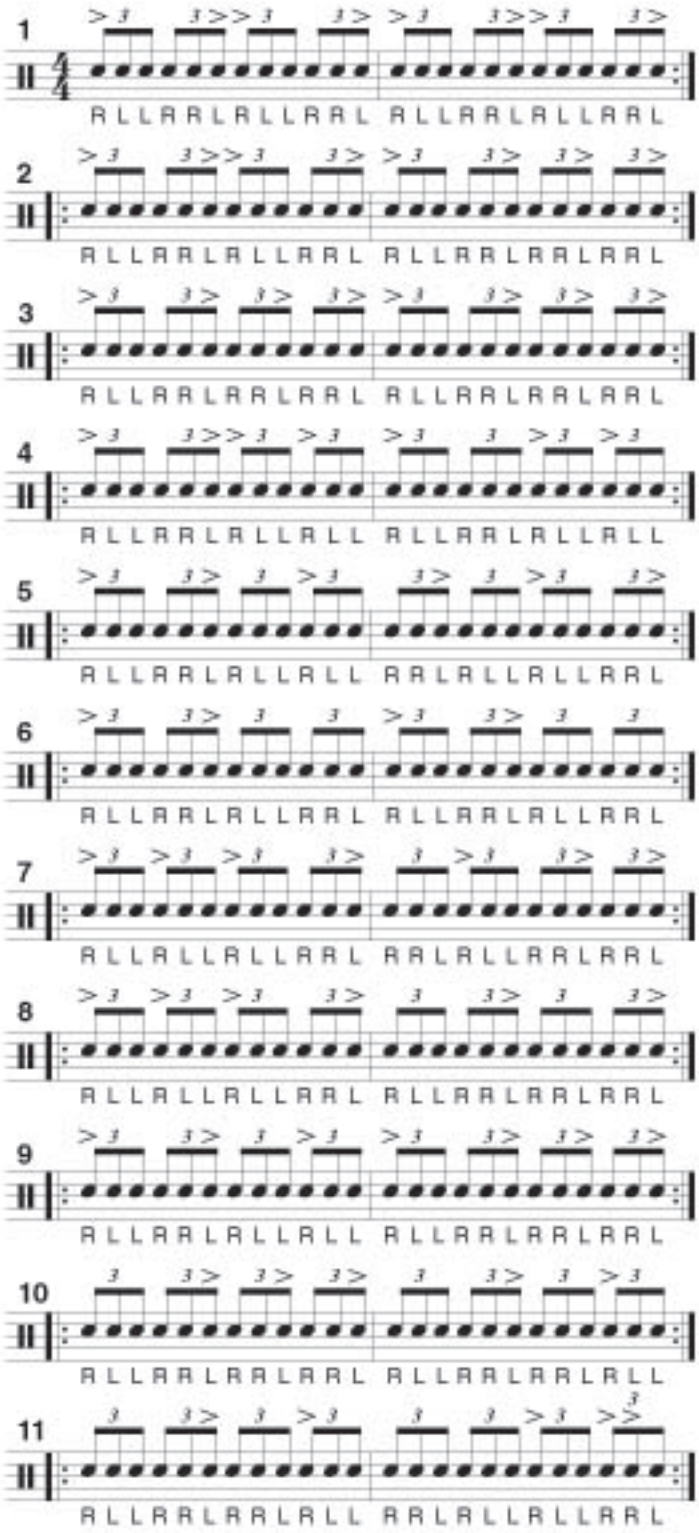
Observe accents carefully before orchestrating the pattern on toms and cymbals.

Key



Some masters of this concept are Louie Bellson, Joe Porcaro and Philly Joe Jones. Check out Philly Joe on the album *Steamin' with the Miles Davis Quintet*. The track "Salt Peanuts" contains the lick shown above three minutes and 45 seconds into the tune.

These patterns work great in most styles: rock, swing, shuffle, etc. Try them as fills or as part of a solo. Use as many orchestrations as possible—different toms, cymbals, and so on.



Here is a two-bar fill example in a jazz time feel.

Albe Bonacci is a studio and performing drummer and clinician in Los Angeles. He has worked with a variety of artists, performed on the former ABC-TV sitcom *Ellen*, played for stage productions, performed on live radio for Los Angeles TheatreWorks, and played on the soundtrack of the forthcoming 20th Century Fox film *First Daughter*. Albe has also recorded with such studio legends as Desmond Child ("Livin' La Vida Loca") and Diane Warren ("How Do I Live," "I Don't Want To Miss a Thing"), Jack Segal ("When Sunny Gets Blue"), and David Grahame ("To Be With You"). PN

Tom Brechtlein: It's All About the Music

BY MARK GRIFFITH

Tom Brechtlein brings to the music an East Coast fire, a lifetime of musicality, a sensibility that comes through in every gig he has done, humility, and a great sense of humor. He has worked with many of the jazz world's greatest bandleaders, including Wayne Shorter, Chick Corea, and Allan Holdsworth. He had the formidable task of auditioning twice for Corea's band after Steve Gadd left, and he would later join guitarist Robben Ford's band after Vinnie Colaiuta couldn't commit to it on a full-time basis. Tom has subbed for Dave Weckl in Corea's Akoustic Band and toured with Rickie Lee Jones.

The interesting thing about Tom is that although he has been on many of the same gigs as the aforementioned legendary drummers, he has maintained a voice that doesn't echo any of them. Tom has found and kept his own unique drumming voice amongst the many overpowering voices that have appeared in the drumming world since he came on the scene in 1978 making his first record with Corea. This is the supreme achievement that all musicians strive for!

PHOTO BY ANDRES RODRIGUEZ

Tom is now back playing with Corea in his exciting new band, Touchstone. They are using flamenco, tango, and other exotic musical influences in their new repertoire, and Brechtlein is being stretched again by Corea to find his "place" in the music.

"I just love playing with people," Tom says. "If you make it groove, you can play with anyone, but don't think that I haven't gotten yelled at a few times for overplaying, because I have. But more importantly, I can't remember how many times I have been on stage and thought that I was doing nothing, and have been told later on how well I had played. If you are making the music feel good, then you can play anything over the top of it. As a drummer in someone else's band I am responsible for making all of the other guys in the band sound good; if they do, then I have done my job. With drumming you take the tools that you have developed, and within the context of a musical conversation, you assimilate and conform without sacrificing the time and the groove. And for all of us, the groove is the place where you have that conversation."

Brechtlein can talk all day about drums or all week about music. I didn't have room to print his picture-perfect recollection of seeing Steve Gadd in 1977. He can remember every detail about what Gadd played, what his drumset was down to the heads and brand of hardware, and what Gadd said to him after the gig. The important things that we can all learn from Tom are in this article. In a word, it is what comes out whenever he sits behind the drums: music!

Griffith: *What does Chick Corea ask from you as a member of his band?*

Brechtlein: Chick is very explicit with what he wants. He wants a solid but a percolating groove, a sense of orchestration, and a comfortable dynamic range. The dynamic range comes from the fact that Chick wants this band to burn at a really low level. Chick wants the sound of the drums underneath the piano, but with explosions of dynamics.

When I play music I have two barometers of how it's going. First and foremost it's the other musicians on stage. Second, it's in the people that come to hear the music with their "dates." When those people start to pay more attention to the music than to their date, I know I have done my job. I want to speak beyond the stage and beyond the drums; it's all about communication.

Griffith: *What type of instructions did you get from Wayne Shorter?*

Brechtlein: I learned from Wayne to have faith in myself and trust my instincts. I had already played with Joe Farrell a lot at that point, and Joe was like my big brother. He would give me very good advice on how to let the music simmer and how to not chase the soloist. When I got with Wayne he was always telling me to "make a movie" with the drums. He would tell me to "dance" on the drums a lot. Wayne can be very cryptic.

Griffith: *How about playing with Robben Ford?*

Brechtlein: I had been subbing for Vinnie in the band, and at one gig Roscoe Beck asked me to play a "double"

shuffle on a tune. I really didn't know what that was exactly, so I played a shuffle that I had heard Mel Lewis play a thousand times, and Roscoe smiled. From then on, I kept getting called back when Vinnie couldn't make it. I became a part of the band, and The Blue Line was born. Robben is one of the greatest guitarists in the world, but it is because of his rhythm playing—which is a drummer's best friend. Unfortunately, that seems to be a dying art form.

Last year I was playing with Rickie Lee Jones, and I had a ball. She is one of the last great singer/songwriters. She's terrific. She was very specific about some of the things that she wanted, but she communicated her ideas perfectly; that's the ideal situation.

Griffith: *When people don't communicate their ideas well, what do we do then?*

Brechtlein: I think there are only three guys who have *never* had that problem: Steve Gadd, Rick Marotta, and Bernard Purdie. For the rest of us, we have to ask questions about what people want. I'm no saint; I've had to bite my tongue a few times. You make suggestions, you ask people to sing what they want, you have to become very patient. That intuitiveness that Steve, Rick, and Bernard have, that's something I'm still striving for and trying to develop.

Griffith: *Speaking of developing, who did you listen to when you were developing as a drummer and why?*

Brechtlein: Mickey Roker, for his groove. Roy Haynes with Chick, for his modern approach. Elvin on his recording *Merry Go Round* and Coltrane's *Crescent* for his flowing groove. Tony Williams was inventive and explosive on Miles Davis's *Four and More* and *Miles Smiles*. Mel Lewis and Joe Chambers, Joe Morello for his musicality. All these guys have a great sense of groove, and that's what always sticks with you.

I am in the process of rediscovering Philly Joe Jones. I am transcribing his solos and fours, which were all compositions unto themselves. Just the stuff that he played on the song "Two Bass Hit" is a lifetime of information. I began doing the Philly Joe stuff to work on getting a lighter touch back after playing with Robben for so long. The brushwork that Airto did on the song "You're Everything" on Chick's *Light as A Feather* recording killed me. Airto is one of my favorite drummers. There are so many cats.

Then, on the other side of things, Mitch Mitchell is the Elvin Jones of rock 'n' roll, and I always considered Lenny White to be the Elvin Jones of the fusion world. I always dug Keith Moon's energy on *Tommy* and *Live At Leeds*. I love Bill Bruford, too.

I became a "born again" musician seven years ago when I heard the Meters recording *Rejuvenation*; that record and Zig [Modeliste] were just so enlightening! I had been listening to all of the great R&B and funk guys: Purdie, Harvey Mason, Sam Lay with Paul Butterfield, Al Jackson with Al Green, Andy Newmark and Greg Errico with Sly and the Family Stone, David Garibaldi on the first four Tower of Power records, Mike Clarke on Herbie Hancock's *Thrust* and *Flood*.

The great thing about all of these recordings is that all these guys—and bands—were playing as a group, and you can't really separate the drumming from the music. That's what it's all about!

Griffith: *I always ask people about some under-recognized drummers that have meant a lot to them personally or professionally along the way.*

Brechtlein: Art Rodriguez was the first drummer I met in L.A.; he grooves hard on the Rickie Lee Jones record *Pirates*. There are two guys in L.A. who have played with Freddie Hubbard that are amazingly swingin': Ralph Penland and Sinclair Lott. Joel Taylor is a great young drummer in L.A. who hasn't gotten too much attention. Back in New York, I grew up hearing Jeff Hirschfield, who sounds like a combination of Philly Joe and Roy Haynes, and I think Jeff deserves a lot more attention. He has inspired me throughout the years. I had some great private

teachers along the way, especially Ronnie Gould, John O' Rielly, and my high school music instructor, Bill Katz, who ran an incredible music program at East Meadow High.

Griffith: *This new band of Chick's is playing a lot of different Spanish music, some flamenco, and tango music. How have you been able to get "inside" these styles and play them?*

Brechtlein: I'm no Latin music master, but I listen to what's going on around me. I have learned a great deal from three percussionists: Don Alias, Airto, and Luis Conte, not to mention the percussionist in Chick's band now, Rubem Dantas. Don and I were in Chick's band together and he taught me a lot of bata stuff. He would play some amazing drumset stuff at soundcheck; he's a great drumset player as well as an unbelievable percussionist. I was always just trying to imitate Don and sound like an extension of his percussion playing. I learned a ton from Don about the art of playing with a percussionist.

It's about listening and learning. For this band, I have been listening to some recordings that Chick has hipped me to, which ironically were the same suggestions he gave me back in 1978. They are Eddie Palmieri *Live At Sing Sing* and *Gold*, Coltrane's *A Love Supreme*, and some Paco de Lucia recordings, *Cositas Buenas* and *Zyryab*. I have also been listening to some of the Los Papines stuff.

Lately, I have been playing with Luis Conte and bassist Carlitos Del Puerto. Let's face it, I wasn't born in Puerto Rico or Cuba; I'm from Long Island, and like I said, I'm not an authentic Latin musician. Those two guys grew up with the clave all around them. I'm not going to say that I know all of the different claves and cascaras as well as them, because I don't; that takes a lifetime. But if you understand the pocket and groove, and you go with it, the percussionists will love you. Even if it's just playing quarter notes, if that's your way to get inside the groove, fine. Once you're there you can listen and meld into what's there. It works, or at least it has worked for me.

Mark Griffith is a recording artist, bandleader, educator, author, and a drumming historian. He is a featured writer for *Modern Drummer*, *Stick It*, *Batteur*, and *Jazz Hot*, and is the drummer with the blues rock band Magic Red and the Voodoo Tribe. **PN**

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Tim Bodie
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Robert B. Wesner, MD
C. Craig Williams
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NO. 11

TEACHING TENOR TECHNIQUE

Relax:
Drumming is as easy as physics.

BY MIKE STEVENS

The "trick" to playing this instrument is two-fold: relax and use the laws of physics as a guide for motion around the drums.

The most common problem I've seen over the years is a high degree of tension in the shoulders, forearms and back fingers, causing poor sound quality and hindering speed. Making sure you are relaxed while playing will go a long way towards developing speed and fluidity. Using the playing areas will help economize motion around the drums. Drums 3 and 4 are problematic for younger players. The tendency is to go too far out to the left or right, using excess energy and motion. Remember that in order to achieve good sound quality, you want the bead of the stick to make FULL CONTACT with the drumhead. This sounds like common sense, but many younger players will tense up the muscles, causing the stick to decelerate as it moves towards the head. This will cause a thin sound, also known as "playing on top of the head" or "feather tapping". Think about bouncing a basketball: you push it down with enough force to get it to bounce back up to your hand. Drumming uses this same concept. Using muscles you don't need to do a small job (fast, quick strokes) will burn more calories and cause fatigue. I know I'm opening up a can of worms, but try not to practice on a surface that doesn't possess the same qualities as your drums. Playing on a pillow will teach you to play great... on a pillow. Unfortunately, a lot of players are taught to practice on this surface, which has no rebound. Practice what you are going to perform. I've never seen a marching pillow line before, have you? Don't do anything that doesn't make sense! And don't do anything that keeps you from relaxing. After all, it's just physics.

QUICK TIPS

1. EFFICIENCY.
2. ECONOMY.
3. PHYSICS.
4. STRAIGHT LINE PATH FROM A-B.
5. PLAYING AREAS.
6. WRISTS MOVE UP AND DOWN, ARMS MOVE SIDE TO SIDE.
7. TECHNIQUE IS RELATED TO TEMPO.
8. USE ONLY WHAT YOU NEED TO GET THE JOB DONE.
9. DON'T USE A BULLDOZER TO MOVE A MARBLE.
10. REMEMBER THE MALLET WEIGHS LESS THAN YOUR WHOLE ARM.
11. CROSSOVERS ARE THE SAME AS A NORMAL STROKE.
12. PLAY EVERYTHING AROUND THE DRUMS THE SAME WAY YOU WOULD PLAY ON ONE DRUM.
13. BOUNCE THE BALL - DON'T SUPER GLUE IT TO YOUR HAND.
14. PILLOWS ARE FOR SLEEPING – NOT PRACTICING.
15. DON'T DO ANYTHING THAT DOESN'T MAKE SENSE.
16. RELAX!

MIKE'S MUSICOLOGY

Mike Stevens is currently the Director of Percussion and Asst. Band Director at Winston Churchill HS in San Antonio, TX. He holds a BA of Music Theory/Composition from the University of Louisiana. His groups have won the Drum Corps International World Championships, the WGI Percussion Scholastic World Championships, and placed in the finals at the BOA Grand Nationals. He is author of the "Q-Bible", a tenors manual written for the Cadets of Bergen County Quad Line. He also has produced an instructional video, "The Ultimate Quad Video".

Save each lesson

Watch for the next helpful lesson in the coming months.

South Indian Vocalizations in Snare Drumming Pedagogy

BY MALCOLM LIM

While teaching snare drum workshops, it became apparent to me that students who vocalize as they drum demonstrate a heightened sense of groove, phrasing, and musicality. These rhythmic vocalizations should be, as they are in many musical cultures, a central focus in an aspiring drummer's education.

This article illustrates one type of rhythmic vocalization and how it can be applied to snare drum pedagogy. In addition to vocalization exercises, this article offers a suggested vocabulary for various rhythmic cells and the 40 PAS International Drum Rudiments. It has been inspired by studies with Glen Velez, Trichy Sankaran, and Jamey Haddad, all of whom use vocalizations extensively in their teaching methods. Although focusing on snare drum pedagogy, these exercises and concepts are applicable to any style of drumming.

Vocalizations are an integral part of drumming pedagogy in many areas of the world, such as West Africa, the Caribbean, the Middle East, and India. In the South Indian Karnatak drumming tradition, a student learns to sing all rhythms before executing them on the mrdangam or kanjira. This drum language, called *solkattu*, has formed the basis for all the vocalizations used here. *Solkattu* is clearly not the only option; however these syllables were selected because of their clarity and potential for being sung rapidly.

Although some students may be self-conscious about using their voices, most eventually realize the benefits of singing rhythms and begin to shed their inhibitions, which in itself is a positive step toward freer self-expression.

VOCALIZATION BENEFITS

Vocalizations:

- Help students internalize rhythms, generating stronger groove and swing.
- Serve as important memory aids and triggers.
- Help students increase awareness of breath.
- Encourage the discursive mind to concentrate entirely upon the music.
- Direct more mental energy into the music-making; more areas of the brain are simultaneously being exercised, increasing mental flexibility and endurance.
- Synchronize the mind and the body—inner and exterior aspects of the self—culminating in more precise execution.
- Constitute another creative process in itself and may help infuse more vibrancy and musicality into passages that might seem dull or prosaic.
- Help students increase awareness of the vertical dimension of music: various simultaneous rhythmic frameworks (e.g., something fast happening simultaneously with something slow).
- Enable students to improvise with more intricate polyrhythmic patterns and still know precisely where they are in the rhythmic framework.
- May dramatically reduce the amount of time required to learn passages.

VOCALIZATION PRINCIPLES

Music is produced from the *inside out*: the thought guides the voice; the voice the hands; the hands the sticks. Therefore, learn to sing rhythms first before attempting to make music with the hands.

Vocalizations can be exterior (audible) or interior (mental). Beginners should strive to vocalize out loud as much as possible.

A direct relationship exists between the quality of the vocalization and the quality of music produced. More energetic, intense, and precise vocalizations produce more energetic, intense, and precise executions.

In addition to speaking from the throat, try to vibrate as much of the chest cavity as possible to maximize the physical sensation and impact of the vocalization.

Strive for perfect synchronization between the voice and the sound produced by the drum; the objective is to bridge the gap between the musical thought and the actual production of sound. The voice is that bridge.

VOCALIZATION EXERCISES

The following exercises are largely inspired by Glen Velez. Vocalize the following while drumming:

1. Every note you play.
2. The subdivisions (e.g., Ta Ka Ta Ka for sixteenth-note subdivisions or Ta Ki Ta for triplet subdivisions).
3. The downbeats (e.g., Ta Ta Ta Ta on every quarter note in 4/4).
4. The upbeats (e.g., Ta Ta Ta Ta on all eighth note upbeats in 4/4).
5. The rhythmic cycle (e.g., Ta Ka Di Mi on the quarter notes in 4/4 time).
6. Portions of rhythms that need clarification (e.g., all weak-handed strokes).
7. Strategically important notes (e.g., accent patterns).
8. Other instrumental parts when playing in an ensemble.
9. Any combination of the above (e.g., a loop consisting of downbeats followed by upbeats).

VOCALIZATIONS

It is recommended that the student be able to sing everything that is played; however, when the music is too fast, the student may choose to vocalize other options, such as strategically important notes, downbeats, or upbeats.

Pronunciation
Ta Ki Ta is pronounced "Tah Kee Tuh."
Ta Ka Di Mi is pronounced "Tah Kah Dee Mee."
Ta Di Gi Na Tom (the G is hard).

Simple Cells and Corresponding Traditional Solkattu Syllables
(from Trichy Sankaran)

One note	Ta
Cell of two notes	Ta Ka
Cell of three notes	Ta Ki Ta
Cell of four notes	Ta Ka Ta Ka (2+2)
	Ta Ka Di Mi
	Ta Ka Din Na
Cell of five notes	Ta Ka Ta Ki Ta (2+3)
	Ta Ki Ta Ta Ka (3+2)
	Ta Di Gi Na Tom
Cell of six notes	Ta Ki Ta Ta Ki Ta (3+3)
	Ta Ka Ta Ka Ta Ka (2+2+2)
Cell of seven notes	Ta Ki Ta Ta Ka Di Mi (3+4)
	Ta Ka Di Mi Ta Ki Ta (4+3)
	Ta Ka Ta Ka Ta Ki Ta (2+2+3)
Cell of eight notes	Ta Ka Ta Ka Ta Ka Ta Ka (2+2+2+2)
	Ta Ka Di Mi Ta Ka Di Mi (4+4)
	Ta Ka Di Mi Ta Ka Jo Nu (4+4)
	Ta Ka Din Na Ta Ka Din Na (4+4)
Cell of nine notes	Ta Ka Di Mi Ta Ka Ta Ki Ta (4+5)
	Ta Ki Ta Ta Ki Ta Ta Ki Ta (3+3+3)

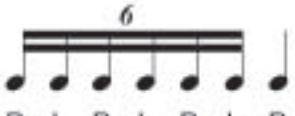
40 PAS INTERNATIONAL DRUM RUDIMENTS AND VOCALIZATIONS
(Tones for flams and drags have been adapted.)

1. Single-Stroke Roll

Ta Ka Ta Ka Ta Ka Ta Ka (measured)
Rolling the tongue (indefinite)

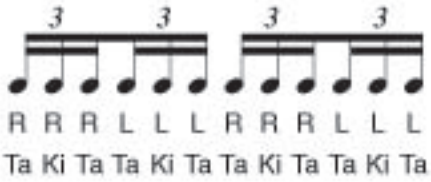
2. Single-Stroke Four

3. Single-Stroke Seven



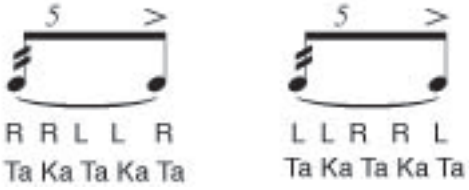
4. Multiple-Bounce Roll

5. Triple-Stroke Roll

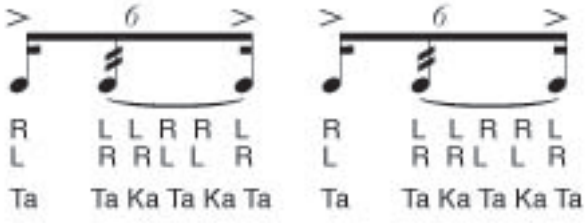


6. Double-Stroke Open Roll

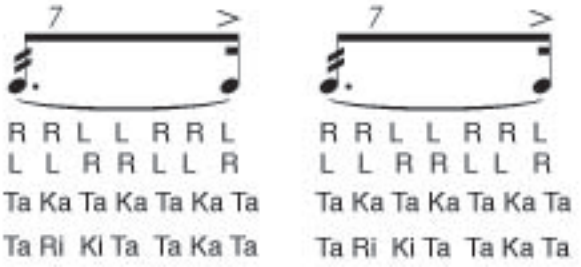
7. Five-Stroke Roll



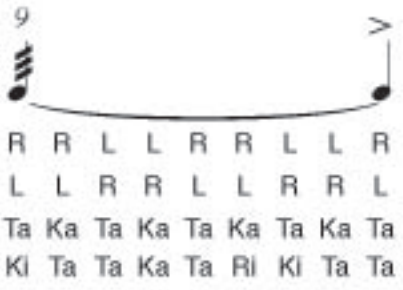
8. Six-Stroke Roll



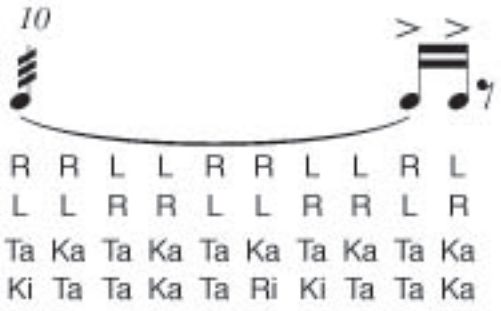
9. Seven-Stroke Roll



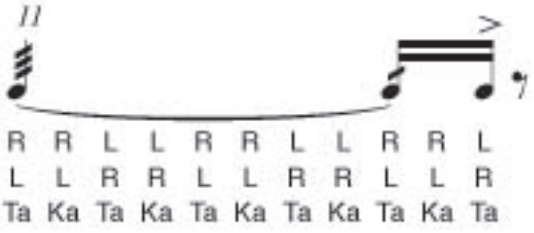
10. Nine-Stroke Roll



11. Ten-Stroke Roll



12. Eleven-Stroke Roll



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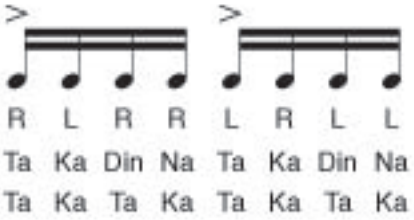
13. Thirteen-Stroke Roll

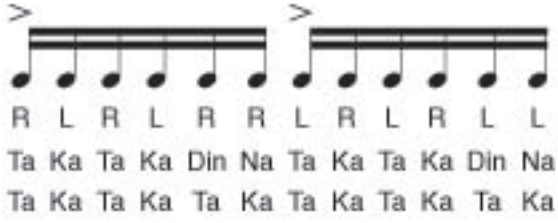
14. Fifteen-Stroke Roll

15. Seventeen-Stroke Roll

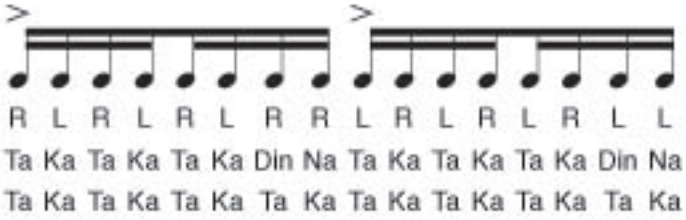
16. Single Paradiddle



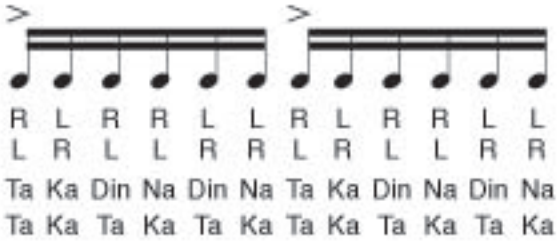
17. Double Paradiddle



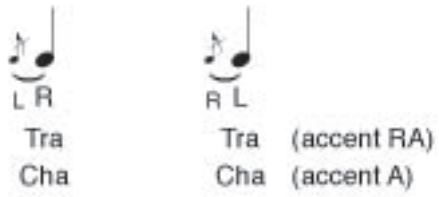
18. Triple Paradiddle



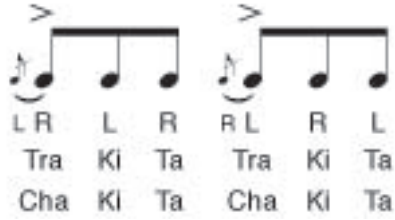
19. Single Paradiddle-diddle



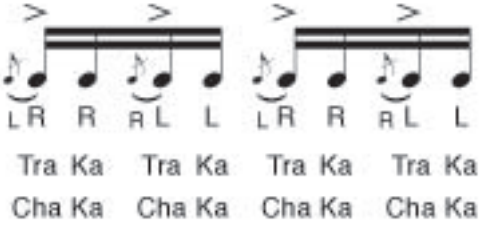
20. Flams



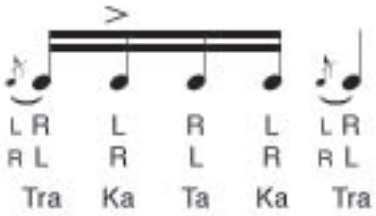
21. Flam Accent #1



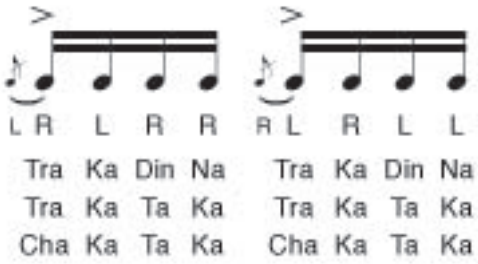
22. Flam Tap



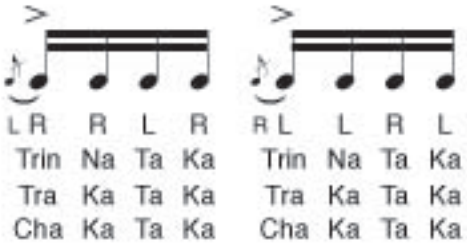
23. Flamacue



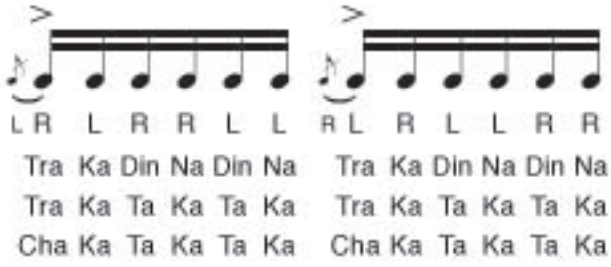
24. Flam Paradiddle



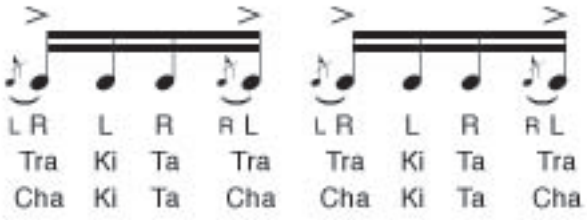
25. Single Flammed Mill



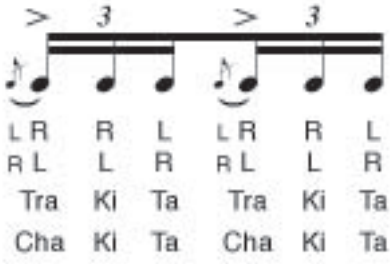
26. Flam Paradiddle-Diddle



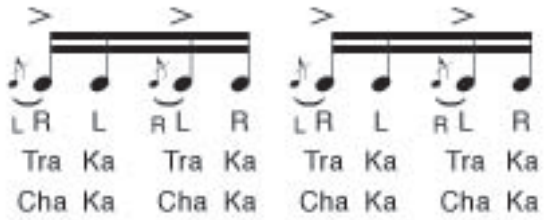
27. Pataflafla



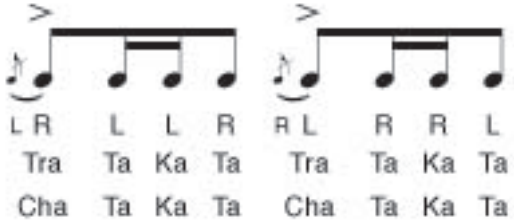
28. Swiss Army Triplet



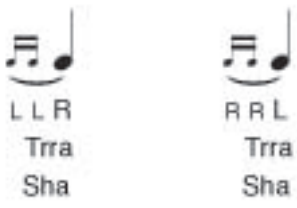
29. Inverted Flam Tap



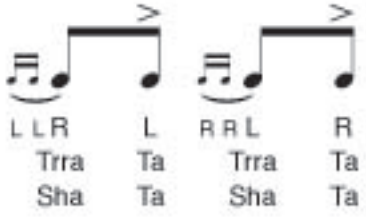
30. Flam Drag



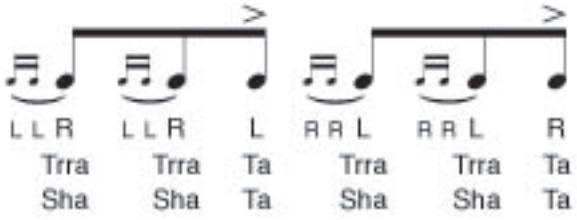
31. Drag
(Trra: roll tongue more than for a flam; very soft "tr"; accent the "A" and keep it clipped. Sha: accent the "a" and keep it clipped.)



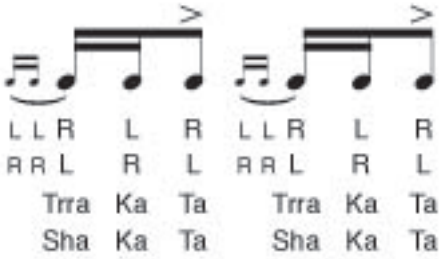
32. Single Drag Tap



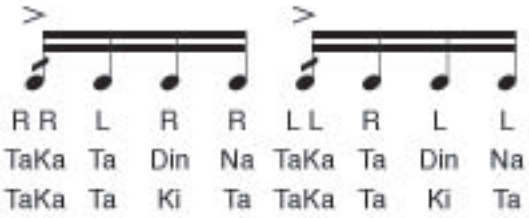
33. Double Drag Tap



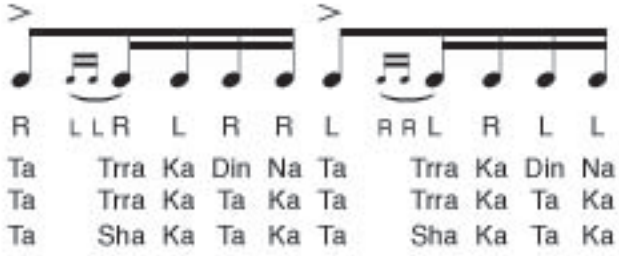
34. Lesson 25



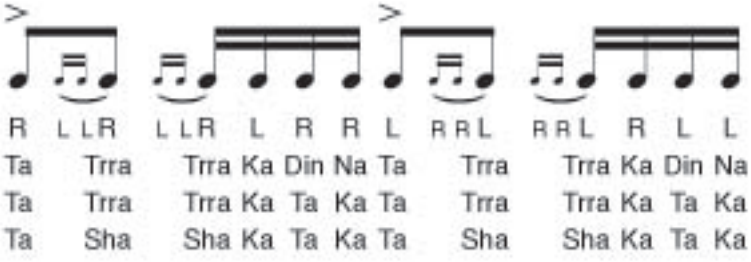
35. Single Dragdiddle



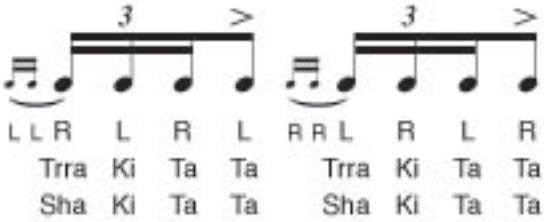
36. Drag Paradiddle #1



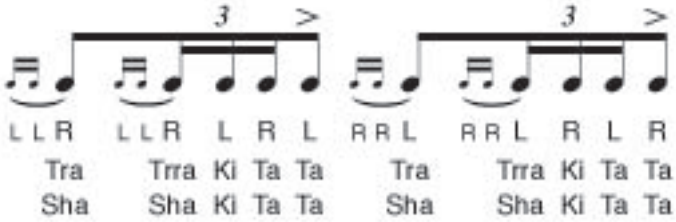
37. Drag Paradiddle #2



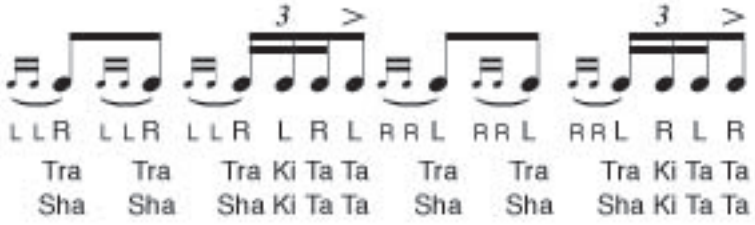
38. Single Ratamacue



39. Double Ratamacue



40. Triple Ratamacue



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Tahitian Drumming:
The Solo Dance Competition

BY DARREN DUERDEN

An integral part of every Tahiti *fête* is the solo dance competition. A *fête* is a cultural festival that, among other things, features judged competition between dancers, drum ensembles, and ensembles of both dancers and drummers. For percussion enthusiasts, the drumming at these events can be a rhythmic feast. Contemporary Tahitian drumming is full of complexities in rhythmic orchestration, tempo and meter changes, polyrhythms, and metric modulations. Drumming for the hundreds of solo dance competitors at any given *fête*, though repetitious, can serve well to ingrain the complexities of this high-energy drumming style.

For the Tahitian and/or non-Tahitian drummer who wishes to learn the fundamental patterns and concepts of this rich tradition, the solo dance competition is a great place to start because the rhythmic arrangements are relatively short. Drum arrangements that accompany a solo dance entry only last 60–90 seconds, while competitive drumming displays often last 5–10 minutes. Understanding that Tahitian drum music, whether used for competition or dance accompaniment, is all generally conceived the same way, a look into the drumming arrangements for the solo dance competition can provide insight into the world of Tahitian drumming as a whole.

CONTEMPORARY INSTRUMENTS AND PERCUSSION ENSEMBLE

Although the contemporary Tahitian percussion ensemble can include a wide variety of new and traditional instruments such as split bamboo, nose flute, coconut shells, and hand drums, the three principal instruments are the *pahu* (pronounced PAH-hoo), the *fa'atete* (FAH-a-teh-teh) and the *toere* (toh-EH-deh).

The *pahu*, or bass drum, is a double-headed, calfskin membranophone tensioned with ropes and played with a mallet. It provides the steady beat, adds brief interjections of syncopations, and dictates the dancer's choreography below the waist.

The *fa'atete* is a single-headed drum played with two wooden sticks. Its function is to complement and counter the rhythms of the *toere* (the most important instrument of the ensemble) and fill in the rhythmic gaps of the *pahu*. Players improvise accent patterns utilizing fast single-stroke rolls in short bursts. Skilled players, using two or more instruments (high and low), not only complement the *toere's* rhythmic part, but also add timbral variety by performing high and low sounds that coincide or counter the characteristic high and low sounds performed on the *toeres*.

Fa'atete

The *toere*, or slit log (primarily crafted from milo wood), is the instrument of virtuosity in the ensemble. The accompanying picture of three *toeres* includes a front view (left), a back view (showing carvings), and a small *toere* placed horizontally on a stand in front. Performers in the Tahitian tradition stand the large instrument vertically and, using a single (conical) ironwood stick, drum both on the side of the opening in the middle (for the low sound, TOH) and near the bottom (for a higher sound, TEE). The rhythms of the *toere* coincide with the dancer's hand gestures and the body choreography above the waist. The virtuosity in *toere* performance lies in the ability to perform fast rhythms with one hand and interdependent ensemble rhythms.

Pahu

Ensembles are not standardized and all vary in size and instrumentation. When a single player performs, he or she plays both the *pahu* and lead *toere*. When a second player is added, that person generally plays *fa'atete*. Additional players in a small ensemble usually join in on *toere* and play rhythms complementary to the lead.

In a large ensemble, more players on *fa'atete* and *pahu* can be added, but the real excitement comes when three or more *toere* players are used and they perform interdependent rhythms. The phenomenon of the past 20 years or so in contemporary Tahitian drumming is the concept of *oro oro* (Odo Odo), a three-part rhythmic orchestration that, when performed properly by an ensemble of at

least three *toere* players, creates the sound comparable to falling dominoes or a playing card rubbing against moving bicycle spokes. (*Oro oro* is discussed more thoroughly later in the article.)

BEATS AND SEQUENCES

Tahitian drum music is created by arranging, combining, and grouping together "beats." A "beat" in this context can be defined as a rhythmic pattern that is generally one to four measures in length. For solo dance competitions, sequences of recognized symmetrical beats are highly valued by the dancers (and *fête* organizers) because the phrase endings are predictable and overall they help the dancers focus more on their improvisational dance rather than the drumming subtleties.

The final beat of each dance is of particular importance to the dancers because a precisely-timed ending pose for a Tahitian dancer is comparable in importance to the unflinching landing of a gymnast. When a dancer fails to stop exactly with the end of the music, it exposes to the judge carelessness and/or ignorance. Small details make the difference. During solo eliminations, dancers are often grouped with four to six other competitors and given only 60–90 seconds of music to catch the attention of the judges.

To add further complications for the dancers, the beat sequences cannot necessarily be predicted because most accompanying drum ensembles prepare several sequences to fit the time constraints. This serves two purposes: It helps the judges identify experienced dancers and it keeps the drum ensembles and the audience more engaged in all aspects of the competition. Though many beats may be used, the most effective sequences for solo dance competitions have a minimum of three elements: an energized opening beat, at least one transition to a beat of contrasting tempo, and a fiery finish with a traditional and predictable ending. A call by the lead *toere* player such as "hey" near the end of the last pattern is also helpful.

Toeres

Like many music traditions around the world, Tahitian drumming is taught and passed on by means other than notation. Occasionally, however, when groups have to put a number of sequences together quickly, individual drummers write down lists of the beat sequences to be used. Below, I have compiled two sequences that contain common or recognizable beats frequently heard at Tahitian dance competitions. Depending on the size of the competition, ensembles may prepare as many as five or more different sequences. A typical drummers "cheat sheet" for a solo competition might look something like this:

1. Pahae/2Toma/Samba/Pa'ea
2. Maha Maha/Takoto/2Toma/Bora Bora/2Toma

Some beats with names such as *Pahae* (pa-HI), *Toma* (TOH-ma), or *Pa'ea* (pa'-EH-a) have rhythms that are readily identifiable in the Tahitian drumming community. Beyond the dozen-or-so common patterns, however, beat names with rhythm associations vary greatly throughout Oceania as they are not standardized. Sometimes, named rhythms are a cause of debate because of origin. Origin disputes arise from the fact that names of beats undoubtedly change over time, or that different regions develop a similar rhythm with a different title, or that new beats are always being created. Regardless of the name association, each beat has a characteristic core rhythm that is unmistakable to the trained ear. Few transcriptions of this music exist in Western notation. Hopefully, in the future more research can be done in this area for world drumming enthusiasts to study.

Contemporary Tahitian drumming owes much to the Cook Islands tradition. In notating "Tahitian" drum beats here, I realize the opening of fertile ground for debate in the Tahitian and Cook Islands drumming communities with regard to beat origins. Acknowledging the debatable nature of the topic, I include transcriptions in this article merely for the purpose of introducing the Western drumming community to representative rhythms used in contemporary Tahitian drumming, not with the intent of canonizing the definitive patterns.

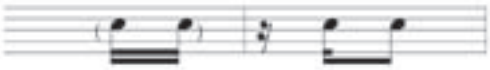
RHYTHMIC ORCHESTRATION OF TOERE PARTS

Amidst much ornamentation, improvisation, or orchestration, every beat has a core rhythm that is sometimes referred to as its "melody." Often obscured and not always stated in the fundamental form, the melody is always implied no matter how thick the orchestration. When a single *toere* player accompanies a dance, the player usually stays close to this original beat. As more players are added, the melody is often enhanced with counter-rhythms either improvised or orchestrated.

In the 1980s, the concept of *oro oro* took the Tahitian drumming community by storm, and it continues to be the primary methodology for *toere* rhythmic ornamentation and orchestration today. *Oro oro* literally means "rasp." When related to sound, it refers to the sound created as a wave draws rocks and shells up and down the beach into the ocean. In Tahitian drumming, it is essentially a three-part system of interdependent

rhythmic integration based on the placement of a common, double-stroke rhythm in relation to the beat.

Example 1: mua - before



Example 2: ropu - on

Example 3: muri - after

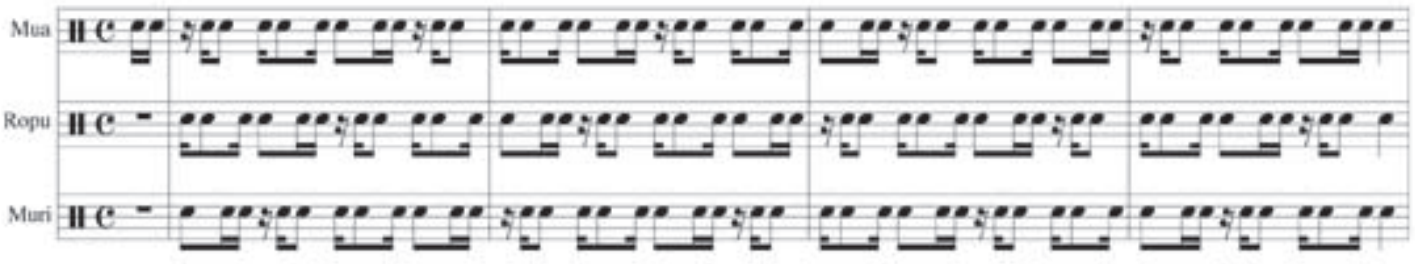
Once a player's double stroke is introduced, it continues uninterrupted, or "rolled," until the pattern is broken off or "cut." One player's double-stroke begins before the beat, called the *mua*, one part begins on the beat, called the *ropu*, and the third part, called the *muri*, begins after the beat (following a single strike on the downbeat to create space). When played correctly, the three parts interdependently produce the "card-in-the-spokes" sound without anyone using two hands on one instrument.

Example 4 is a 16-count excerpt of *oro oro* that shows the pattern ending with a quarter note after 16 counts (beat four of the fourth measure). Example 5 shows the pattern being "cut" after eight counts. Notice how one measure repeats every four bars, and also observe how the parts relate to each other diagonally. In Example 5 also notice the standard *mua* entrance when the pattern must start on the downbeat rather than before.

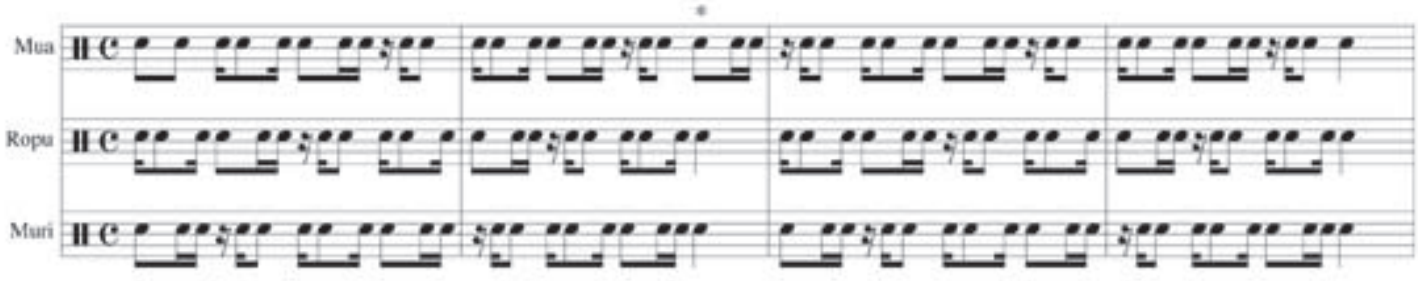
According to some of the Tahitian drummers interviewed for this article, in the first years of popularity, *oro oro* became overused and ensembles frequently obscured traditional core rhythms in the sea of running sixteenth notes. Today, *oro oro* use is more tempered and the most creative ensembles blend traditional rhythms with *oro oro* interjections. When performed cleanly, this combination of old and new styles produces some of the most dynamic drumming in the Pacific. The system of *oro oro* is now so imbedded in Tahitian drumming that players often become known among their peers for the part they play, assuming they play *toere*. Typical statements between drummers could be, "He's a solid *mua*," or "Does anyone know a *muri*?" When introducing yourself into a new group of Tahitian drummers, one of the first questions is often, "What part do you play?" Their expectation is that you will introduce yourself as a *mua*, *ropu* or *muri* player. The magic of this system is that strangers can get together and play integrated parts on the spot. They may have learned slightly different versions of the melody, but they will be able to immediately play interdependent music together (like jazz musicians) based on an ingenious system that combines elements of both orchestration and improvisation.

Using the beats from the "cheat sheet" (presented previously) for study, the following annotated transcriptions present the basic beat of the named rhythm first and then a typical variation. The *oro oro* variations, identifiable by the named parts (*mua, ropu, muri*), illustrate how it can be woven into the texture of the core rhythm. For contrast, a few transcriptions (*Pahae*, *Samba*, *Takoto*) show variations in non-*oro oro* rhythmic counterpoint representative of older styles of drumming. Understand that for any given rhythm there can be many stylistically correct variations. (Note: the bottom note in the tran-

Example 4: Toma - 16 counts in *oro oro*



Example 5: Toma 2x - 16 counts in *oro oro* with cut*



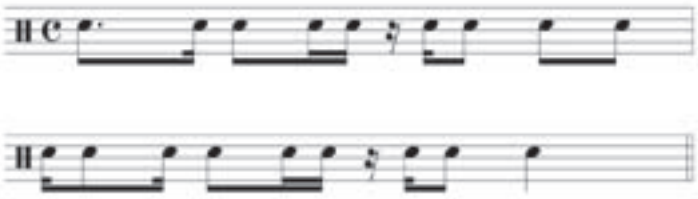
scriptions indicates the regular *toere* playing area, which is the middle of the drum next to the opening; the upper note indicates the secondary playing area, which is the bottom end of the drum next to the opening.)

BEAT TRANSCRIPTIONS

Toma

Perhaps the most utilized and versatile beat in Tahitian drumming is the *Toma*. It can be heard somewhere in virtually every drumming sequence, and many performances are replete with it. It is an eight-count beat that is useful for sequence beginnings, transitions between beats, and endings. Although *Tomas* generally come in pairs, a single *Toma* is often performed by the leader alone to signal the beginning of the dance and/or to set the tempo. There are innumerable variations on this beat; the example below, however, is the generally recognized basic beat. (Two *oro oro* examples of this beat were shown in Examples 4 and 5.)

Example 6: Toma - basic

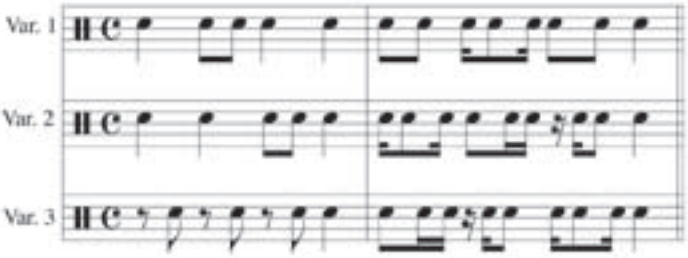


Pahae

Another of the most common beats is the *Pahae*. Like *Toma*, it is an eight-count beat with the first four counts being the most identifiable. This beat is often followed by a *Toma*. Although players can use *oro oro* throughout the beat, it is most effective when used during counts 5 to 8 and the subsequent *Toma*. As illustrated in the variations of this beat, simple rhythmic counterpoint can add flavor to the first four counts of this beat, and *oro oro* can add color to the last four counts.

Example 7: Pahae - basic

Example 8: Pahae - variations

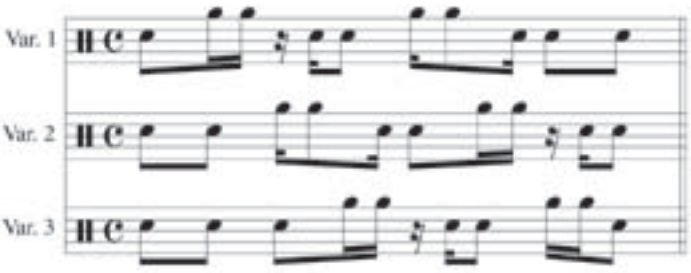


Samba

The exact connection between this beat's name and the music of southern Brazil is unclear, but with obvious similarities it is possible that the creator of this four-count beat was influenced by the agogo pattern of a particular Brazilian samba. This is an excellent contrasting beat for Sequence 1 (Example 20). If a *subito* slower tempo is used when approaching *Samba*, it can provide an excellent opportunity for timbre exploration on either a single *toere* or between *toeres* of different sizes. (On the high notes, designated for strikes on the bottom end of the *toere*, try substituting strikes on small *toeres* instead.) *Samba* can also energize dancers with a *subito* fast tempo. In the following example, an interwoven sound is created when the basic beat and the two variations are all played simultaneously. Interest can also be created by having *toere* players begin in unison and then sequentially add variations.

Example 9: Samba - basic

Example 10: Samba - variations



Maha Maha

Maha Maha means "four four" in Tahitian. This is a beat comprising one four-count pattern repeated four times, followed by a second four-count pattern repeated four times. Included here is one variation in *oro oro*. Although not notated, the *pahu* plays on all four counts of the first measure but only on the downbeats of the second measure. (See Examples 11 and 12.)

Pa'ea

Pa'ea is one of the most dynamic beats in the repertoire and is often utilized as the ending beat in solo dance competitions. A two-part beat, the first part is three measures long, often repeated two to four times; the second part is a half-tempo *Toma*. *Pa'ea* frequently begins on the second bar (marked with an asterisk), and a common performance practice is to push the tempo in the first measure (up to count four) and relax the tempo in the next two bars. (See Examples 13 and 14.)

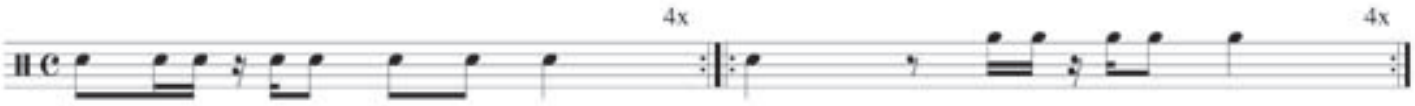
Bora Bora

Named after the beautiful Tahitian island, *Bora Bora* is a two-part beat. Part one is four counts, repeated three times; part two is a two-count break followed by a four-count closing. For solo dance Sequence 2 (Example 21), I have chosen this as the contrasting slow beat. As with *Samba*, the tempo change to this beat is *subito* and led by the lead *toere* player. (See Examples 15 and 16.)

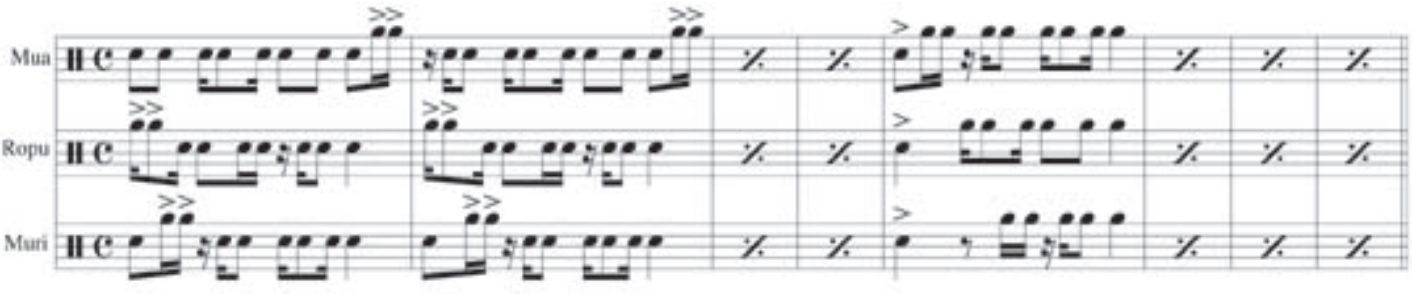
Takoto

Takoto is a six-count beat with a triplet feel. The triplet feel of this beat, as in *Pa'ea*, serves well to break up the many other predominately sixteenth-note based patterns. Notice how the pulse of the basic beat (shown with the *pahu* part on the bottom space of the staff) shifts from the quarter note in the first measure to the quarter-note triplet in the second measure. As illustrated in Variation 1, the *pahu* part plays the key role in the progression of this beat. With this natural shift in pulse, *Takoto* can serve as a metric modulation to a faster tempo. A typical se-

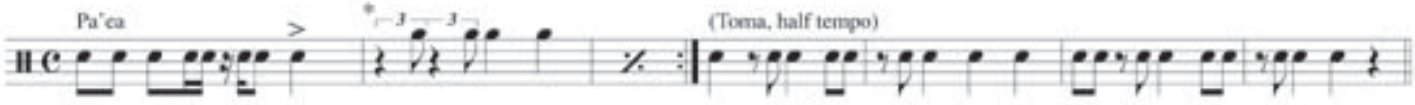
Example 11: Maha Maha - basic



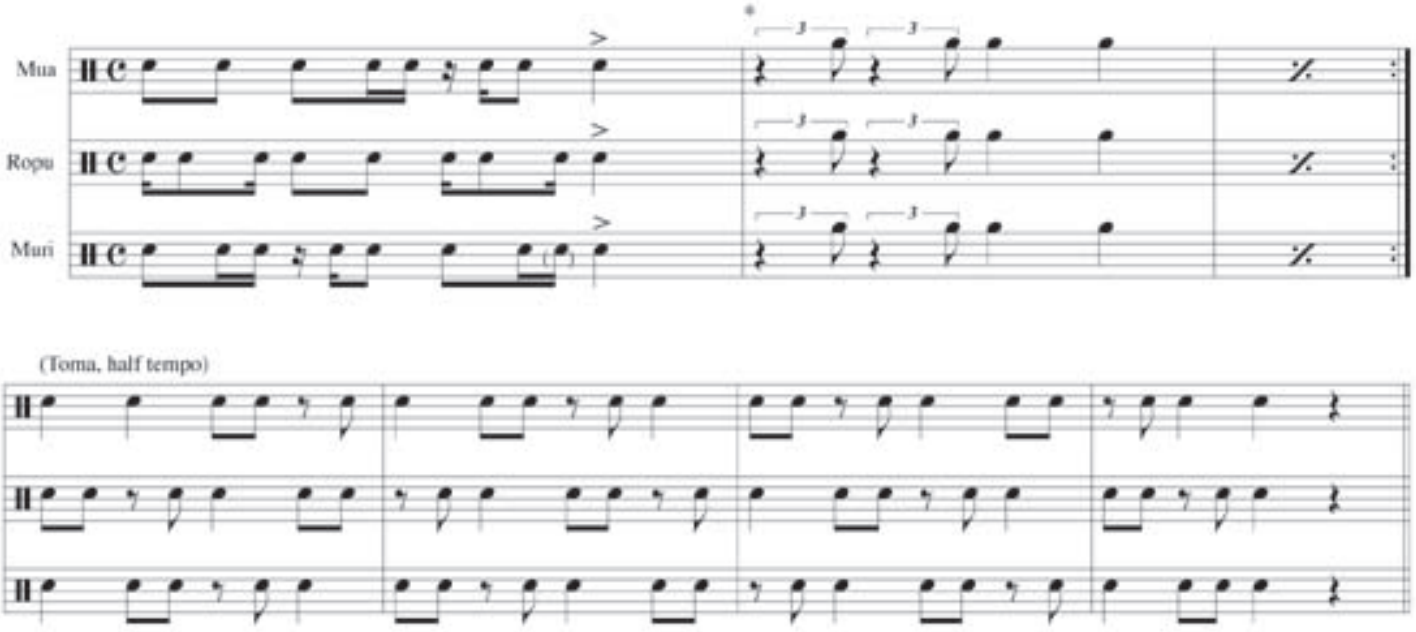
Example 12: Maha Maha - *oro oro* example



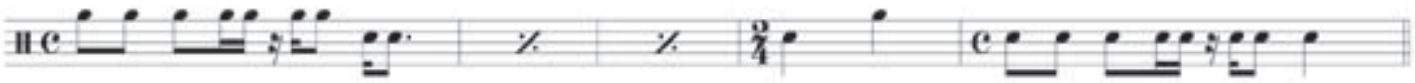
Example 13: Pa'ea - basic



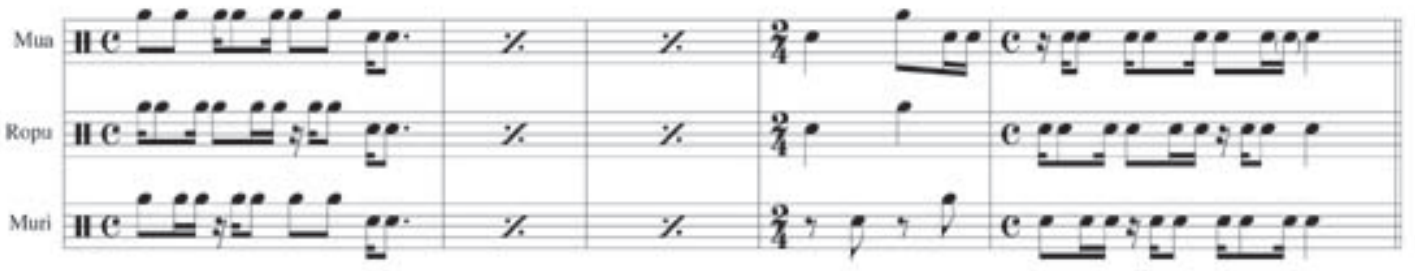
Example 14: Pa'ea - *oro oro* example



Example 15: Bora Bora - basic

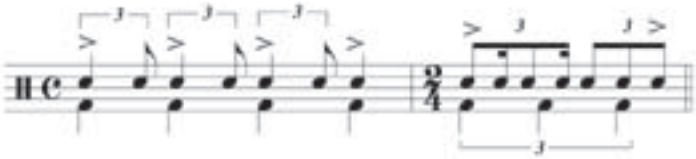


Example 16: Bora Bora - *oro oro* example



quence of this beat might progress like this: (1) lead *toere* player plays the beat one time solo, (2) ensemble joins playing the basic pattern, (3) *pahu* shifts to Variation 1, (4) *toere* players break into parts such as found in Variation 2.

Example 17: Takoto - basic



Example 18: Takoto - Variation 1

Example 19: Takoto - Variation 2

SEQUENCE TRANSCRIPTIONS

The following transcriptions include a sample score for lead *toere*, *pahu*, and *fa'atete* (a single player using two drums). All beats and variations are labeled. As for the sample *fa'atete* part, note that the *fa'atete* part is always improvised and is never integrated the same way as the *toere* parts. Therefore, every *fa'atete* performance can be different. Also note that even though only one *toere* part is provided in the following transcriptions, individual beat variations, previously illustrated, can be consulted for variety.

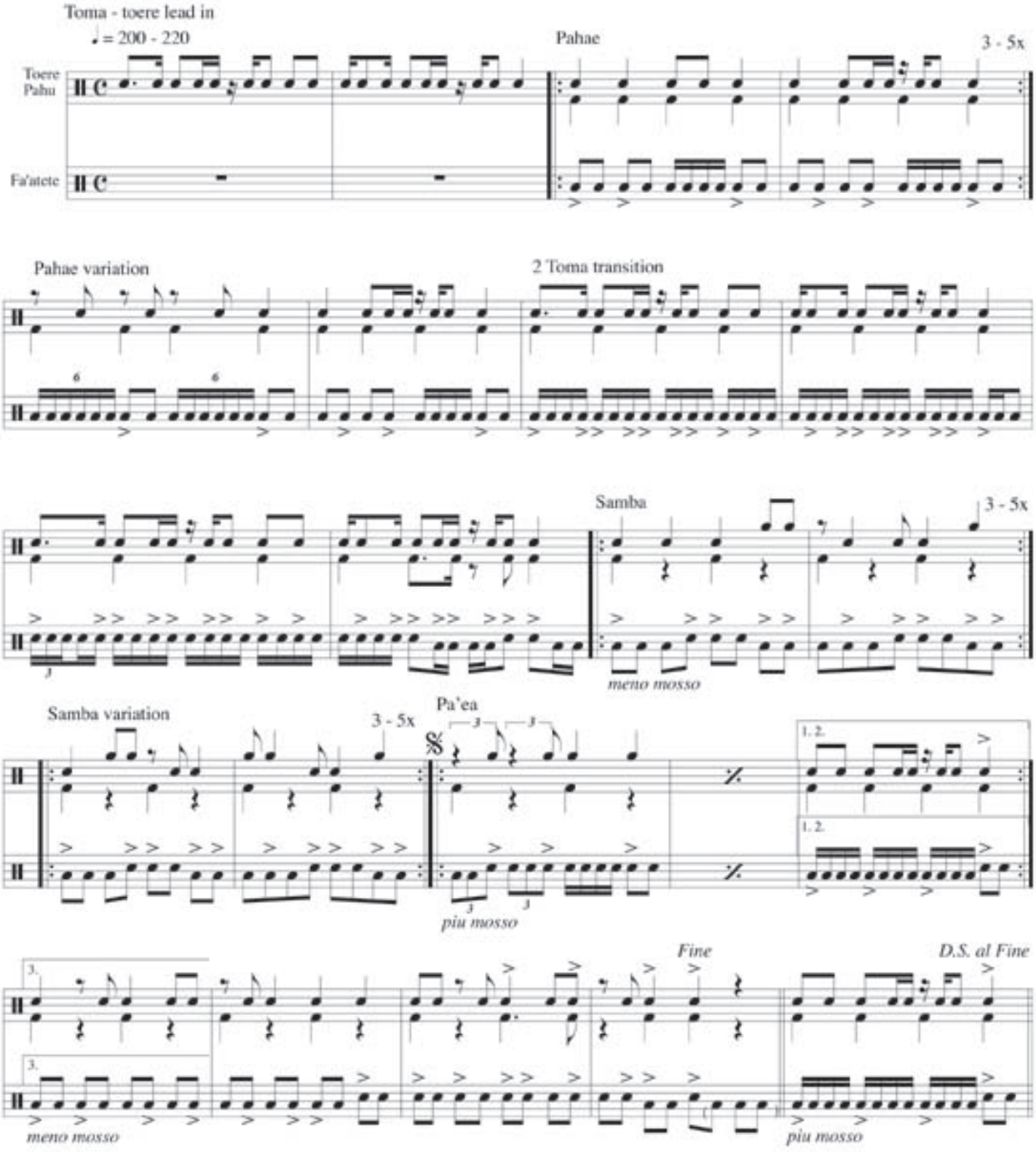
Sequence 1

In this sequence, the lead *toere* begins with a *Toma* to establish the tempo, the ensemble joins in on *Pahae* (repeated several times), and a two-*Toma* transition leads into *Samba*. Notice that *Samba* in this example is written with twice the duration values as in the previous example because it is designated as a "slow beat" in this particular sequence. The sequence finishes with *Pa'ea*, as is often the case, beginning on the second bar of the pattern.

Sequence 2

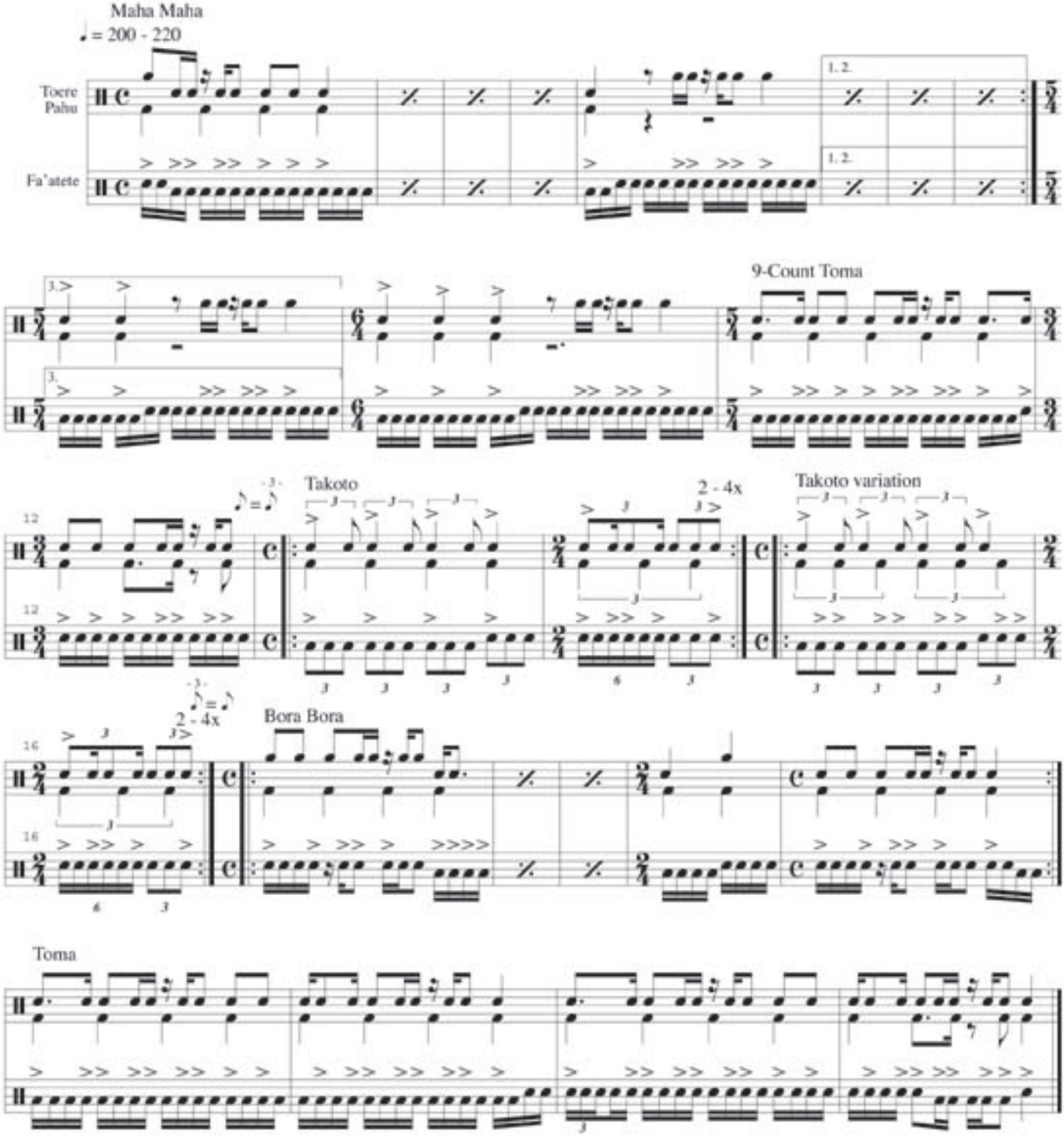
Sequence 1 illustrated standard beats put together in a standard way. Understanding that beats are *not* always put together in standard ways and that ensembles frequently alter beats or add "twists" within sequences, a few sample alterations have been added to Sequence 2 to demonstrate possibilities. The "1-2-3" ending of *Maha Maha* is the first example. The "1-2-3" numbers refer to the accents at the beginning of three successive measures, beginning with bar five and proceeding to

Example 20: Sequence 1



the third ending. The reverse of this, "3-2-1," can also be an effective ending. The next alteration is the nine-count (rather than the standard eight-count) *Toma* that transitions *Maha Maha* into *Takoto*. This is added merely to creatively unbalance the phrase. The end of the nine-count *Toma* represents the last sample alteration. Notice how the ninth count of the *Toma* doubles as the first count of *Takoto*. Referred to by some as the "cut-and-paste" technique, the practice of truncating beats is rather common. Finally, although not an alteration, a further point of interest in this sequence is the metric modulation both in and out of *Takoto*.

Example 21: Sequence 2



With these transcriptions serving as a starting point for Western percussionists to learn more about Tahitian drumming, I wish to stress the importance of listening to authentic Tahitian drumming. As with every genre of world music, listening is the key to capturing the subtleties of the style. While Western notation can convey the essence of the rhythmic structure, it cannot convey the non-metronomic elements, the occasional logic-defying tempo changes, or the spiritual qualities of the music, which is learned only from experienced players and active listening.

In this day of music hybridization, I invite Western music composers, musicians, and educators to take a further look into the music of Tahiti. There is rich potential. Imagine the possibilities in the drum line, in the percussion ensemble, or even with Orff instruments, to name a few. Hopefully, at the very least, these insights into the solo dance competition will help make the next performance of Tahitian music more enjoyable. To the potential Tahitian drumming fanatic, *Ia Orana*!

The author wishes to acknowledge Lloyd Chandler and Jay Medeiros, whose more than 60 combined years of Tahitian drumming experience were the principal source of information for this article. The following were also influential: Dinah Parker, Clint Mariteragi, Gilbert Tunutu, Pua Tokumoto, and The Polynesian Cultural Center.

Dr. Darren Duerden is Percussion Instructor and Instrumental Music Coordinator at Brigham Young University - Hawaii. He directs the Jazz Ensemble and the steel band, Shaka Steel, and oversees the University Polynesian drumming ensemble, Ka Pa Kani Ko'ele O Laie. He holds a masters degree and doctorate in percussion performance from Florida State University and a bachelors degree in music education from Brigham Young University. He performs with the Honolulu Symphony and has been one of the featured house drummers for the past two Tahiti *fêtes* held in San Jose, California and Hilo, Hawaii. **PN**

SPRING 2006 INTERNSHIP ANNOUNCEMENT

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in January 2006. All percussion students who wish to gain industry experience as a way of promoting career goals are encouraged to apply. Some recent candidates for this position have either used internships at PAS as capstone semesters to complete undergraduate music business degrees or have been recent graduates of such programs.

PAS interns acquire broad industry experience by assisting with a variety of staff projects, including those relating to music products, teaching, concert production, publishing, artist management, and marketing. The spring 2006 intern will be part of the team that plans our next international convention in Austin TX. Interns are also encouraged to develop projects that will put their specialized interests and skills to work for the organization in various artistic and technical endeavors.

While PAS does not serve as a career placement service to interns, we understand that our interns need to use their experience with us to give themselves a competitive edge in their career pursuits, and we do what we can to encourage their preparation for entering the job market or returning to graduate school. One of our recent interns moved directly from PAS into a marketing position with the St. Paul Chamber Orchestra and another entered one of the top music schools in the nation as a new graduate student; our spring 2005 intern has joined the PAS staff to work in membership development and office administration.

Interns live in a furnished apartment provided by PAS (water, electricity, and cable bills are also paid). In addition, interns receive a $500 stipend each month.

We invite prospective candidates to send the following information: a résumé of academic and work experiences; a copy of a paper submitted in an upper division course; a list of persons who have agreed to provide academic and work-related recommendations, along with contact information; and a cover letter that both describes the applicant's career goals and also suggests how an internship with PAS could help to realistically promote those goals.

Completed applications can be forwarded as e-mail attachments to museum@pas.org in any standard format. Those who prefer may send materials to our postal address: Intern Coordinator, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Priority will be given to candidates whose applications are received before October 3, 2005.

Please encourage students in your studio or music business program to consider the advantages of six months of industry-related experience with the Percussive Arts Society. Applicants and faculty advisors are encouraged to contact us for additional information.

Practice Tips for Percussion Ensemble

BY MOSES MARK HOWDEN

As the director of a percussion ensemble, I am always surprised when good individual players have difficulty playing within an ensemble. To meet this challenge I have developed a series of warm-up exercises for the entire ensemble that are intended to improve ensemble playing and increase each player's awareness of his or her musical surroundings and the other ensemble players. The exercises consist of various rhythmic patterns combining quarter, eighth, sixteenth, and thirty-second notes.

Example 1 is a basic rhythmic building exercise that demonstrates this fundamental concept. Different combinations of rhythmic patterns can then be explored and developed to meet the needs of each ensemble.

The ensemble can play the patterns on random percussion instruments (e.g. bells, bass drum, woodblock, etc.), first under the direction of a conductor, then without.

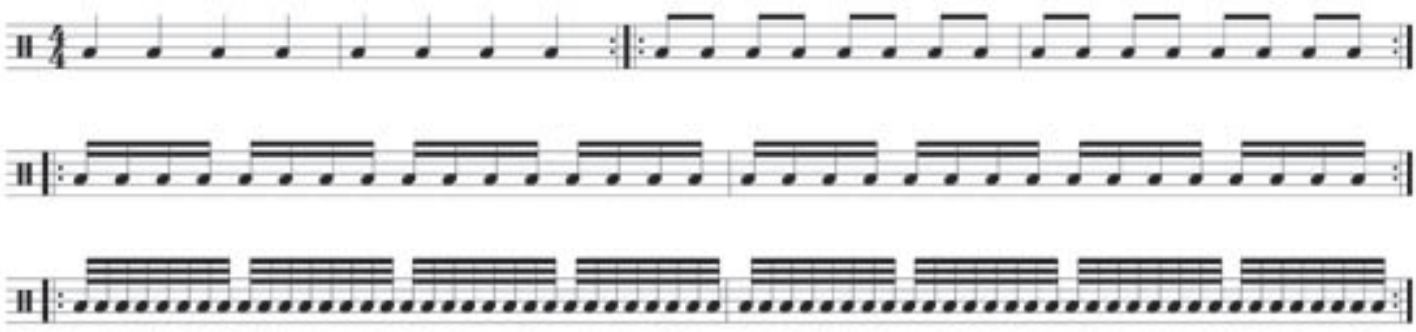
To enhance the benefit of the exercises, the ensemble should play the patterns at varying dynamic levels (see Example 2). Periodically the players should switch instruments and play the patterns at different tempos. Mistakes in tempo and rhythmic execution are often self-correcting once the player becomes aware of the sound difference from the group. As awareness of the entire ensemble is heightened, a player's overall ensemble performance also improves.

Less-experienced percussionists are often initially challenged by playing pieces in compound meters such as 6/8, 9/8, and 12/8, as opposed to simple meters such as 2/4, 4/4, and 2/2. In the warm-up routine you can include patterns in compound meters and, with repetition, less-experienced players will improve more rapidly than if they practiced the exercises alone. Odd-meter exercises present another challenge worth exploring as the ensemble warm-up routine develops (see Example 3).

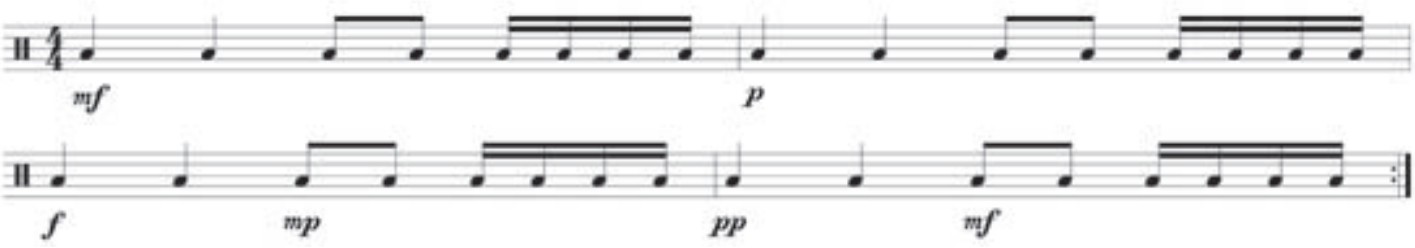
The benefits of ensemble warm-up exercises will be readily apparent. With my own ensemble the exercises have greatly reduced the number of rehearsal interruptions to address ensemble problems, and they encourage a "group think" perspective in the players. They also enhance the players' technical skill, sound production, and general ensemble playing.

I have also observed that when percussion ensembles play the ensemble warm-up exercises, some members of the ensemble perform beyond their technical abilities in order to achieve rhythmic unity with the group. As an example, I once observed a beginning xylophone student play rhythmically smooth even though the student had been previously unable to achieve the same evenness individually. I also observed a timpanist's sound production improve while playing the warm-up exercises. I concluded that the sense of "group play" and attention to the task relieved a degree of self-con-

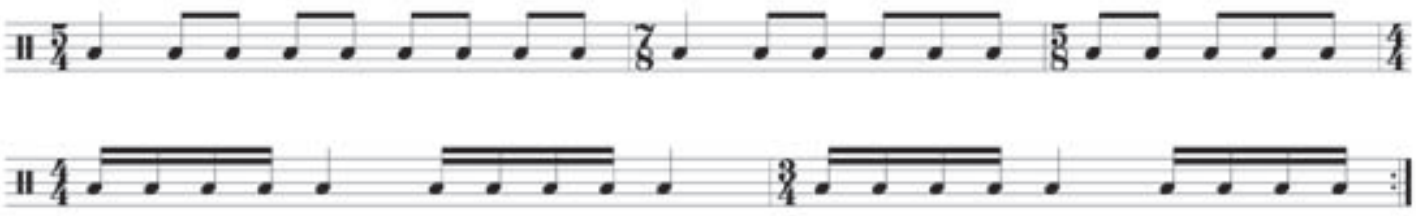
Example 1



Example 2



Example 3



sciousness, allowing the players to relax and become intuitively aware of the manner in which others are playing the patterns. Consequently, the timpanist's grip was inadvertently altered to a relaxed hand position, which produced a rounder, deeper tone.

Other exercises that may be used to enhance ensemble performance are rhythmic pattern "play-backs" or "call and response" exercises, typically used with hand drums. The two-handed patterns are played by the leader of the ensemble, usually in one- or two-bar phrases, but sometimes the rhythms can be played in fragments. Once a pattern is played, the group repeats the pattern in unison. The patterns can change each time, and the exercise as a whole can take as long as one-half hour or as little as five minutes.

Using and developing a series of ensemble warm-up exercises for the percussion ensemble is beneficial, not only for the group, but also for the individual players. The exercises encourage a "group think" mentality that emphasizes the other players and the ensemble experience without sacrificing the individual.

Moses Mark Howden is a percussionist and composer whose percussion ensemble and solo compositions are published by Kendor Music, C. Alan Publications, Penn Oak Press and Marimba Productions. He is an attorney practicing law in New York State, adjunct professor of music at St. Bonaventure University, and lecturer and advocate of musicians' and artists' rights. Howden is a member of the Entertainment Law Section of the New York Bar Association, and serves on the Committee on Music and Recording Industry and Committee on Legislation. PN

The Marimba in Carnegie Hall and Town Hall from 1935–62

BY REBECCA KITE

During the 20th century, the marimba was used in the United States in an enormous variety of performance situations. These include jazz groups and marimba groups (trios, quartets, etc.) playing popular music and light classics, Guatemalan and Mexican marimba ensembles, and the massed marimba orchestras organized by Clair Omar Musser in the 1930s and '40s. Marimba soloists began performing in formal recitals and concerts by the 1940s as well.

While researching the history of the marimba and marimba concert music for use as background information in the Keiko Abe biography I am writing, I discovered some very interesting facts about marimba performances in the major New York City venues. By looking at the performances of marimba and xylophone soloists that took place in the two main recital venues in New York City between 1935 and 1962, Town Hall and Carnegie Hall, I found that the marimba was known as a solo recital instrument in these venues as early as 1945 and that the xylophone was used in a solo recital instrument as early as 1937.

I relied on a number of different sources in my research for this article. My research materials included the PAS publications archives, dissertations, correspondence with the Archivist and Museum Director at Carnegie Hall, and online newspaper archives including www.newspaperarchive.com and the New York Times online archives. This article is limited to the history of performances I could find with these resources. My work in this subject, 20th century marimba performance in the United States, is not exhaustive, and this is a research area that should continue to be explored.

I would like to thank David Eyler, Jim Strain, Randy Rudolph, William Moersch, Kathleen Kastner, and Gino Francesconi for their help in my research for this article.

INTERNATIONAL MARIMBA SYMPHONY ORCHESTRA

The first documented performance I have found was the May 16, 1935 concert of the International Marimba Symphony Orchestra (IMSO) in Carnegie Hall. This was the 100-piece group for which the King George marimbas were made. (For more information about this ensemble, refer to the extensive and excellent research that has been done by David Eyler.)

A number of IMSO members went on to have distinguished careers, including William Ludwig Jr., Jack Conner, and Burt Jackson.[1] Fresh out of college, Laurence and Mildred Lacour (who married immediately before the IMSO began touring) were also members of this group. In 1950, the Lacours organized and undertook an evangelical missionary tour to 130 cities in Japan, taking their two King George marimbas with them as part of their musical quartet.

This tour was the first time a marimba was taken into Japan. Tens of thousands of Japanese heard these instruments. These King George instruments (numbers 90 and 91)[2] are the marimbas that Keiko Abe, already a professional xylophonist, heard as a young teenager and that so impressed her with their beautiful, organ-like sound.[3]

YOICHI HIRAOKA, XYLOPHONE SOLOIST

On November 24, 1937 Yoichi Hiraoka, a well-known NBC radio artist, performed a recital of classical pieces and light classics in Town Hall. The recital included the "Bach Violin Concerto in E Major" with string quartet (made up of members of the New York Philharmonic string sections), melodic excerpts from longer classical pieces (probably themes from famous opera arias, overtures and symphonies) with piano accompaniment, and Rimsky-Korsakov's "Flight of the Bumblebee."[4]

RUTH STUBER – THE FIRST MARIMBA CONCERTO

In 1939, Frederique Petrides commissioned Paul Creston to write a marimba concerto to feature one of the members of the orchestra she organized and conducted, the Orchestrette Classique. Ruth Stuber was the timpanist of this group; however, because of her extensive experience as a marimbist, she wanted a marimba piece to perform for her concerto opportunity with the orchestra. Stuber had performed in the 1933 Century of Progress marimba orchestra and had studied marimba with Musser and George Hamilton Green. She was living in New York and working as a freelance musician and performing club dates with her marimba trio and as a marimba soloist.[5]

Ruth Stuber

The premiere of the "Concertino for Marimba" by Paul Creston took place on April 29, 1940 in the Carnegie Chamber Hall with Ruth Stuber, marimba soloist, and the Orchestrette Classique with Frederique Petrides conducting, in a program during their regular season. The concerto, the first ever written for the marimba, was well received.[6]

DORIS STOCKTON – MARIMBA SOLOIST

Doris Stockton, a native of Chicago and student of Musser, was a nationally known marimba soloist during the 1940s. The first documented performance date of hers I have found is in 1940[7] and the

Doris Stockton

last is in 1962.[8] Over the span of these 22 years, she performed across the United States with several appearances in New York, numerous appearances through the Midwest, and at least one appearance in California at the Hollywood Bowl. She also recorded a four-record set of transcriptions of classical music as a marimba soloist accompanied by Russ Case and his orchestra for RCA Victor in 1948, titled *Marimba Classics*.[9]

Stockton performed a solo marimba recital on January 31, 1945 at Town Hall, accompanied by a pick-up orchestra made up of members of the New York Philharmonic and, on some selections, by a pianist. Clair Omar Musser conducted the orchestra. The program included "Perpetual Motions" of Weber and Paganini, "Introduction and Rondo Capriccioso" by Mendelssohn, "Polonaise Brilliante" by Weber, an etude and the "Scherzo Caprice" by Musser, and short works by Paradies, Pachulsky, Chopin, and Tchaikovsky. This concert included transcriptions of classical pieces and works written specifically for the marimba.[10]

On June 7, 1946, Stockton was one of three featured soloists on a New York Philharmonic pops concert in Carnegie Hall. She performed a number of transcriptions and, in an encore, a piece written specifically for marimba. The program included the "Scherzo" from Litolff's Fourth Piano Concerto-Symphony and Paganini's "Moto Perpetuo," both with orchestra. Her encores included Chopin's "Prelude in C minor" and Musser's "Etude in E-flat" for marimba.[11]

CELSO HURTADO – SOLO MARIMBA IN CARNEGIE HALL

I have found documentation for only one solo marimba recital in Carnegie Hall, not only in the time period covered in this article, but up to 1980. This recital was performed by Celso Hurtado, who was a member of the Hurtado Brothers Royal Marimba Band of Guatemala. They began performing together around 1900. Over the years, this group changed personnel and eventually split into different performing groups. The members of this ensemble and its offshoots had performing careers of over 50 years. Celso was very gifted as a soloist as well as ensemble player and gained fame in Guatemala and in the United States for his virtuosity.[12]

On April 7, 1947 Hurtado performed a solo program on marimba at Carnegie Hall, accompanied by Narciso Figueroa on piano. The program included transcriptions of music by Paganini, Brahms, Saint-Saëns, Sarasate, Lecuona, Chopin, and Liszt.[13]

Celso Hurtado

JACK CONNER – VIBRAPHONE AND MARIMBA IN TOWN HALL

John (Jack) Conner was a versatile musician, at home in his roles as an orchestral percussionist, a jazz vibes player (he played an hour's worth of jazz with a trio at the West Point Marimba Festival in March 1998), a featured marimbist

Jack Conner, PASIC 1977

touring for years with Andy Williams, and a marimba soloist.

On February 12, 1949 Conner premiered the "Concerto for Marimba and Vibraphone" by Darius Milhaud with the St. Louis Symphony at Kiel Opera House in St. Louis, Missouri.[14] Conner commissioned Milhaud to write this concerto for him several years earlier, prior to his work with the symphony, while he was a staff musician for KWK Radio in St. Louis. In the 1948–49 concert season Conner was Principal Percussionist of the St. Louis Symphony, and the opportunity arose to premiere this new concerto when conductor Vladimir Golschmann programmed a concert featuring concerti. Violinist Zino Fransiscotti performed two violin concerti on this same program.[15]

On September 27, 1950, Conner presented a solo recital at Town Hall, accompanied by Edwin McArthur on piano. The program—transcriptions and music written specifically for the instrument—included one movement from the Milhaud "Concerto for Marimba and Vibraphone," a Mozart sonata, part of Bach's "B-flat Partita," and compositions by Tartini, Paganini, Chopin, Mendelssohn, Albeniz, and others.[16]

VIDA CHENOWETH – MARIMBA SOLOIST

Vida Chenoweth, originally from Enid, Oklahoma, attended college in Chicago, where she studied with Musser and began her professional marimba performing career. She obtained professional management and concert booking services by the Columbia Lecture Bureau, and by the mid-1950s she had moved to New York City.

The Columbia Lecture Bureau booked and publicized Chenoweth's Town Hall debut concert, which she performed on November 18, 1956. Her program included marimba solo works, a duo piece with flute, and pieces accompanied by piano.[17] The works that were written for the marimba are "Chorale Prelude on Hassler's Melody" by Eugene Ulrich, "Mirage" by Bernard Rogers, and the "Concertino for Marimba and Orchestra" by Paul Creston. Works written for other instruments that she transcribed for marimba are "Petizada" by Heitor Villa-Lobos (a piano suite) and "Canonic Sonata III" by George Telemann (performed with flute).[18]

The Orchestra of America, an ensemble founded by director Richard Korn, performed concerts devoted to music of American composers. On the second concert of its 1959–60 season, Korn programmed the premiere of a composition written in 1956 by a promising young composer who had recently passed away: the "Concerto for Marimba and Orchestra" by Robert Kurka. Chenoweth, for whom the piece was composed, premiered it on November 11, 1959 at Carnegie Hall. This orchestra concert also included the premiere of "Symphony Three" by Charles Wuorinen.[19]

Vida Chenoweth

Chenoweth performed the "Concertino for Marimba and Orchestra" by Creston on the final concert of the second season of Korn's Orchestra of America on March 22, 1961.[20]

On January 15, 1962 Chenoweth presented her second Town Hall recital. This concert included transcriptions of music written for other instruments and compositions written specifically for the marimba. Transcriptions included music by Bach and "The Martyrdom of the Insects" by Villa-Lobos. Music written specifically for the marimba included "Suite for Marimba" by Alfred Fissinger, and "Miniatures" and "Three Country Dances" by E. Matthies.[21]

HIRAOKA RETURNS TO CARNEGIE HALL

Yoiichi Hiraoka returned to his adopted home country of the United States after a 20-year absence. He concertized and taught in Japan during these intervening years. Upon his return to New York, his musician friends in the New York Philharmonic booked a concert

at Carnegie Recital Hall in order that they could perform together again. On November 27, 1962 Hiraoka and his friends performed a concert of xylophone music, which included most of the favorites he had performed almost 30 years before.[22]

AFTER 1962

There seems to have been a 15-year gap in marimba performances in major New York City venues. The next performance I have documented is Keiko Abe's appearance on a concert presented by Music from Japan at Alice Tully Hall in 1977. The 1970s also brought the addition of new venues for marimba solo performances including Alice Tully Hall, Merkin Hall, and Kauffman Concert Hall.

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Rebecca Kite is a marimba soloist and educator who lives in Northern Virginia near Washington D.C. She teaches at the University of Maryland - College Park and at her private studio. Kite has served on the PAS Board of Directors, as a member of the WPN committee, for which she received the 1999 PAS Outstanding Service Award, and as Chair of the PAS Marimba Committee. **PN**

SUBMITTING PROGRAMS

PAS members are invited to submit formal printed percussion solo and ensemble programs for inclusion in program listings. Please include:

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Three Percussive Masterpieces by Haydn

BY NICHOLAS ORMROD

During the latter part of his long and illustrious life, Franz Joseph Haydn provided us with three groundbreaking works in their use of timpani and percussion: *Symphony No.100, "Military," in G major* (1794), *Symphony No.103 in Es-dur*, *»mit dem Paukenwirbel«* (*"Drum Roll"*) (1795), and *Missa in tempore belli »Paukenmesse« (Mass in C)* (1796). All three works were composed during a period of extreme unrest throughout Europe with the effects of the French Revolution leading to a state of war all over the region. Thoughts of these hostilities were foremost in Haydn's mind while writing these works, and with his well-practiced ear for imagery, he used percussion instruments to convey the turmoil of battle. Haydn was opposed to the bloodshed and used his music as a protest. Indeed, one could call these three mature, related compositions Haydn's "anti-war music," as he is pointedly warning of the dangers of the conflict in the manner which he knows best.

Haydn was born in Rohrau, Austria, in 1732 and died at the then grand old age of 77 in Vienna, in 1809. For nearly 30 of these years Haydn worked in the service of the wealthy Esterházy family, a Hungarian dynasty that held political influence in central Europe for some 400 years. Haydn enjoyed the luxury of having a court orchestra and chapel choir on hand to perform all his works, also affording him the chance to make musical experiments. However, when Prince Nicolaus I died in September 1790, his successor, Prince Anton, dismissed the orchestra, and the man who had become Europe's most famous composer was retained as a nominal head of non-existent musicians. Haydn was effectively pensioned off.

Thus Haydn found himself at age 58 cut afloat in a tempestuous world. The French Revolution in 1789 had caused a seismic tremor through the courts of Europe. Austria, as one of the more conservative empires, with its dominion ranging over many diverse ethnic nations, felt most endangered by the revolutionary ideals. Frederick William II combined forces with Leopold II of Prussia in an attempt to restore Louis XVI to the French throne. Britain and Spain joined what became known as the First Coalition, and in August 1792, the Duke of Brunswick led a force of 80,000 on a march towards Paris. The French army stood firm at Valmy, and after suffering huge casualties, the Allied army retreated. A French force under General Dumouriez moved against the Austrian provinces in the Netherlands, and at the battle of Jemappes in November 1792, the Hapsburg army suffered a major defeat (losing 1,500 men) that led to the capture of Brussels.

By 1793 an Austrian army led by Prince Frederick of Saxe-Coburg was sent to recover the Netherlands, but after initial success, the end of the year saw the revolutionary army gain the upper hand. At Torcoing, in May 1794, Saxe-Coburg lost 5,500 men. Prussia now signed a treaty with the French, and soon after Spain and the minor German states also sought peace. In 1796, the French attacked the Austrians in Germany and Italy, and when General Napoleon Bonaparte crossed the Alps in 1797, the emperor Franz I, with the French army just 100 miles from Vienna, requested peace.

It was through this war-torn Europe that Haydn traveled when, in December 1790, the London impresario Johann Peter Salomon, realizing that Haydn's duties for Anton Esterházy had vanished, seized the chance to gain his services. The invitation to England appears to have delighted Haydn, as London was a city with a varied and active musical life. Coming from his closeted employment of 30 years, it was quite a challenge to be providing music for a concert-going public. Heretofore, Haydn had been composing for his Prince, and as long as he liked whatever Haydn wrote, it didn't much matter what the rest of the world thought; they did not pay his salary. The test of the box office was new for Haydn; if a London audience didn't like what they heard, they could stay away in droves.

Haydn's first concerts were highly successful, the reviewers noting that his new symphonies were both "pleasing" and "scientific." He would eventually write 12 symphonies for London, published with numbers running from 93 to l04, but the numbering system bears no relationship to the order in which they appeared. Chronologically, 96 was the first to be performed, followed by 95, then 93 and 94, the latter being composed in the summer of 1791 after Haydn had observed what particularly excited the English public. The result was even greater success than he had enjoyed the year before.

Salomon was delighted with his enterprise, and Haydn was invited for a second stay in London. On January 19, 1794, he set out from Vienna on his last trip to England. By now the tide had turned against the Allies in the conflict through which Haydn traveled, and this is reflected in his compositions. He took to London the recently completed Symphony in E-flat, which we know as No. 99, as well as a new piano trio, six string quartets, and some movements of his Symphonies 100 and 101 (he composed the remainder of both works in England). Haydn's symphonies are now full-fledged classical works of four movements, the first of which always includes a slow introduction, and with an orchestra including clarinets.

The middle movements of Symphony No. 100 in G were evidently completed by Haydn in London. One of these, the second movement, includes the *Banda Turca* that gives this work its nickname, "The Military Symphony." Various percussion instruments had been used in the opera-house pit for years, but they did not have a permanent place in concert music. Haydn's percussion parts, for the standard *Banda Turca* of bass drum, cymbals, and triangle, are very simplistic and seek to represent a military band on the march.

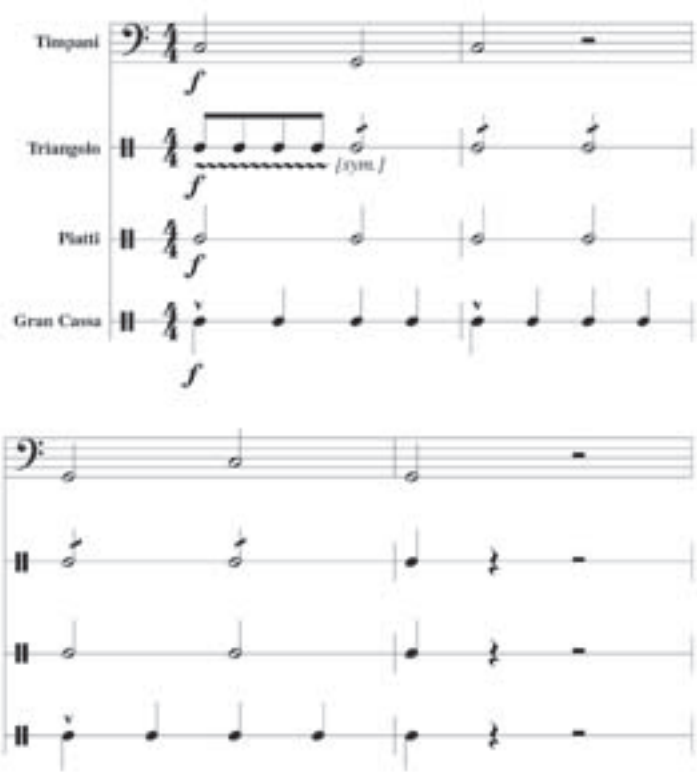
What is curious is the way in which Haydn seems to introduce this military theme into a decidedly frivolous melody. This movement's main theme is, in fact, a piece called "Romanze," taken from Haydn's concerto for an odd instrument called the *lira organizzata*, an elaborated hurdy-gurdy. This little ser-

enade, almost naively folk-like, with its dancing rhythm, is cruelly despoiled by the interruption of the percussion section—an extraordinary depiction of war and its effects on the general populace.

The juxtaposition of these musical elements is brilliant, and it is hard to imagine how big an effect it would have on an audience of its day. Listening with 21st-century ears, we have become immune to any onslaught, but upon its debut in 1794, the astonishing orchestral effect is well-documented: "Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear. It is the advancing to the battle; and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, he alone can execute; at least he alone has hitherto effected these wonders" (*Morning Chronicle*, April 9, 1794).

The percussion section does not enter until bar 57 of the second movement (Example 1), thus the prevailing mood has been well-established; there is no hint of the "Military" onslaught until the shift to the minor key the bar before. The *forte* entry is supposed to shock, but nowadays fails to do so. As percussionists, there is little we can do to summon up Haydn's intention. The options are to play very forcefully and unmusically loud (which can sound plain funny) or to do as Frans Brüggen once requested, stand up at the last possible moment before the entry, or (the option I have yet to be allowed to try) to actually march into the hall at the relevant point with the instruments. It would be fun to do the latter in a large church or some such, and wear military-style uniforms—a *coup de théâtre* of which I think Haydn would approve!

Example 1



The main thing to remember when performing these percussion parts is that they are not meant to blend with the rest of the orchestra; the *Banda Turca* is musically superimposed on the initial mood of the movement. The percussion section is not accompanying, it is conquering.

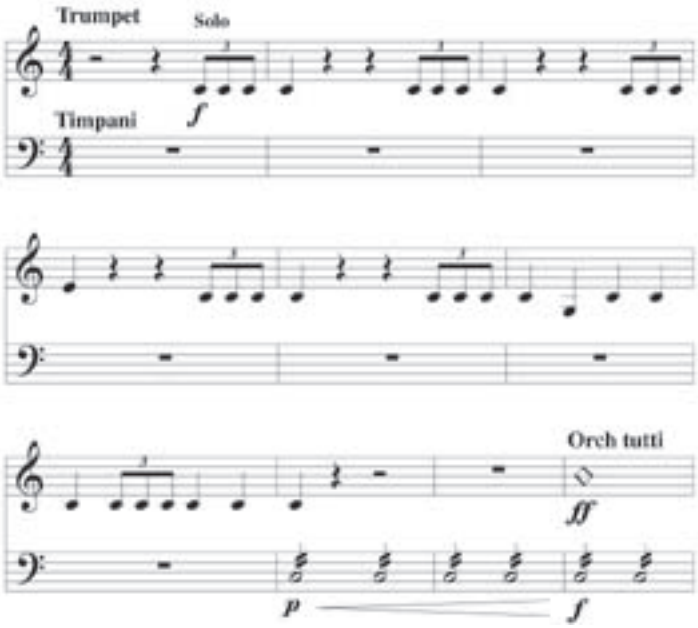
The *Banda Turca* parts are in themselves quite straightforward. The bass drum is indicated with note stems up or down to indicate stick or *rute*, and it is worth noting that Haydn would have heard this played on a long drum (or barrel drum). The triangle part can be a little perplexing, having as it does (in the urtext edition by H.C. Robbins Landon, Universal Edition) a trill mark below the constant eighth notes. When played as a triangle roll throughout it sounds rather like a persistent fire alarm, and while this could be the effect Haydn required, it sounds rather foolish, especially in the quiet passages. I feel that Haydn was making up his percussion notation on the hoof and was simply trying to indicate the sound he would have heard, a large cast triangle with the adornment of rings, which would both rattle and dampen the instrument. The trill marking is probably there to indicate the jangling sound caused by these rings. Haydn was a highly intelligent composer and he would be aware of these rings; it is quite possible that he is simply demonstrating this knowledge. Constant eighth notes sound fine, especially when the instrument sounds suitably dull.

The tempo of the second movement is marked *Allegretto*, an indication that Haydn wanted this played quickly; indeed this was at the time the sign of a fast speed, along the lines of *Scherzo*. The split common-time signature indicates a feel of two pulses to the bar, but this section is often played too slowly for this. Some interpreters think that a slower tempo makes the opening theme sound more pompous, but the entry of the *Banda Turca* is harder to justify if the movement is not at a march tempo. In this faster tempo the opening becomes more frivolous and dance-like, and the impact of the sudden arrival or the armed forces even more shocking; the transition from genteel dance to advancing march is highly successful.

It is worth noting that there is a decided lack of dynamics in the parts, apart from *forte* and *piano*. This does not mean that Haydn expected tiered dynamics all the time; he took it for granted that his performers would use *crescendi* and *diminuendi* as appropriate. The percussion parts are always played with a forceful impact, but at points such as bar 73, a falling away is suitable and a corresponding build three bars later is equally desirous.

Another point of interest in the second movement of the "Military Symphony" is the section starting at bar 152 (Example 2). This unaccompanied trumpet fanfare is apparently an old Prussian army bugle call used for sounding the advance. The timpani *crescendo* roll in bars 159–160 is often played out of tempo as a *fermata*; indeed, I have heard the trumpet call also played outside the tempo, making the whole interlude more effective to this listener. Once again Haydn indulges in some fascinating image making; the sound of the advance on a solo trumpet, the timpani *crescendo* simulating a charge, climaxing with an orchestral *tutti* (in a distant key) suggesting the coming together of the forces. Haydn was determined to scare his audience into the hellish realization that the war was upon them throughout Europe.

Example 2



The last movement is in a much lighter tone, and although the *Banda Turca* instruments enter at the end, they are used to cap a resounding finale rather than conjure up images of war. There is a point of note in the timpani part, however, as Haydn uses the drums for one of his musical jokes. Haydn's demeanor was famously genial and he was fond of using humor in his compositions, with one of the most notable examples being another Salomon Symphony, No. 94 in G, the *Surprise Symphony* (1791). In the "Military Symphony," Haydn's joke appears in bar 121 of the *Presto* when the timpani suddenly interrupt the quiet flow of the *piano* string writing with a startling and much unexpected burst of loud eighth notes. This was probably meant to give the audience a start, perhaps even to wake them up ready for the end of the performance! Haydn's use of the timpani was an important influence on the compositions of Beethoven, and this wonderful musical jolt can be heard quite clearly in the works of the latter, particularly in the second movement of the Ninth Symphony, but not as a joke.

In its revised symphonic version, Haydn's hurdy-gurdy tune became the single most celebrated work he composed for his London journeys. Indeed "The Military" instantly became the most popular symphony of the time and remained so until the arrival of Beethoven's Fifth. However,

Haydn's personal favorite was written a year after No. 100, in 1795.

Symphony No. 103 in E-flat is the London work that Haydn is said to have regarded as his best, and the nickname *Paukenwirbel* (drum roll) is derived from the opening bar of timpani solo. The first movement is a study in sonata form, with a perfect use of a slow, somber introduction that serves to offset the light, fast-moving first subject. Haydn was a master of timing, and the idea of using this introduction to add gravitas to the movement is a perfect example of his art. Although not a part of the sonata form, the opening idea appears again later in the movement, in its original tempo, as part of the coda.

This famous first bar (Example 3) is fraught with difficulty; what did Haydn intend? The original manuscript shows an E-flat timpani note with a tremolo sign in a fermata bar; this seems reasonably straightforward. However, the note is marked *forte*, which, considering the musical content of the next bar, is perplexing. It was the fashion to play this bar as a swell from *piano* to *forte* back to *piano*, and it would seem to demand some kind of a fade in order to adjunct the first bar of the *Adagio*. If played in an authentic style on smaller drums, calf (or goat) heads and wooden timpani sticks, the sound of this ground-swell introduction is less convincing.

Example 3

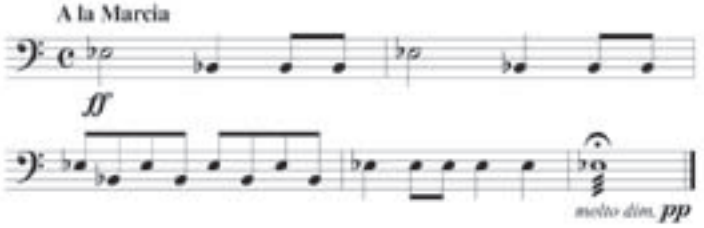
Current opinion on this key moment is that the word *Intrada* above this solo bar in the original indicates that Haydn intended an extemporized solo at this point (and on the repeat later in the movement), a reference to the Baroque-era practice of the extemporized *Adagio* in the Italian Style. It is likely that Haydn's design was that the drums are not related to the musical idea portrayed in the rest of the orchestra; they are making a big, independent statement about the surrounding battles. The image of the battle portrayed by the timpani juxtaposed with the quiet, solemn entry of the orchestra depicting the fallout is powerful. The current fashion, inspired by the authenticity of the period instrument movement, presents a compelling argument for the translation of *Paukenwirbel* as drum fill!

So the question arises: What does one play? Obviously this

is a matter for discussion between conductor and timpanist, but there are a couple of ground rules that must be born in mind. First, one has to deal with the transition into the opening bars of the *Adagio* introduction. It is possible to leave off the timpani solo at a high level of intensity and have the orchestra creep out of it (Example 4), but more often than not a conductor will expect some form of *diminuendo*, usually a roll (Example 5).

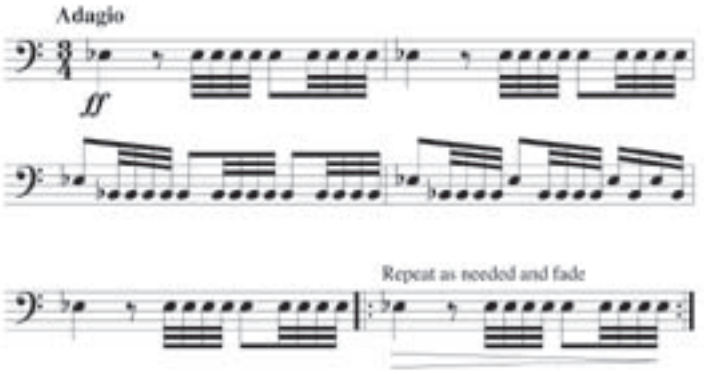
Example 4

Example 5



Second, the material the solo is made from can either be from the upcoming music (such as a reference to the first subject theme in a fast 3/8) or from something completely unrelated (such as a martial theme, as in Example 4). Taking these two things into account, Example 6 shows an opening solo that takes as its theme the solo from Haydn's *Paukenmasse* (discussed later) and fades into the distance for the orchestra to appear in its wake. Timpanists are presented with an opportunity to be inventive, but do not overdo it; this is Haydn, not the Buddy Rich Orchestra!

Example 6



When Haydn left London for the last time in 1795, he returned to Vienna as a financially and artistically successful composer, and at the end of his life he would claim that he had "first become famous in Germany through England." He had returned from his second visit to England having received word that there was a new Esterházy Prince, Nicolaus II. Haydn was to serve once more as an active *Cappelmeister*, and Nicolaus II was to reform the orchestra at Eisenstadt.

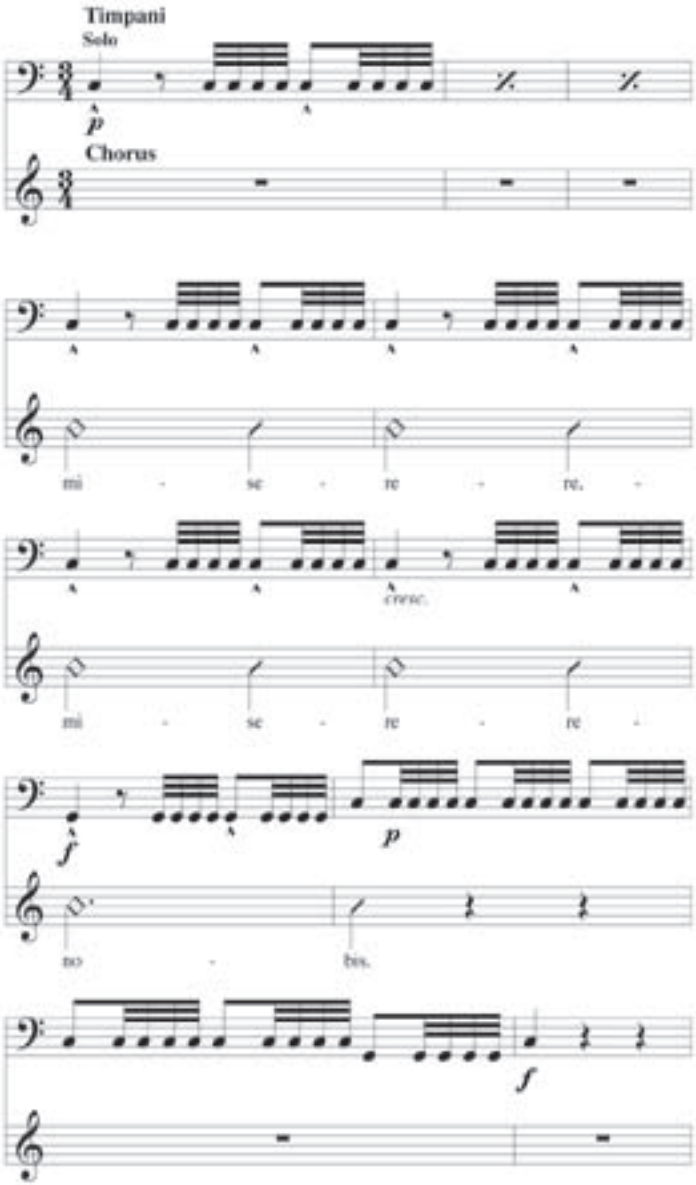
One of Haydn's new undertakings involved the composition of an annual Mass to mark the name-day of the Princess Maria Hermenegild. The first of the composer's six Masses intended for this occasion is believed to have been the Mass in C, named by Haydn *Missa in tempore belli* (Mass in the time of war). This work probably received its first public performance in the Bergkirche at Eisenstadt on September 13, 1796, although this has been disputed by Haydn scholar H.C. Robbins Landon, who suggests a premiere performance at the Basilica Maria Treu of the Piarists in Vienna, on St. Stephen's Day (December 26) 1796.

Haydn was writing at a time of great national emergency, a circumstance he sought to reflect in the score; French troops under Napoleon were inflicting punishing defeats against the Austrian empire in Italy, and decrees were issued making it a crime to speak of peace negotiations. In the last throes of its imperial dignity, Haydn was to use the words of the Mass to voice his protest at the Austrian suffering. He seems not only to

speak of peace, but positively to demand it with every musical means at his disposal. In the words of a friend of Haydn, the diplomat Georg August Griesinger: "In 1796, at a time when the French were encamped in Styria, Haydn wrote a Mass to which he gave the title 'in tempore belli.' In this Mass, the words 'Agnus Dei, qui tollis peccata mundi' are declaimed in a curious fashion, with timpani accompaniment, as though one could already hear the enemy approaching in the distance."

Indeed, this timpani solo gave the *Missa in tempore belli* its moniker in the German-speaking world: the "Paukenmesse." The *Agnus Dei* begins with a simple melody, entrusted to choir and strings, but the mood is broken in bar 10 by the implacable rhythm of the timpani (Example 7).

Example 7



It is vital to remember that this Mass was composed to be performed as a religious service, not a concert work, and therefore the context is all important. Haydn was hearing this work in the ambient acoustics of a large church, and the timpani entry could convey the effect of a distant military drum marching an army into view. The drums were very able to articulate their unyielding rhythm thanks to their thick goat heads and wooden sticks, and this unforeseen interruption of the Ordinary would have astonished the faithful gathered for this celebratory occasion. The threat presented by the imminent approach of war is thus expressed in particularly striking fashion, climaxing in the shrill wind fanfare that culminates in the general outcry on the words *Dona nobis pacem*.

In an attempt to convey this mood to a modern audience with contemporary instruments, it is a good idea to dampen the drums considerably and use a hard mallet. The rhythm must be unbending, even if the choir wavers! Don't forget that in this piece they are your enemy and you are leading an advancing army toward them. I believe that this is what Haydn's biographer, Giuseppe Carpani, is referring to when he suggests that the timpani were to be struck in the French manner at this point. The idea of playing in the Baroque French style—i.e., utilizing an altered rhythm—has some legitimacy; shortening the rhythmic unit into a five-stroke roll could be very effective.

However, it seems to me that the historical and musical justification for this is weak and the pulse of the timpani is far more striking played as written. Carpani is perhaps suggesting that one is the lone Frenchman in an ensemble of Austrians; play the timpani in a manner unrelated to the rest of the music and not as an accompaniment. Conceivably the best way to interpret Carpani's advice is to attend the performance dressed from head to toe in Christian Dior!

Haydn makes conscious use of the psychological effect of the timpani rhythm, intended to encourage those for whom the drum is beaten and to inspire fear and terror in those against whom it is aimed. That he succeeded is evident in the renaming of the work: "Paukenmesse." Haydn's use of the timpani to confront God and His people, particularly the diplomatically astute Esterházy family, with the appalling horror of war was astonishing and is still powerful today. The urgency of the entreaties seems to imply a desperate need for Haydn to force the issue of peace, which he so desperately longed for.

One wonders what effect the first hearing of this work had on young Beethoven as he directly mirrors these feelings in his own *Missa Solemnis* with the same militaristic use of the timpani some 25 years later.

Nicholas Ormrod is Sub-Principal Percussionist of the Orchestra of the Royal Opera House. He was a pupil of James Blades, and is a graduate of the University of Surrey, where his professor was Reginald Smith Brindle. Following postgraduate study at the University of London, he spent over 20 years as a freelance player performing in almost every area and style of the music business prior to his appointment to Covent Garden in 2004. As a specialist in period instrument performance, Nicholas performs regularly with the Orchestra of the Age of Enlightenment and The King's Consort. On more conventional instruments, Nicholas worked for such ensembles as the Chamber Orchestra of Europe and the Philharmonia Orchestra and also enjoyed long-standing associations with the National Theatre, the Royal Shakespeare Company, and the commercial world of the West End theatre. As a teacher, Nicholas has held positions at the Royal College of Music and Dartington College, and is currently serving as PAS UK Chapter President. **PN**

The Virtual Percussion Festival

The ALIVE Project Brings the World of Percussion to Winnipeg

BY ALLAN MOLNAR

Stewart Smith and I created the ALIVE Project (Accessible Live Internet Video Education) in January 2004 as a practical way for us to collaborate as music teachers. Stewart applied this idea with his students at Minnetonka School in Winnipeg and at the University of Manitoba's Faculty of Music. I worked the concept into my classes at Brooklyn College, where I was on a temporary assignment in the music education department.

The technology and infrastructure needed for this type of collaboration are now available on a worldwide (and affordable) scale. Anyone interested in connecting can do it with a computer, Web cam, instant messaging software, and an adequate connection speed (for good audio and video quality).

The ALIVE Project was quickly embraced by the University of Manitoba, who asked Stewart to act as the Director of Distance Education for its Faculty of Music. Stewart and I subsequently used the ALIVE Project model to facilitate a series of guest lectures and community outreach.

Stewart Smith (l) and Allan Molnar (r)

On April 30, 2005, the Virtual Percussion Festival brought some of the world's most accomplished musicians to the Winnipeg music education community via the Internet. This project was funded by the University of Manitoba with additional assistance from the Louis Riel School Division and my personal sponsors, Sabian Cymbals, Latin Percussion, and Pro-Mark Drumsticks. This event was held at Minnetonka School in Winnipeg, Manitoba.

STUDIO DRUMMING CLINIC

Terry Silverlight kicked off the Virtual Percussion Festival with a workshop on studio drumming. He discussed a "day in the life" of a studio musician who has to be prepared to adapt to anything and everything. Terry is a true pro who has spent a lot of time tweaking his studio mix to maximize the audio quality of these video conferences.

LATIN PERCUSSION CLINIC

The Virtual Percussion Festival took place one day after the release of Apple's "Tiger" OS, which features a multi-point video conferencing capability. Switching to the new OS this close to a major event proved to be impractical, so we used two computers to simultaneously beam in Memo Acevedo from New York City and Ruben Alvarez from Chicago. Ruben and Memo did a great job interacting with each other as they presented an outstanding workshop on Latin percussion performance.

Ruben Alvarez and Memo Acevedo

JAZZ DRUMMING CLINIC

The Collective has been a mainstay of the New York music education community for over 25 years. We were very pleased to beam in their representative for this event, Peter Retzlaff. Peter's jazz drumming workshop was an excellent example of the great work currently being done at The Collective.

UASTEEL AND ALLAN MOLNAR

The University of Arizona Steel Band, UASteel, beamed in for a performance. This ensemble is under the direction of Mike Sammons and featured U of A Artist-in-Residence Robin Horn on drumset.

Gary Cook, Director of Percussion Studies at the U of A and PAS President-elect brought greetings from the Percussive Arts Society. Many members of the Manitoba PAS Chapter were in attendance at the Virtual Percussion Festival.

U of A Coordinator of Percussion Technology Norman Weinberg also joined the event from Tucson. Norm has made many contributions to PAS, and his support of our project is much appreciated!

Our only technical glitch happened while I was soloing with the UASteel ensemble: We lost our video conference connection! Fortunately, UASteel percussionist Cynthia Barlow also acts as the U of A Fine Arts Computer Network Services Manager and was able to get us reconnected. Cynthia has helped me out on many occasions with technical advice and troubleshooting. She's a *great* person to have in the band!

GUEST APPEARANCE BY PETER KATES

Our "working lunch" included a visit to Norway and an onsite workshop/performance. Peter Kates lives in Bergen,

Allan Molnar performing with the University of Arizona Steel Band

University of Arizona Steel Band

Norway, where he is Principal Percussionist of the Bergen Philharmonic Orchestra and head of the percussion department at the Grieg Academy. Peter joined us in a discussion of the potential this technology brings to the music community.

ONSITE JAZZ PERFORMANCE

Alvin Atkinson, Jr., Artist-in-Residence at the University of Manitoba joined forces with U of M Director of Jazz Studies Steve Kirby to present an excellent workshop on their respective roles in the rhythm section.

Alvin Atkinson, Jr.

A GLOBAL PERSPECTIVE

We resumed the online workshops with a visit from Dom Famularo, who joined us from the Cape Breton Drum Festival and seemed to jump right off the screen and into the room as he interacted with the audience. Talk about transcending the medium! Thank you to Bruce Aitken, Artistic Director of the Cape Breton Drum Festival, for helping to make this happen.

WORLD DRUMMING CLINIC

Stewart and I began the ALIVE Project as a collaboration between just the two of us, but soon saw the potential of connecting with other artists. One of the first to join us was Aldo Mazza, who beamed in from Montreal. Aldo has been a strong, positive force in the percussion community for many years. I first met him in the early eighties when he was touring with Repercussion. I reconnected with Aldo at a Repercussion performance in Toronto in the mid-nineties and was invited to join the KoSA family in 2000.

Aldo Mazza

Aldo's spirit and vision for KoSA runs parallel to our vision for the ALIVE Project, and we always welcome the opportunity to collaborate and explore new horizons with him!

BRUSH TECHNIQUE CLINIC

Stewart and I have known Jack Mouse for 30 years. We first met Jack when we were attending the Saskatchewan Summer School of the Arts Jazz Week in the mid-seventies. The faculty included some of the best talent in the industry, including this young drummer from Emporia, Kansas. Jack taught at the camp for many years and inspired countless musicians through his dedication to quality education.

Jack is currently based in Chicago where he is established as a "first call" performer and educator. His workshop on brush technique was extraordinary, and he was ably assisted by his wife, Janice Borla, who facilitated the techni-

Jack Mouse


March 2005 Modern Drummer cover star Ahmir "?uestlove" Thompson

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cal end of Jack's presentation. One of our next projects will originate from the Janice Borla Vocal Jazz Camp in Chicago this summer.

ORCHESTRAL PERCUSSION CLINIC

I am sure that years from now, when I look back on this project, my fond memories will have very little to do with the technology but will center on the people we connected with. Morris "Arnie" Lang has been a wonderful friend to me since I first met him at KoSA in 2000. His talent and experience in the music business is unparalleled.

It was a tremendous pleasure to bring Arnie into this project. I know that Stewart especially enjoyed the workshop in September, 2004, where he received an online crash cymbal lesson from Arnie—an experience that was quite unusual for Stewart since he is a low brass specialist!

Brian Willson is a colleague of Arnie at Brooklyn College. It was our pleasure to include his talents as a percussionist, composer, and educator in this workshop.

KANSAS STATE UNIVERSITY LATIN JAZZ ENSEMBLE AND ALLAN MOLNAR

The Kansas State University Latin Jazz Ensemble has been going on the road with me. We performed together in Stockholm at the 2004 PAS Day of Percussion (October 2, 2004), The Virtual Percussion Festival in Winnipeg (April 30, 2005) and at The Distillery Jazz Festival in Toronto (May 28, 2005). This ensemble, under the direction of Kurt Gartner, has the best "road chops" of any group I've ever traveled with; they are always there when I log on and never seem to experience jet lag!

LOOKING AHEAD

PAS has proven to be the ideal community to bring this project to reality. PAS President Rich Holly recently performed at the Toronto Distillery Jazz Festival with me via video conference and, once again, helped to support and take this idea to a new level. We look forward to exploring this project through the PAS Technology Committee, KoSA, and through independent projects as we continue to push the boundaries of these developing technologies.

Allan Molnar resides in New York where he teaches at Lehman College and The Collective. Previously, Molnar was active as a percussionist and educator in Toronto, Canada. He spent over 20 years teaching instrumental music in the Toronto school system, where he successfully brought many elements of professional music to the classroom by way of his MIDI-assisted band program. He continues to work as a resource teacher for the Canadian Teachers Federation through the Sharing Teaching Excellence program, is a faculty member of the KoSA International Percussion Workshops, and serves as Chair of the PAS Music Technology Committee. Allan's Website is www.percussionstudio.com **PN**

HOW TO SUBMIT MANUSCRIPTS TO THE PAS ON-LINE RESEARCH JOURNAL

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to: AS On-Line Research Journal, 701 NW Ferris Avenue, Lawton, OK 73507-5442

2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.

3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.

4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

Dealing with Stress in the College Environment

BY BRETT WILLIAM DIETZ

Students enrolled in a college music program experience many stressful situations. They are expected to perform in numerous ensembles, pass very stringent music theory and history courses, keep up with other students in general education classes, and become proficient on their instrument. Music students often focus much of their attention on private lessons and are always striving for their teacher's approval. In general, music programs are competitive and students can encounter a high dose of stress during their tenure.

The human body has several ways of dealing with stress, most of which go back to our ancient ancestors. Our stress reactors are stored in the body's natural "fight or flight" response. This releases adrenaline, which "results in a heightened state of physical or emotional arousal in order to provide the wherewithal either to (in evolutionary terms) stay around and fight or flee."[1]

A body that is producing high amounts of adrenaline can experience physical reactions such as headaches, hypertension, high blood pressure, upset stomach, digestive distress, sleep difficulties, jaw clenching, teeth grinding, a sensation of physical illness, or fatigue. Also, one can experience such psychological symptoms as irritability, anxiety, pessimistic or resentful feelings, feelings of being victimized, feelings of being misunderstood or unappreciated, the desire to withdraw, or unexpected or unprovoked outbursts of laughing or crying.[2] While most of us recognize the feeling of being "stressed out," the horrible effects it has on our bodies are often suppressed.

While most of us recognize the feeling of being "stressed out," the horrible effects it has on our bodies are often suppressed.

It is important for students to realize that stress in life is inevitable. One could compare it to playing the violin. If the violinist does not use enough tension or stress on the bow, the sound is weak. If the bow is pressed too much the sound is harsh. The right amount of tension, however, will produce the perfect sound. So, how do we know when our bodies have too much tension or stress? If we do have stress, how can we reduce it? Can we balance tension and create a more perfect body, mind, and spirit? Here are some ways to reduce stress in the college music program.

PRACTICAL WAYS TO REDUCE STRESS

Practice time is always an issue for music students. In fact, many students spend most of their time in the practice room and neglect their other studies. Make a schedule for your practice time and stick to it. Remember that most of your practice time is only useful when your mind is involved. If you are not concentrating, standing in a room for six hours before your lesson is useless. Schedule your practice time in-between classes and rehearsals. This way your mind can stay active during these shorter periods of practice and you can achieve specific goals.

Do not take on more than you can handle. Music students are often asked to perform with other ensembles, participate in music fraternities, take on professional gigs, or teach private lessons. While all of these activities are positive and helpful in your growth as a musician, they also require a great deal of time. When choosing extra projects, realize your limits and do not over-program yourself.

Keep reasonable hours. Many music students practice late at night and deprive their bodies of sleep. Get your practicing done during the day and try to sleep at least eight hours a night. Lack of sleep will often bring on unwanted stress and anxiety. You should also create personal time outside of music. Take up a hobby that is unrelated to music, such as reading a book or going for a daily walk.

Exercise is also one of the best ways to ward off stress "because it distracts you from whatever it is that is causing stress. It also helps you eliminate excess energy, which can stem from and contribute to stress. Exercise has a calming effect and can lead to decreased emotional distress and better concentration. And it makes you feel more capable of handling challenges, such as tackling the cause of your stress."[3]

CONSCIOUS BREATHING AND PROGRESSIVE MUSCLE RELAXATION

One positive way of dealing with stress is a technique known as *conscious breathing.* Often practiced by Buddhists, conscious breathing focuses on calming the body through a series of in-breaths and out-breaths. Thich Nhat Hanh, a Vietnamese Buddhist monk, gives several breathing techniques in the book *Peace is Every Step.* He says, "The first exercise is very simple. As you breathe in, you say to yourself, 'Breathing in, I know that I am breathing in,' and as you breathe out, say, 'Breathing out, I know I am breathing out.' Just that. You recognize your in-breath as an in-breath and your out-breath as an out-breath. You don't even need to recite the whole sentence; you can use just two words, 'in' and 'out.' This technique can help you keep your mind on your breath. As you practice, your breath will become peaceful and gentle, and your mind and body will also become peaceful and gentle."[4]

Conscious breathing helps us get into the present moment. Often, we worry about the past and spend too much time planning for the future. Our thinking can also produce an enormous amount of

stress on our lives. In the chapter "Thinking Less," Hanh states, "Of course, thinking is important, but quite a lot of our thinking is useless. It is as if, in our head, each of us has a cassette tape that is always running, day and night. While we practice conscious breathing, our thinking will slow down, and we can give ourselves a real rest."[5]

PROGRESSIVE MUSCLE RELAXATION

Progressive muscle relaxation is another good technique for the reduction of stress. In his 1929 book, *Progressive Relaxation*, Edmund Jacobson (a Chicago physician) stated that the body responds to anxiety with muscle tension. "This physiological tension, in turn, increases the subjective experience of anxiety."[6]

When practicing this technique, one focuses on every muscle and becomes familiar with the sensation of relaxing the body. "You can start from your head and work your way to your toes. Tense your facial muscles by biting down and furrowing your brow. Hold the tension for five to ten seconds, then quickly release it. Next, tense your shoulder muscles by shrugging your shoulders and tucking in your chin. Hold the tension for five to ten seconds, then release it. After that, tense your arm muscles by making a fist. Hold the tension for five to ten seconds, then quickly release it. And so on. Simply continue to tighten a muscle and release it until you have worked all the way down your body. Mentally imagine the tension evaporating as you release the tension in each muscle. Focus on the warmth and heaviness of the body parts as they relax."[7]

These two relaxation techniques can be very useful in the college environment. When using conscious breathing or progressive muscle relaxation, be sure to find time to practice daily. It is not a good idea to first try these techniques during a time of overwhelming stress. These skills, however, are very helpful when practiced and assist in relieving tension caused by stressful situations.

DEPRESSION AND ANXIETY

Although everyone may experience anxiety or depression, these conditions can sometimes become serious when unchecked. Depression and anxiety can effectively be treated. Often, people think that a person should "snap out of it" or "get over it"; however, sometimes we suffer from these conditions because of our individual genetic brain chemistry.

Many students are afraid to seek help because they think only "crazy people" need to see therapists. This is far from the truth. "One way that therapists help people better handle—or even prevent—stress is to educate you about the sources of your stress and how to manage it. The therapist can teach you about stress and reactions to stress, with an emphasis on how your thoughts about the situation can influence your stress level and how, consequently, changing your thoughts can alter your experience of stress."[8]

Many students are afraid to seek help because they think only "crazy people" need to see therapists.

Avoid alcohol and recreational drug use. Drugs and alcohol can make your depression and anxiety worse. "Problem drinking or drug use often starts out as a relatively moderate way of soothing upset (feelings), perhaps as a way of falling asleep. Yet, because drinking or using drugs only masks the problem, dulls the senses, and compromises judgment, this is a self-defeating, futile solution. The difficulty that led to the drink or the joint lingers after the glass is empty or the ashes are cold."[9] People often become addicted to drugs and alcohol when using these substances as a way to deal with stress.

Seek help if your feelings of depression or anxiety go on for more than two weeks. All universities have mental health facilities with qualified doctors and therapists who are there to help students. Take advantage of it. Remember that there is nothing wrong with you and what you are experiencing is normal. At some point in all of our lives, we have to seek help for these conditions.

HELPFUL SOURCES

We all experience stress in different ways, and some of these techniques are helpful in relieving tension and anxiety. There are also many more stress-reducing methods not mentioned in this article, such as visualization, self-hypnosis, and autogenics. A good source for learning about these and other techniques is *The Relaxation and Stress Reduction Workbook* by Martha Davis, Elizabeth Robbins Eshelman, and Mathew McKay.

Another good source designed for college students is www.ulifeline.org. This Website, created by the Jed Foundation, provides "students with a non threatening and supportive link to their respective college's mental health center as well as important mental health information. Students are able to download informa-

tion about various mental illness, ask questions, make appointments, and seek help anonymously via the Internet, a medium they are comfortable using."[10]

Another source is the book *Peace is Every Step* by Thich Nhat Hanh, which I quoted earlier. I always recommend this book to my percussion students who tell me how "stressed-out" they are feeling. This book has always been helpful to me when I felt overwhelmed. Hanh gives the reader several different ways to look at your stress and deal with it effectively and peacefully.

Music students should be aware of the degrees of stress they are taking on. Realize that there are ways to prevent stress: avoid over-commitment, schedule reasonable practice hours, create personal time, and exercise daily. You can also practice wonderful stress-relieving techniques such as conscious breathing and progressive muscle relaxation. Finally, seek help for stress if it leads to depression, anxiety, or drug and alcohol abuse. Do not be afraid to see a doctor or therapist if you feel completely overwhelmed by your feelings of tension or stress.

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Brett William Dietz is the Professor of Percussion at Louisiana State University. He received Bachelor of Music in Percussion and Master of Music in Composition degrees from Duquesne University. He earned his Doctorate of Music degree from Northwestern University in percussion performance. Dietz's compositions have been performed throughout the world by numerous performers and ensembles. He is a founding member of the Tempus Fugit Percussion Ensemble.

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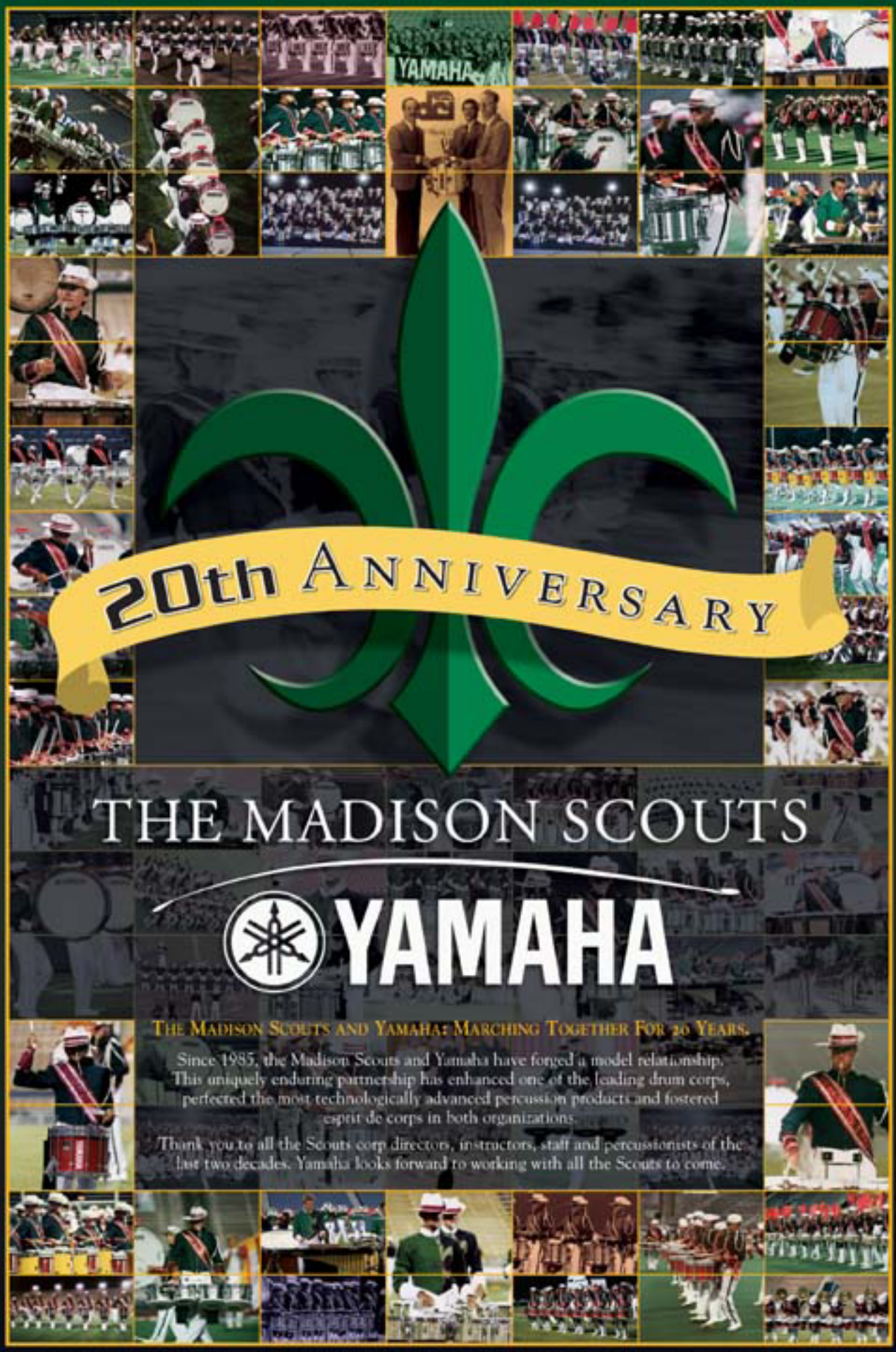

The Music of the Army

An Abbreviated Study of the Ages of Musicians in the Continental Army

BY JOHN U. REES

This is an abridged version of an article originally published in The Brigade Dispatch *(The Journal of The Brigade of the American Revolution) Vol. XXIV, No. 4, Autumn 1993, 2–8, and is reprinted with permission of the author. The complete article, which includes detailed tables on instruments and ages of the musicians included in this study, as well as a list of their names and extensive excerpts from their pension files describing their service in the war, can be found in its entirety in the Members Only section of the PAS Website (www.pas.org) or at www.revwar75.com/library/rees.*

The musicians of the Continental Army have long been relegated to a minor role in comparison to those soldiers who carried muskets or commanded troops in battle. In actuality the duties the musicians performed were essential to the army and contributed greatly to discipline and order, both in camp and on the battlefield. The fifers and drummers were responsible for playing or beating commands regulating the daily routine of soldiers, such as the *reveille* or *tattoo*, to denote the beginning and ending of the day, as well as for providing a cadence to regulate the rate of marching maneuvers. More importantly, they often transmitted the commands for drill or battle signals during actual combat.[1]

In addition to the oft-misunderstood nature of the role of musicians in the Continental Army, certain myths about these soldiers have been propagated, a prominent one being that they were generally young boys. The use of boys as musicians during the American Civil War and such popular songs as "The Drummer Boy of Shiloh" only served to add to the popular conception of the universal use of children as musicians during the Revolutionary War.

Data was gathered from existing company and regimental muster rolls, then compared with pension records in order to ascertain musicians' birth dates. Admittedly, this resulted in a hit-or-miss method of proceeding, as is evidenced by the fact that out of 292 musicians, the ages for only 67 (23 percent) were found (exclusive of the men in the 11th Pennsylvania Regiment). Some pension documents contain birth records for the men, and these were used when available, but generally the files contain only a statement by the applicant attesting to his age at the time of the deposition.

For statistical purposes it was decided to use the age of each musician at his first known service as a fifer or drummer. Since it was found that some of these men had switched from the fife to the drum during their service (an instance of changing from the drum to the fife is not known), the ages of these men were used twice, once for their first service as a fifer and once as a drummer. Additionally, two of the men served as company musicians and later became drum and fife majors; these cases were treated in the same manner.

The final result of this study shows a trend that supports the assertion that most of the army's musicians were, in fact, quite mature. In the overall grouping the men's average age was 18.5 years. When broken down as to the particular instrument played, the average for drummers was 19 years, and for fifers 17 years. Boy musicians, while they did exist, were the exception rather than the rule.

Though it seems the idea of a multitude of early teenage or pre-teenage musicians in the Continental Army is a false one, the legend has some basis in fact. There *were* young musicians who served with the army. Fifer John Piatt of the 1st New Jersey Regiment was ten years old at the time of his first service in 1776, while Lamb's Artillery Regiment Drummer Benjamin Peck was ten years old at the time of his 1780 enlistment. There were also a number of musicians who were 12, 13, or 14 years old when they first served as musicians with the army.

Among the younger musicians, the fife was the preferred instrument. As concerns the drum, Cuthbertson's *System for the Interior Management and Oeconomy of a Battalion of Infantry* stated that a "handsome set of Drummers, who perform their beatings well, being one of the ornaments in the shew of a battalion, care must be taken to inlist none, but such as promise a genteel figure when arrived at maturity; and as few, when past 14 years of age, attain any great perfection on the Drum; active, ingenious lads, with supple joints, and under that age, should be only chosen…." The author further stipulated that "Boys much under 14, unless they are remarkably stout, are rather an incumbrance to a regiment (especially on service) as they are in general unable to bear fatigue, or even carry their Drums on a march."[2]

Some musician's narratives support the contention that the younger and smaller the musician, the more likely it was he would play the fife rather than the drum. For example, fifer Samuel Dewees, being "about or turned of 15, but quite small of my age," was enlisted by his father into the 11th Pennsylvania Regiment. Although he joined the army in 1777, Dewees spent the first year and a half of his service doing duty in a hospital or as waiter to the regiment's colonel. He did not perform the duties of a musician until the summer of 1779.[3]

During the course of the war the numbers of men enlisted to be musicians declined, and those with a prior enlistment would be older during any re-enlistment. The majority of the men in this sampling (60 percent) enlisted in 1777 or 1778. Beginning in 1778 and continuing through to the end of the war, regimental quotas

for the individual states were periodically reduced and existing regiments consolidated. These adjustments were due to the chronic problem of supplying the army with enough recruits to keep regiments at their required strengths. In this manner the number of musicians needed for the army was reduced, though the attrition caused by death, desertion, and expired enlistments ensured that periodic shortages of fifers and drummers occurred until the end of the war.[4]

As a result of the decreasing need for new musicians, the following resolution was announced on January 22, 1782:

> General Orders...
>
> The United States in Congress assembled have been pleased to pass the following resolves.
>
> In Congress December 24, 1781.
>
> Resolved, That in future no recruit shall be inlisted to serve as a drummer or fifer. When such are wanted, they shall be taken from the soldiers of the corps in such numbers and of such description as the Commander in Chief or commanding officer of a separate army shall direct, and be returned back and others drawn out as often as the good of the service shall make necessary.

On the same date, General George Washington wrote to General William Heath that the resolution of Congress "respecting the Music of the Army... prohibits enlisting any More under that Denomination, but does not affect those already in service; You will be pleased therefore to Order Cloathing for them accordingly."[5]

Four months later, in April 1782, the lieutenant colonel of the 10th Massachusetts Regiment wrote Heath concerning his efforts to procure musicians: "I mentioned to your honor the last time I waited on you that the 10th Massts Regt

Number of Soldiers for each age at time of initial service

Age at enlistment	10	11	12	13	14	15	16	17	18	19	20	21	23	24	25	26	27	28	29	35	38	Total	Average Age
Drummers	1		1	1	2	1	3	4	4	1		1	1	1	1	1	1			2		26	19 years
Drum Majors										1											1	2	28 years
Fifers	1	1		2	7	2	2	6	5	2	3	3	1	1				1				37	17 years
Fife Majors											1			1								2	22 years
Instrument Unknown					1	1	1					1				1			1			6	20 years

73 musicians total
Total average age: 18.5 years
Average age for fifers: 17 years (including fife majors)
Average age for drummers: 19 years (20 years including drum majors)

wanted a number of Drummers & Fifers to compleate their Corps - Mr. Highwell has since been with the Regt and has recommended some to me for the music though not the whole that were wanting we want three Drummers and two Fifers but at present can find but one Fifer and two Drummers who have natural Geniuses for music - the Drummers are Israel Duey and George Durreycoats the Fifer Saml Collimer they are men of small stature and I believe will answer the purpose..."[6]

A further examination of the pension files would in all likelihood supply additional information about musicians' lives as well as more evidence regarding their age. This study and the statistics it has produced give a reasonable idea of the age of the average drummer and fifer in the Continental Army, having been found to be about 18 years. More research into the personal statistics and military duties of musicians is highly desirable in order that a full picture of their services be made known. There still lie untapped many journals, letters, and other documents that may shed light on this little-known aspect of the army of the revolution.

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John U. Rees resides in Solebury, Pa., and since 1986 has written about the American common soldier's experience, focusing primarily on the War for Independence. Rees's work has appeared in the *ALHFAM Bulletin* (Association of Living History, Farm, and Agricultural Museums), *The Brigade Dispatch* (Journal of the Brigade of the American Revolution), *Military Collector & Historian*, and *Muzzleloader*. He is a regular columnist for *Food History News* writing on soldiers' food, and contributed entries to the Oxford *Encyclopedia of American Food and Drink* and the upcoming revision of Boatner's *Encyclopedia of the American Revolution*. An article list plus many complete works are available online at www.revwar75.com/library/rees. PN


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PERCUSSION INSTRUCTIONAL/ REFERENCE TEXTS

The Amazing Jamnasium **I–II**
Kalani
$19.95
Alfred Publishing Co.
This supplement to Kalani's book *Together in Rhythm* contains 18 games and activities intended to promote social skills, group improvisation, appreciation for diversity, and even reduce stress. In addition, participants will "develop a variety of musical and movement skills that support the National Standards for Arts Education."

After some basics of rhythm are discussed, the book presents each activity with clear, detailed instructions in an order of complexity from easy to more complex. The instructions cover the following categories:

Instruments (what type of instruments are needed), Other Materials, Focus (the abilities and areas of learning the activity will primarily affect), National Standards for Music Education (which national standards are fulfilled by the activity), Multiple Intelligences (i.e. verbal/linguistic, mathematical/logical, visual/spatial, etc.), Music Therapy Applications, Preparations, Process, Extension and Discussion. An accompanying DVD provides short visual examples of the games as well as play-along tracks that can be used individually or in group settings.

These highly organized, clearly explained activities can be of great value to the general music teacher and to anyone who teaches music to groups of young people. The research that has gone into each activity will be very useful in this age when arts education must be justified and measured.

—Tom Morgan

Percussion Assignments for Band & Wind Ensemble, Volume 2—L–Z
Russ Girsberger
$24.95
Meredith Music Publications
As stated in the preface, the purpose of this 350-page reference book is "to provide guidelines on percussion player and instrument requirements for concert band/wind ensemble music." Girsberger provides the percussion scoring instru-

mentation for over 2,000 compositions. Additionally, facts regarding the composition's date of publication, publisher and number of percussionists specified are provided. He then provides part assignments to cover the scored instrumentation.

As stated in the preface, however, the number of percussionists assigned is flexible, depending upon the experience and abilities of the performers, the number of performers in the section, and the size of the venue.

Volume 1 covers composers from A to K; this volume being reviewed covers composers from L to Z, starting with Paul Lacome and ending with Ellen Zwilich. Other significant composers include Francis McBeth, Vaclav Nelhybel, Frank Ticheli, John Williams and John Zdechlik, and even includes Frank Zappa, Meredith Wilson and Red Skelton. This book is a valuable resource for percussionists, conductors, concert band librarians and equipment managers.

—Jim Lambert

KEYBOARD PERCUSSION SOLO

Souvenir from Mexico **V**
Ivana Bilic
$11.00
MalletWorks Music
Ivana Bilic has written a four-mallet marimba solo as a "musical echo" of her trips to Mexico. The piece requires a five-octave instrument and makes use of a variety of techniques, including one-handed rolls.

"Souvenir" is full of typical musical devices that would remind one of Mexico, including folk-song-like melodies and harmonies based on simple triads. But the piece is far from simple, moving through a variety of styles and textures. The beginning is "Lento Molto expressivo e rubato" and is a kind of fanfare that moves to the first thematic area. After a quasi cadenza, a new section begins with a new melody over a syncopated bass line. A more homophonic section marked "Festivo" follows, and it features both the melody and accompaniment in octaves. The tempo increases in the last section, "Vivo," with the octaves continuing in the left hand and the melody now in thirds. This is a fun and challenging piece that demands a high level of technique and musicality from the performer.

—Tom Morgan

Caprice Valsant **IV**
George Hamilton Green
Arr. Bob Becker
$18.00
Keyboard Percussion Publications
First published by Carl Fischer in 1936, this Keyboard Percussion Publications reissue of George Hamilton Green's "Caprice Valsant" has the imprint of another xylophone virtuoso, Bob Becker, as its arranger for the accompanying marimba quartet. Conceived by Green as one of a series of serious, idiomatic solo compositions for xylophone and piano, "Caprice Valsant" has a loose structural design similar to a "minuet-trio" form; however, the primary memorable attribute is the feeling of "one" in the opening (and *da capo*) 3/8 section (in C major) versus the more relaxed "trio" in F major and definitely in a slower, more lyrical 3/4. Green's sophisticated harmonic vocabulary elevates "Caprice Valsant" to a high musical

content, which gives this reissued publication timeless appeal. The accompanying marimba quartet is tastefully simple; all of the parts use two-mallet technique.

—Jim Lambert

Waltz for Debby **IV**
Bill Evans
Arr. Arthur Lipner
$12.00
MalletWorks Music
"Waltz for Debby," composed and performed by the great jazz pianist and composer Bill Evans, is one of the most famous jazz piano tunes of all times. Vibist Arthur Lipner has arranged it for two different levels of mallet percussionist: a two-mallet version for intermediate players and an advanced, four-mallet version. The two-mallet version primarily uses the left hand for bass notes and right hand for melody. The four-mallet version includes full chords and melody passages (both reprinted from Lipner's *Vibes Real Book*). The arrangement follows the usual melody-solo-melody format of a jazz tune, and no improvisation skills are required, as the solos are written out. For vibraphonists looking for a lyrical, expressive jazz work, "Waltz For Debby" is a classic.

—Terry O'Mahoney

Tafate **V**
Ivana Bilic
$12.00
MalletWorks Music
"Tafate," subtitled "Variations on a folk song," is based on a Croatian folk tune. The work begins with a short statement of the theme in a rolled chorale setting. The second part, "Fantasy," features hand-to-hand sixteenth notes. The right hand is assigned the melodic material while the left hand fills in harmonic material. In the following section, the two hands are joined together rhythmically, with the right hand once again given the melodic material. The melody is often presented in very close harmony with the accompaniment, forming frequent major and minor seconds. This part leads into an improvisational section, with the left hand providing a constant ostinato as the right hand presents and embellishes the indicated melodic fragments. The final section is again more rhythmic and dance-inspired and features frequent glissandi in the right hand. The action gradually diminishes, closing on a poignant E major chord. "Tafate" will provide the skilled marimbist with an unusual and satisfying work suitable for recitals at the collegiate and professional level.

—Scott Herring

KEYBOARD PERCUSSION ENSEMBLE

Marimba Music **IV–V**
Eckhard Kopetzki
$24.95
HoneyRock
"Marimba Music" is a very challenging and fairly difficult four-mallet solo work for marimba with a non-pitched percussion accompaniment that can be played by two players or by one. While it may seem reminiscent of Miki or Rosauro, this new work is a unique piece reflective of Eckhard Kopetzki's musical creativity. The percussion accompaniment parts are only moderately difficult, and the two-players version calls for two snare drums, bass drum, cymbals and woodblock. The one-player accompaniment version calls for similar instrumentation.

The work is in ABA form, opening in a steady 6/8 at dotted quarter note = 72 and with driving rhythms and patterns involving thirty-second notes in the solo part. An abrupt tempo change occurs after 120 measures and a very melodic section, still in 6/8 but at eighth note = 66, uses a basic sixteenth-note arpeggio in the left hand with triplet patterns in octaves in the right. A gradual building of both motion and amplitude is indicated as well as a general tapering before a major crescendo brings the players back to the D.S. After the repeated material, an exciting and dramatic four-measure coda brings the work to completion.

This piece is all about the marimba solo and it should be attempted only by a player with skillful four-mallet technique. Intervals of fourths and fifths predominate in each hand, and the A section stays at *forte* with a few exceptions. There are only three eight-measure sections when the marimba is not playing. The B section allows the marimba soloist to show musical as well as rhythmic control, especially since the percussion accompaniment only plays for four bars of the 22-measure section. Continual octave patterns in the right hand are effectively contrasted with lush arpeggio harmonies in the left. A few notes in the marimba score are played on woodblock, and the combination of woodblock and marimba is very effective.

Any advanced marimbist (perhaps upper collegiate level) who attempts this piece should see the potential of an exciting performance.

—F. Michael Combs

Mexico Encore **V**
Ivana Bilic
$17.00
MalletWorks Music
This marimba duet by the talented Croatian marimbist Ivana Bilic was written for the festival de Marimbistas in Chiapas, Mexico. Containing some of the most popular local tunes, such as the Chiapanecas waltz, it's intended as an encore for a marimba duet recital.

Starting with two fermatas, *al la* Mexican style, the work quickly moves into a Festivo style at dotted quarter = 106. This section culminates in a cadenza for both marimbas before moving to a *Tempo di valzer*. After a bit of waltz time, the work returns to the original music for several measures. The surprise comes when both performers put down their mallets and end the work with hand playing, body beating, finger snaps, foot stomps and clapping.

Each performer has challenging music to perform. Player I needs a four-octave instrument, Player II needs a five-octave instrument and both must be adept at four-mallet playing.

—John. H. Beck

SNARE DRUM

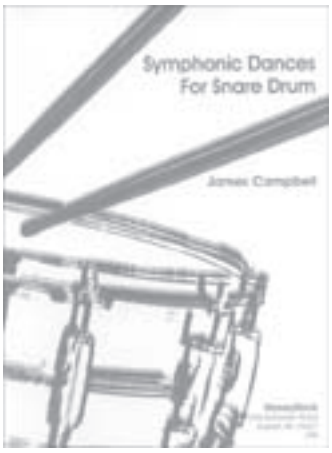
Fire in the Hole **IV**
Jim Hubbard
$8.00
HoneyRock
This intermediate-level snare drum solo is described by the composer as "a drum corps-style rudimental piece encompassing both the 'old' and the 'new'." The solo is written in several sections and includes corps-style elements such as backsticking, notes to be played on the rim, and opportunities for visuals. The second half of the piece reflects a more traditional rudimental style reminiscent of a solo by Wilcoxon or Pratt. This well-written solo contains a wide variety of rudiments. It would make an excellent choice for a solo music festival and would help students see the connection between the traditional and modern styles of snare drumming.

—Tom Morgan

Concert Suite for Snare Drum **V**
Eckhard Kopetzki
$14.95
HoneyRock
"Concert Suite for Snare Drum" is a five-movement solo from award-winning composer Eckhard Kopetzki. Throughout the movements, many sonic possibilities of the snare drums are explored. The first movement, "Prelude," takes a traditional approach, using various rudiments to create a groove in 6/8. The second movement, "Ground I," begins to introduce the extended sound possibilities of the snare drum. The composer uses the timbral differences between the center and edge to create a melody-accompaniment dichotomy. In "Momtong makki," the performer plays the drum (and his/her thighs and chest) with the fingers and hands. At one point, the fingernails are rubbed on the head to create an ostinato, as the opposite hand interjects syncopated rhythmic figures. In "Son Bandal" the composer uses frequent drags and ruffs with the hands, later combining this sound with the traditional stick sound. The frequent accents and open rolls in "Ground II" give this final movement a rudimental quality. The indicated stickings and *subito* dynamic shifts contribute to the difficulty of this movement. This is one of the finest works for solo snare drum in recent years.

—Scott Herring

Symphonic Dances for Snare Drum **V**
James Campbell
$12.95
HoneyRock
Taking its compositional derivation from three different orchestral snare drum excerpts, James Campbell's "Symphonic Dances for Snare Drum" is an unaccompanied



three-movement suite for the accomplished snare drum soloist. The first movement is based on Prokofiev's "The Birth of Kije" from the "Lt. Kije Suite." The second movement is based on Bartok's snare drum solo in his "Giuoco Delle Coppie" from the "Concerto for Orchestra." Campbell's third movement is based on Rimsky-Korsakov's "Scheherazade" symphonic suite's movements 3 and 4.

Campbell provides just enough deviation from the originals to provide "variations" on the aforementioned masterpiece excerpts. Movement I starts in 7/8 and transitions through several multiple meters before ending in 4/4. Movement II starts with brushes in 3/4 before changing to sticks so that the familiar Bartok motive is stated at the end in its 2/4 meter. Movement III completes this set of "Symphonic Dances" with a captivating set of motives in 6/8, 5/8, 9/8, 2/8 and 3/8 meters (among others). All in all, these three "dances" will provide a solid challenge to the mature snare drum soloist.

—Jim Lambert

MARCHING PERCUSSION

Reading, Rudiments, and Marching Cadences **II–III+**
Joel Rothman
$14.95
J. R. Publications
This book is intended for the middle school or high school marching band student. It deals with the development of rudimental technique and sticking patterns that commonly appear in the marching band literature. Rothman introduces a new sticking/rhythm concept and then integrates it into a series of four-bar exercises that could be combined to create longer marching cadences. The book covers rudiments, various sticking patterns (notably the paradiddle/double paradiddle), sixteenth-note triplets, quarter-note triplets, accent exercises, ties, rolls, drags and diddles in 4/4, 2/4 and 6/8.

—Terry O'Mahoney

Shazam! **II–III**
John Pollard
$20.00 (book and DVD)
Row-Loff Productions
Young percussionists are notorious for "staying with what they know" instrument-wise (e.g., snare drum), never attempting to perform on other instruments in the percussion family. *Shazam!* is a collection of 16 easy to intermediate percussion solos that attempts to remedy this situation with four solos in each of the following categories: snare drum, keyboards, timpani and multiple percussion.

The four snare pieces use different parts of the drum, standard sixteenth-note march rhythms, sextuplets and sections with backsticking. The four keyboard solos only require two-mallet technique but contain a nice combination of double stop, triple meter (6/8) and sixteenth-note musical passages. The four timpani solos present musical examples of standard timpani techniques (e.g., staccato, muffling, crescendos, rolls). The multi-percussion solos, scored for high and low snares, cowbell, muted tom, China cymbal, plastic/metal trashcan, and temple blocks, prepare the player for contemporary multiple percussion situations. One may purchase the book alone, the DVD alone, or the book and DVD together. Band directors may want this book in their library around contest time.

—Terry O'Mahoney

MULTIPLE PERCUSSION

Roquette pour percussion et piano **II–III**
Jean Claude Tavernier
$8.46
Gerard Billaudot Editeur
This short piece for percussion and piano is written for students with varied experience. The percussion score is presented in three versions, each increasing in instrumentation and embellishment. The first version requires two timpani, snare drum, suspended cymbal and stick clicks. The second version is nearly the same, except that it calls for three timpani. The final version is written for four timpani and also requires four temple blocks, and the snare part has a few flams instead of just single-stroke patterns. A couple of measures have sixteenth notes on the snare, where just eighth notes are in the easier versions. The solos take around two minutes to perform. Meters include 2/4, 3/4 and 4/4. The piano accompaniment is the same for all three versions and is of moderate difficulty.

—George Frock

Variations for Solo Percussion **V**
William Price
$15.95
HoneyRock
"Variations for Solo Percussion" is a theme-and-variations for multi-percussion. The instrumentation is closely related to the drumset (kick drum, snare and three toms) with the addition of conga, bongos, woodblocks and several cymbals. The main theme is first presented on snare drum. It immediately segues into the first variation, which is somewhat esoteric, combining cymbals, hi-hat and tom-toms in a rubato-like section. Variation II takes the rhythms from the main theme and passes them around the various drums in a contemporary, multi-percussion style. Variation III, which is stylistically related to the first variation, uses combinations of strokes with brushes, fingers, fingernail, etc. to create an ethereal environment contrasting the second and fourth variations. The final variation is rooted in the swing style with a persistent ride cymbal pattern invoking the sound of jazz. As in the second variation, the theme is passed around the drums, requiring substantial independence and coordination from the performer. The rhythms become progressively denser from eighth note triplets to sixteenth notes, quintuplets, etc. After an exciting crescendo, the work closes with a final statement of the primary theme. The various styles contained in Price's work will surely be enjoyed by both performers and audiences.

—Scott Herring

TIMPANI

Tympatude **IV**
Scott Johnson
$3.95
UPbeat Music
This solo for four timpani is based on an F-major chord, and the pitches do not vary. The solo is written in the form of a loose rondo, with the unifying phrases or melodies being in 7/4. These occur throughout the solo, and the final time this theme appears, the melodic material is presented as accents in a series of sixteenth notes. The contrasting sections are brief and vary in tempo, style and meter. Johnson employs a variety of rhythm patterns, many syncopated passages and rapid dynamic changes. The quick tempo (quarter note = 96) will challenge an experienced high school timpanist.

—George Frock

Sans Titre IV **V**
William Price
$15.95
HoneyRock
Much has been written for solo timpani, and except for adding more than the four standard timpani and using considerable pedal tuning, where does a composer go? One way is adding percussion that complements the timpani. "San Titre IV" for solo timpani and percussion does just that.

The work consists of slow, moderate, slow, fast and very fast sections. Several sections are introduced with a short improvisa-

Reiner H. Nitschke Verlags-GmbH • Eifelring 28 • 53879 Euskirchen; Tel.: 02251 / 65046 - 0
www.drumsundpercussion.de • E-Mail: heinzkronberger@aol.com

tion on non-pitched percussion, enabling the timpanist time to tune the timpani. This allows the composition to flow smoothly from section to section and modulate to a new set of notes. The composition is basically in a quarter-note pulse with the timpani having the prominent responsibility and percussion used for addition color. Many times a four-note timpani line is continued with bongos, woodblocks, bass drums and cymbals. Other percussion instruments required are splash cymbal, China cymbal, crash cymbal, Mark Tree, bamboo wind chimes and maracas. The suggested setup puts the bass drum as an extension to the 30-inch timpani.

"San Titre IV" is challenging and rewarding for the performer and would be interesting for the audience from both an aural and visual standpoint.

—John H. Beck

DRUMSET

Essential Latin Styles for the Drumset **III–V**
Doug Auwarter
$16.95
Doug Auwarter
The Afro-Cuban and Brazilian musical styles have become an important part of the musical culture of the United States. Percussionists are particularly interested in these styles for obvious reasons, but the task of learning to perform this music authentically can seem daunting when one begins to perceive its depth and complexity. Doug Auwarter's *Essential Latin Styles for the Drumset* is a wonderful place to begin this study. Auwarter

is a respected master of both Brazilian and Afro-Cuban music, gaining his knowledge first hand by visiting Cuba and Brazil many times.

The book begins with a brief comparison of both styles, discussing their similarities and differences. The Cuban and Salsa styles are covered in the first large section. Beginning with a clear explanation of clave, this section covers Mambo, Abanico, Cha Cha Cha, Songo, Bembe, Bolero, Rhumba, Mozambique and Merengue. There are also short, practical sections on shifting from one style to another, such as moving from swing to Mambo.

The Brazilian style takes up the second part of the book, and after discussing the clave and its use in this style, covers the Samba and Bossa Nova in great detail. Included are topics such as "The Samba Percussion Section," "The Difference Between Samba and Bossa Nova," "Real World Bossa Nova," "Samba with Brushes" and "Samba in 7/8 and 3/4." Also covered in this chapter are the Partido Alto, Baiao and Afoxe.

The book includes a third section for the other instruments of the rhythm section, focusing on authentic bass lines, and keyboard and guitar voicings and comping patterns. This is valuable information for the percussionist, too, as it provides a deeper understanding of how the music is constructed. Supplemental materials include more practical information on soloing, authentic phrasing, how to fix bad charts, and an extensive glossary of terms with pronunciation guide. The book concludes with an annotated listening guide that is perfect for the inexperienced listener who is trying to dip into the rich ocean of available recordings.

Rather than including a CD, sound files can be downloaded free at dougawarter.com. These files are excellent examples of the key rhythms taught in the book.

—Tom Morgan

Rhythm Aerobics vol. 2 **III**
Jim Ryan
$14.95
Mel Bay
This drumset book covers shuffle rhythms, swing rhythms, 6/8 rhythms and odd time signatures. Each section is organized into

short, repeated exercises that include variations on the rhythmic groove and often a fill in the last measure. In each section the exercises move from simple to more complex. Suggested stickings are often included. *Rhythm Aerobics vol. 2* follows a typical format for drumset instruction books. It contains challenging exercises that will appeal to students who desire to improve in these four areas of drumming.

—Tom Morgan

Today's Sounds for Drumset, Volume 2 **III–IV**
Murray Houliff
$10.00
Kendor Music
This 25-page drumset book features 70 basic drumset beats and eight unaccompanied drumset solos in the swing, Latin, hip-hop, and funk styles. Some of the funk and hip-hop beats call for intricate hi-hat open/close work and thirty-second note doubles. The solos are two-page exercises that combine time playing patterns with fills. The intermediate to advanced player with good reading skills might find the material in this book useful and the solos intriguing.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

Alfred's Beginning Drumset Method **I–III**
Sandy Feldstein and Dave Black
$19.95
Alfred Publishing Co.
Alfred's Beginning Drumset Method has become a very popular choice for teachers working with beginning drumset students. It covers both rock and jazz styles and was probably designed to be used with a teacher. Now a new DVD component has been added to the book that features Kalani teaching and demonstrating all of the exercises and play-along sections. Of course, this added feature makes the book particularly effective for students who do not have a teacher available. But drumset teachers may want to make use of the DVD to reinforce what they are teaching. Non-percussionist band directors will also find the book and DVD helpful, especially with younger players.

Kalani's teaching style is relaxed and easy to listen to. He demonstrates all of the exercises very well, and the split-screen effect shows what his hands and feet are doing at all times. The book's Appendix has been expanded on the DVD, with more extensive discussions of topics such as drum tuning, cymbal cleaning, maintaining the drums and drumhead selection.

The only thing missing from the DVD is the play-along component, so students may still want to purchase the CD for that purpose. With the written exercises in the book, the play-along CD, and the demonstrations by Kalani on the DVD, students will have everything they need to get started learning drumset.

—Tom Morgan

The Complete Percussionist **I–IV**
United States Army Field Band Percussion Section
Free to schools and institutions
U.S. Army Field Band
This two-hour DVD provides basic instructional information for the beginning to intermediate percussion student or music educator who desires to have a visual reinforcement of percussion technique dealing with snare drum, accessory percussion, keyboard percussion and timpani. The members of the U.S. Army Field Band who present this information on the DVD include Steven Owen on snare drum, Bill Elliott on accessory percussion, Tom Enoklan on keyboard percussion and Scott Vincent on timpani.

This DVD provides an educational outreach of the Army Field Band to schools and institutions. The video is a top-quality professional presentation. The percussion

members appear in their impressive concert attire as they perform and speak in the video presentation. Topically, the DVD starts with snare drum, then presents accessory percussion (including triangle, tambourine and cymbal techniques), keyboard percussion (including marimba, chimes, vibraphone and bells), and timpani. Each sub-area deals with proper grip, sound production, developmental exercises and associated excerpts.

This DVD could assist the concert band director and the younger members of any concert band percussion section in improving their basic performance skills in the above-mentioned core percussion instruments.

—Jim Lambert

Groove Essentials **II–IV**
Tommy Igoe
$24.95
Hudson Music
Inspired by the popularity of his *Groove Essentials* instructional poster, drummer Tommy Igoe (drummer for Broadway's *Lion King*) recently released this three-hour instructional DVD. Igoe demonstrates the 47 essential grooves found on the poster and explains how to use the DVD as a play-along tool. The grooves cover a wide variety of styles from around the world, including funk, rock, and jazz, as well as Brazilian and Cuban patterns. Igoe is informal and enthusiastic as he builds each groove one limb at a time before playing the entire groove to a recorded track. Viewers don't need to be able to read music and the one-minute play-along tracks are recorded at two different speeds (slow and fast) with live musicians. Igoe sounds great on each of the grooves, and the package includes a copy of the *Groove Essentials* poster.

—Terry O'Mahoney

Creative Control **III–V**
Thomas Lang
$49.95
Hudson Music
Thomas Lang is a technical wizard, and his amazing speed, control and coordination on the drumset make him a favorite at drum clinics. In this two-disc instructional DVD, he lets the viewer in on his systematic approach to developing strength, speed and independence on the drumset. In a nutshell, he takes a single concept such as a rudiment or sticking pattern, plays it with his hands and feet, each time increasing the subdivisions (from eighth notes to sixteenth, triplets, and thirty-second notes). He then takes those patterns and changes sound sources (different drums, cymbals or use of the bass drums) and also combines them with different ostinato foot patterns.

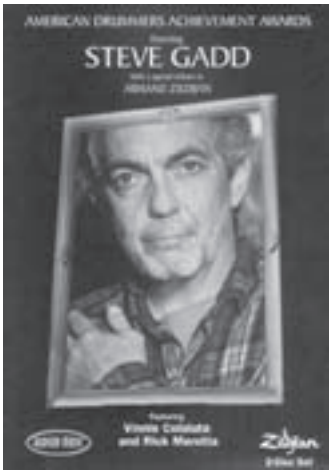
Topics include single-stroke exercises around the drums, linear hand/foot patterns, "riding" with the left foot hi-hat, visual tricks (backsticking/twirling), three-, five- and seven-stroke roll exercises around the drums, cross-sticking, double bass patterns, and solo examples. He also demonstrates something he calls "multi-pedal orchestrations" (MPOs), which are various foot combinations using up to four pedals. He introduces a new Sonor pedal that is activated by both the heel and toe, which can make for some interesting foot patterns.

The two DVDs, which run over five hours, show Lang playing to several prerecorded tracks. The DVD special features include *pdf* files of the exercises and play-along tracks for the viewer. Most of the tunes would be considered progressive rock, heavy metal or electronica tracks that prominently feature the techniques Lang espouses. The package contains English and German audio tracks, and the DVD may be used on either a personal computer or DVD player.

—Terry O'Mahoney

ADAA Honoring Steve Gadd
$49.95
Avedis Zildjian Company/Hudson Music
This six-hour, two-disc DVD is a tribute to drumset artist Steve Gadd, in celebration of his receiving the 2003 American Drummers Achievement Award (ADAA) at Berklee College of Music (Sept. 13, 2003). The ADAA was started in 1998 by the Avedis Zildjian Company to recognize legendary drumset performers who have influenced the art of drumming and "elevated the drumset." Prior recipients were Max Roach, Louie Bellson, Roy Haynes and Elvin Jones.

Gadd is honored on this DVD with verbal tributes from individuals such as his teacher at Eastman



School of Music, John Beck, and on pre-recorded video interviews from contemporary musicians with whom Steve performed including Chick Corea, Eric Clapton and Paul Simon. Comedian Bill Cosby served as master of ceremonies in introducing supporting live musical tributes to Gadd by Vinnie Colaiuta and Rick Marotta (with an all-star band). Additionally, Gadd performs live with James Taylor on "October Road."

Disc 2 contains extensive special features including a Gadd career documentary, a tribute to Armand Zildjian, interviews with Gadd, Clapton and Corea, and listings of Weblinks. Steve Gadd is extremely talented musically, and he balances that talent with a sense of humility and a very personable nature.

—Jim Lambert

Advanced Funk Studies DVD **IV–V**
Rick Latham
$34.95
Carl Fischer
This DVD is a celebration of the 25th anniversary of the publication of Rick Latham's book *Advanced Funk Studies*. Along with the original material from the videos *Advanced Funk Studies* and *Contemporary Drumset Techniques* (featuring a much younger Latham at the drums), the disc includes additional items. Of particular note are interviews with Louie Bellson and Ed Shaughnessy in which they discuss the significance of Latham's books. Also included is a photo gallery and a description of Rick's latest equipment setup. Sprinkled throughout are selections featuring Rick performing with his own funk band. It is clear Latham's books have had a major effect on drumset pedagogy, especially in the area of funk and rock styles. This disc, along with providing much instructional material, provides insight into the motivations and inspirations behind the book.

—Tom Morgan

PERCUSSION ENSEMBLE

The Confidants **II**
Al "Corky" Fabrizio
$15.00
Kendor Music
"The Confidants" is a recently-composed octet for young percussion ensemble. Each player is assigned one standard instrument that can be found in virtually any middle-school band room. The work is constructed mostly as an additive process; one voice enters and continues its rhythmic pattern while new voices are layered on top. Also included is a section featuring solos by three of the performers. Following these solos, the additive process begins again, only this time all parts are in unison, building to the end of the work. Because of the importance placed on rhythmic accuracy and sound quality, "The Confidants" is an effective work for teaching ensemble skills to young percussionists.

—Scott Herring

Gallop **II**
Al "Corky" Fabrizio
$10.00
Kendor Music
This percussion octet has been written with the capabilities of students at the elementary level in mind. Fabrizio's piece reminds us of the historical *gallop*, also set in a fast 2/4, which was particularly popular in the 19th century and attracted composers from Johann Strauss to Shostakovich. It also suggests equine involvement, as the physical action implied in the title is captured on temple blocks playing a "galloping" eighth-note background.

The piece uses an instrumentation that will be familiar to elementary-level students, centered on snare drum, bass drum and cymbals, with three timpani providing a three-note bass line and a xylophone adding a fragmentary melody. A bit more exotic are the use of timpani bowls, sandpaper blocks, a cowbell played open and

closed, and, contributing an element of excitement, a siren whistle and blasts from a police whistle. This brief (2:15) romp, judiciously scored with short solo opportunities for several of the players, provides opportune literature for the novice's introduction to percussion ensemble performance.

—John R. Raush

Samba Lele **II**
Arr. Franck Dentresangle
$11.26
Gerard Billaudot
This composition for seven percussionists requires xylophone, marimba, vibraphone, bass marimba, small drumset, two bongos and two large tom-toms. The arranger allows substitutions for the various keyboard percussion instruments depending on availability. Steel pans could also be employed.

"Samba Lele" is based on a traditional Brazilian song that is quite simple. It is perfect for young keyboard percussionists because of its limited melodic material. The piece is short, but could be extended for improvisation if desired. A repeated section with short solo breaks provides an opportunity for the drummers to play written solos. This is a good vehicle for teaching keyboard percussion skills, basic hand drumming and the samba rhythm.

—Tom Morgan

Snare Duet **II**
Scott Johnson
$3.95
UPbeat Music
This simple duet focuses on sticking, rhythmic precision and dynamic control. It consists of unison passages alternating with sections in which the players exchange rhythmic figures. The middle section involves continuous eighth notes using various paradiddle stickings with accents. Other effects include playing on the rims and playing at the edge and gradually moving to the center of the drum. This piece would be a good vehicle for teaching dynamics, paradiddles and stick placement to elementary percussionists.

—Tom Morgan

Snare Bass Duet **II–III**
Scott Johnson
$4.95
UPbeat Music
This duo for snare drum and bass drum is written in cut time with quarter-note notated at 176 bpm. Snare drum techniques include single strokes and short rolls, with the rolls being notated by doubling the eighth notes. The bass drum part will best be performed with two mallets. There are plenty of dynamic changes to challenge young players, which will provide excellent experience for all who perform it.

Rhythmic variety includes quarter notes, eighth notes, and eighth-note and quarter-note triplets. Students will benefit from performing the triplet patterns both in unison passages and echoing one another. This piece will be beneficial for studio-recital programs directed for young students.

—George Frock

The Blue Parrot **III**
Murray Houllif
$13.00
Kendor Music
This percussion sextet is scored for the following instrumentation: 1—bells and claves; 2—vibes and bongos; 3—marimba and maracas; 4—drumset; 5—conga; 6—cowbell and tambourine. Starting with a layering effect of drumset, conga, cowbell and tambourine, the bells become the primary melodic instrument with vibes and marimba accompaniment. After a drum interlude that transitions from 4/4 to 12/8, before returning to 4/4, there is a dal segno to the original melody of the bells, which then finishes this 4:30 work with a seven-measure coda.

This ensemble will permit younger performers to expand their percussion skills to include basic drumset and conga. The instruments of this composition should be available to the average junior high or high school percussion instrumentation.

—Jim Lambert

Celtic March **III**
Moses Mark Howden
$11.00
Kendor Music
This percussion quintet captures the rhythmic and melodic spirit of British Isles' celtic tradition. The instrumentation is: 1—orchestra bells and chimes; 2—vibraphone, bohran (or small tom-tom); 3—piccolo snare drum (or high-pitched snare drum); 4—light crash cymbals; 5—bass drum. Opening with a lilting 6/8 snare drum rhythm, the bells and vibes provide the melody and harmony to this sparsely simple percussion quintet. The B section of this ABA structure highlights the bohran before returning to the opening melody in C major. Although this composition would be appropriate for the younger percussion ensemble, it will present musical challenges—not the least of which is rhythmic accuracy in all parts, as well as the execution and control of dynamic contrast (particularly the softer dynamics).

—Jim Lambert

JBT'N **III**
Scott Johnson
$19.95
UPbeat Music
This medium swing tune is arranged for steel pans, two marimbas (one treble clef, one bass clef), bass and drumset. The 28-measure, eighth-note melody is composed in an AABC form, and after the statement of the melody, players solo on the chord progression provided before a recap of the melody. The progression is not extremely difficult (basically centered on C7) and would be a good vehicle for young players to experiment with improvising. One low-A marimba is required. The pans and one marimba carry the melody with the second marimba providing chordal accompaniment. The bass player must be able to interpret chord symbols in order to create a bass line, and the mallet players must be able to "comp" behind the soloist using only chord symbols. The drumset is rather basic but could be altered if desired.

—Terry O'Mahoney

Jug Heads **III**
Michael Aukofer
$20.00
Malletworks Music
"Jug Heads" is a trio for three five-gallon jugs. While it is obviously a novelty number, it will require a fairly high jug virtuosity level to perform well. The piece begins with various rhythmic patterns performed with fingertips. Later the players must produce both high tones and bass tones, creating a multi-tonal effect. The dynamic contrast and variety of articulations add to the musical impact as well as to the humor of the piece. The score comes with no explanation as to how the tones are to be produced, so some experimentation and practice will be necessary to develop good jug technique. This trio, which could be performed with each part doubled or tripled, will be fun for performers and audience alike.

—Tom Morgan

La Cuisine du Pere Lustucru **III**
Frederic Macarez
$14.42
Gerard Billaudot Editeur
Training-level pieces are beneficial in teaching musical expression, rhythmic development and listening skills. This percussion quartet fulfills those goals, and should also be fun to play. The instrumentation is for glockenspiel, xylophone, marimba or vibraphone, and a multiple percussion setup that includes a low-pitched tom-tom, snare drum, triangle, suspended cymbal, vibraslap and woodblock. This 2/4 composition is to be played at a tempo of quarter note = 104 and will take around three minutes to perform. The tuned percussion is scored in B-flat major, and each instrument is written for two mallets. One unique feature in this piece occurs in measures 9 and 13, where the performers vocalize a cat sound, saying,[9]"mi-aou" (meow) in the space of two quarter notes. They also sing. "c'est fi ni" (it's the end), on the final two measures. This should be very beneficial for young ensemble training, and the spoken ending could be an excellent conclusion to a concert program.

—George Frock

Marimba Suite, Part 4 **III**
Scott Johnson
$6.95
UPbeat Music
"Marimba Suite, Part 4" is an addition to Scott Johnson's "Marimba Suite Parts 1–3." As with the previous parts, this work is written for three performers: two marimbists who also play percussion, and one percussion part that uses ride cymbal, triangle and snare drum. Written in samba style, the work begins with the low marimba playing a bass line. Marimba 1 enters with the melodic material, presented in rhythmic four-note block chords. The two melodic instruments are accompanied in the opening section by triangle, using open-closed

strokes, and later by ride cymbal and snare drum playing a quasi-drumset pattern. This instrument combination makes up most of the work, except for a short percussion break. The work concludes with unison figures between the two marimbas and the percussion part picking up all the "hits." "Marimba Suite, Part 4" can be played by three intermediately-skilled performers and would be a suitable light work for a percussion recital.

—Scott Herring

Percussion Ensemble for Three **III**
Scott Johnson
$5.95

Percussion Ensemble for Four **III**
Scott Johnson
$6.95
UPbeat Music
Each participant in these two ensembles plays several instruments drawn from an inventory including tambourine, snare drum, triangle, bass drum, suspended cymbal and four timpani in the percussion trio, and bass drum, floor tom, two snare drums, claves, triangle and suspended cymbals in the quartet. The trio presents challenges such as *fp—crescendo* rolls, rolls on the bass drum, and legato rolls on timpani when moving from one drum to another. In the quartet, a major issue is ensemble precision in the performance of sixteenth-note patterns. Both ensembles also contain techniques of a more exotic nature, such as playing on timpani bowls in the trio, and performing on suspended cymbals with a bow in the quartet. In addition to drawing the hair of the bow over the edge of the cymbal to elicit a sound, the score stipulates *col legno*, i.e., striking the cymbal with the wooden part of the bow.

Although these pieces are quite brief (32 and 35 measures, respectively) they offer a number of pedagogical opportunities in the hands of an experienced instructor, while introducing the very young percussion student to multi-percussion performance in the context of an ensemble experience.

—John R. Raush

Soul Finger **III**
Arr. Murray Houliff
$11.00
Kendor Music
This disco-rock style ensemble is written for six to nine players. The rhythmic patterns and phrases are syncopated, but are often repeated in common four-bar phrases. These patterns should be easy to teach, since they will be familiar to students who listen to disco-rock music regularly. The ensemble has two main themes and takes a little over two minutes to perform. The instrumentation for the tuned percussion includes bells, xylophone, vibraphone (four mallets) and marimba (four-octave). Houliff suggests that the marimba part can also be doubled or played on electric bass. The non-tuned percussion consists of drumset, tambourine, and one to three players who clap hands and shout. The text of the shouts is the title, "Soul Finger," and occurs in the final section of the piece.

—George Frock

Wood, Skin And Rock **III**
Moses Mark Howden
$8.00
Kendor Music
In this three-minute percussion trio, the "wood" sounds are created on woodblock with two rubber mallets. "Skin" refers to the human variety, as one of the players performs a part that requires hand clapping and playing on the knees. Completing the instrumentation are two rocks (medium and small), which the remaining player strikes together. The piece is written in three-part rhythmic counterpoint, using patterns constructed exclusively of quarter, eighth and sixteenth notes and rests.

Howden's manipulation of rhythm patterns in the contrapuntal setting, along with a judicious use of dynamics, injects constant variety, though one cannot help looking for a climactic gesture to highlight the piece. Nevertheless, this literature provides an opportunity for students to concentrate solely on the rhythm patterns without worrying about technique, packaged in an entertaining format that very young students can enjoy.

—John R. Raush

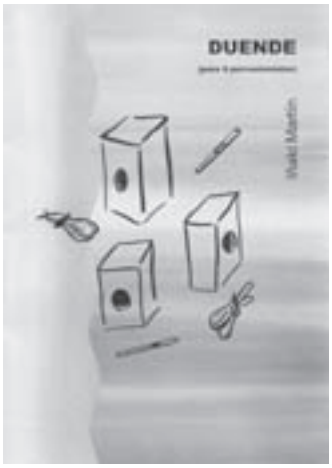
Aloiscious **III+**
Scott Johnson
$19.95
UPbeat Music
"Aloiscious" is a fast (M.M. = 168) jazz waltz for steel drums, marimba, bass and drumset quartet. Written in G-sharp minor, the melodies are simple eighth-note/triplet lines in 4/4 (with a brief change to 2/4). The tune features a solo section with a chord progression and a four-bar drum solo. The melody is not difficult but the chord progression (e.g., C#M9(#11), F–7(b5), D#7/G) is rather challenging. There are some double sharps in the mallet parts, and the bass player must be able to create a bass line from chord symbols. The arrangements appear to be flexible, particularly with regard to instrumentation, and the rhythm section players (bass and drums) could definitely deviate from the notation to make the music more interesting. Chord interpretation is required for the solo sections.

—Terry O'Mahoney

Ritmo Soiree **III+**
Scott Johnson
$19.95
UPbeat Music
Written in E-flat minor, "Ritmo Soiree" is a catchy, medium-tempo mambo for steel pans, two marimbas (one treble clef, one bass clef), bass and drumset. It features some sixteenth/sixteenth-note triplet runs, a syncopated bass line, a mallet *soli* section, and a 35-bar solo section (with a challenging chord progression). The chord progression is found in all parts during the solo, which implies that the keyboardists not soloing should "comp" for the soloist. This means that each mallet player must be able to interpret chord symbols or work out voicings in advance. The drumset part is pretty basic but could be improvised upon, if desired. The bass line is the typical dotted-eighth/sixteenth-note salsa bass line. The melody is really simple compared to the chord progressions, so players should have some improvisational experience before attempting this work.

—Terry O'Mahoney

Duende **III–IV**
Iñaki Martin
$11.30
Ediciones Tot per l'aire S.L.
"Duende" is a term used to describe the complete connection between flamenco artists and their audience. It is not surprising, then, that the percussion sextet of the same name would have a distinctly Andalusian flamenco flavor. This spirited percussion work, scored for three



canas rocieras (split bamboo canes approximately 70 centimeters long) and three *cajons* (wooden boxes), frequently juxtaposes 6/8 and 3/4 and uses cross-rhythms reminiscent of the interplay found between a flamenco castanet player and dancer. (The composer indicates that three machine castanets and/or low-pitched frame drums may be substituted for the original instruments.) Players are required to improvise in addition to executing sixteenth, triplet and thirty-second-note passages. There are several changes of tempo, and the texture becomes rhythmically very dense in the driving finale section.

—Terry O'Mahoney

Not As Smart As You Look... **III–IV**
Scott Johnson
$19.95
UPbeat Music
This is a snappy, medium samba arranged for steel pans, two marimbas (one written in treble clef, one low-A instrument written in bass clef), bass and drums. It provides an opportunity for younger players to begin melodically improvising over a chord progression (e.g., G7/D–7/CMaj7/G7) in a samba style. The easy, 24-bar melody acts as a point of departure for any number of soloists and, although the score does not indicate it, the solo section could be repeated for as many soloists as desired before taking the D.S. for the restatement of the melody and brief coda. The melody and solos are in 4/4, but the coda contains a short 5/8 and 3/8 section. The keyboard players will need to accompany the soloist(s) with some type of chordal accompaniment, so they should be prepared to interpret chord symbols or work out

voicings in advance. The bassist must also be able to create a samba bass line from chord symbols. "Not As Smart As You Look…" will (hopefully) make everyone who plays it look pretty smart.

—Terry O'Mahoney

Meeting Point **IV**
Frédéric Macarez
$26.20
Gerard Billaudot
"Meeting Point" for timpani solo and percussion quartet provides a timpani part that reflects skills required of an accomplished timpanist, promoting the development of a discriminating ear and accuracy in pedaling passages with pitch changes and glissandi, rather than concentrating exclusively on the sticking calisthenics necessary to negotiate the five-drum setup.

In the three short movements that frame this ca. 14-minute work, Macarez has written imaginatively for the supporting cast of four percussionists, keeping their parts within the limitations of literature at an intermediate level of difficulty (although the timpani part requires a more advanced player). In the first movement, the quartet functions as a mallet ensemble, using glockenspiel, xylophone, vibraphone and marimba in an uptempo, 7/8 modal tune that engages the timpani in an exciting dialogue. The second movement begins and ends with the subtle accompaniment of tam-tam, Chinese cymbal, Thai gongs and a thundersheet. A most unusual effect encountered is an *ad lib* timpani cadenza accompanied by all four percussionists simultaneously using an orchestral cymbal technique termed *frottée*, in which a pair of cymbals is rubbed together in a circular motion. The third movement changes from a metallic

sonority to one dominated by membranophones (tom-toms, bass drum, bongos), highlighted by an extended, spirited, Latin-flavored accompaniment. Percussionists also contribute vocalized, crescendo "Aaaaaaah's," adding additional excitement to the mix. The result is exemplary literature that should be welcomed by students and college ensemble directors.

—John R. Raush

Octet **IV**
Steven Schmidt
$20.00
No World Music
This seven-minute, four-part work requires each of the eight players to play one keyboard instrument and assorted percussion. It begins with a fast, mysterious section (almost like the soundtrack to a murder mystery) followed by a contrapuntal keyboard section. A spirited ensemble section (with numerous cross-rhythms, meters and shifting accents) soon emerges before resolving into a slower, darker pastoral passage. A percussion interlude then segues into a triple-meter African-inspired section and, finally, a tranquil epilogue.

Octet is scored for two glockenspiels, brake drum, pedal bass drum, vibraslap, two marimbas (four-octave and low-A), mounted tambourine, two xylophones, two vibraphones, hi-hat, snare drum, ankle bells, three Jamblocks, bongos, low cowbell, high and low tom, and suspended cymbal. The piece frequently changes meter (3/4, 7/8, 12/16) and requires four-mallet technique (primarily block chords) from some of the players. This spirited and multi-faceted work is musically enjoyable and would be challenging for the advanced high school or college ensemble.

—Terry O'Mahoney

Refractions III **IV**
Steven Schmidt
$20.00
No World Music
"Refractions III" is a percussion octet scored for bells, xylophone, two vibraphones, two marimbas, timpani, chimes and various small percussion instruments. The work is quasi-minimalist, using combinations of one-measure melodic figures that rhythmically interlock and are woven together into carpets of sound. The chimes and bells often float above this carpet with longer, lyrical lines. The percussion parts, which include triangle, shaker, tambourine and suspended cymbal, contribute to the rhythmic drive of the composition. Although the melodic material is limited, the perpetual sixteenth notes become mesmerizing to the listener.

—Scott Herring

Unseen Child **IV**
Bob Becker
$45.00
Keyboard Percussion Publications
Based on the melody of "Mienai Kodomo" by Toru Takemitsu, "Unseen Child" is a serene percussion quintet scored for three-octave glockenspiel, three-octave songbells, vibraphone, five-octave marimba, and six suspended cymbals. Bob Becker has rhythmically altered Takemitsu's original melody to create a contemplative work that shimmers like a mountain lake. The glock, song bells, vibraphone and suspended cymbals create a crystalline texture that blends well with the long, sustained chords played on marimba. The score indicates an *andante* tempo, and although written in 7/4, the five-minute piece feels tranquil from beginning to end. Almost all of the notes are sustained chords and should be allowed to ring. Becker indicates that the piece is based on a system of four non-transferable nine-tone scales that he has been using as the basis for some of his compositions. These scales give the piece a timeless, exotic sound that creates the atmosphere of a Zen garden.

—Terry O'Mahoney

Fantasia **V**
Bruce Salyers
$30.00
HoneyRock
This percussion ensemble composition devotes itself to the African drumming concept and sound. Originally written as a solo piece to feature the composer, Bruce Salyers, this work soon progressed into a full percussion ensemble composition using many instruments of the hand drum tradition such as djembe, djun djun, conga drums and Turkish crescent. Other instruments include marimba, tambourine, vibraphone, crotales, tom-toms, anvil, triangle, suspended cymbal, bass drums, snare drum, temple blocks, cowbell, timpani and chimes. Nine performers are needed.

Salyers describes "Fantasia" as a piece in which "free flight of fancy" prevails. The soloist performs on tambourine, marimba and djembe. There are opportunities for the soloist to improvise on djembe and tambourine, however the marimba part is played as written, and is written in an idiomatic style. Although the tempo is dotted-quarter = 162 the part is assessable to a grade V performer with a bit of practice. The ensemble parts are also written well and would be easy to perform from a technical standpoint. Prevailing throughout the composition is the hemiola concept of African music, which the ensemble must perform with ease; otherwise the groove will not be there.

"Fantasia" starts with a short, free-form introduction featuring the tambourine. It quickly moves to a 12/8 section featuring tambourine and marimba. This section moves with ease into a 4/4 section featuring marimba. After a fermata the next section at half note = 80 features the djembe. After a djembe cadenza and a call and response, the works concludes with improvisation on djembe and a flurry of notes from the ensemble.

—John H. Beck

Liberty Bell **V**
Otto Henry
$28.50
Media Press
"Liberty Bell" was written for Harold Jones and the East Carolina University Percussion Ensemble in 1969. It has recently been revised and reprinted in computer-drawn format. This work combines the sound of ten percussionists with CD accompaniment to create what the composer calls "a sonic poem on the old Liberty Bell's last sounds, tolling and then cracking, to be silent ever after." All of the acoustic instruments used in the ensemble are metallic (pitched and non-pitched) and range from glockenspiel to almglocken.

One of the most interesting features of the work is that the acoustic and electronic portions of this composition work almost independently of each other. A series of timing cues offer an approximation of how the work should flow, but overall the accompaniment mainly serves as ambient sound. The parts

for pitched percussion are often challenging, setting several rhythmic subdivisions against one another. The work is in four sections, each distinguished by one of the four corresponding accompaniment sounds: Earth, Fire, Water and Air. At least four of the ensemble members should be accomplished mallet players, but the remaining parts are not overly difficult. The overall effect of this work will be a sonic kaleidoscope exploring the many sound possibilities of metallic percussion instruments.

—Scott Herring

For o, for o the hobbyhorse is forgot (1976) **VI**
Harrison Birtwistle
$83.95
Universal Edition
I consider this piece, along with "Persephassa" by Iannis Xenakis, one of the best and most exciting 20th Century works for percussion ensemble. Although it was composed in 1976 and has been performed often in Europe, the work received its American premiere in April of 2005 by the Oberlin Percussion Group.

"For o, for o" is very challenging and very satisfying composition to perform. It demands a highly dedicated group of percussionists willing to spend a great deal of time perfecting the unisons and tempo changes. Players are asked to play different tempos at the same time, creating an overlay of density and complexity. It calls for six percussionists, four of whom serve as the chorus and two as the "king" and "queen" who conduct and lead the chorus through many manifestations of tempo, dynamic and timbre changes. Each of the four percussionists has a setup consisting of seven cowbells, seven temple blocks and seven drums, while the king and queen play seven drums and a set of metal tubes.

The piece is dramatic, like many of Birtwistle's compositions. The percussionists are instructed to gesture with their arms at various times in predetermined motions while the other players continue to play. In this large-scale work, Birtwistle creates a primitive yet sophisticated sounding architecture with dramatic intention that is cubist in nature, resulting in the listener's point of view constantly changing through the use of recurring motifs and blocks of material stated individually and then superimposed on one another, creating perspectives both of the most simple (unison) and complex nature (multiple independent tempi), going from the barest of elements to a complicated overlay of density. Birtwistle has fashioned an Ives-like landscape of color, texture, rhythm, drama and timbre, but substituting the American cultural reference for Greek drama.

The ritualistic nature of the piece is evident in the processional and recessional, reinforced with the physical gestures made by the performers and by the way in which the king and queen urge the players on at times, spontaneously dictating tempi and dynamics and at other times interrupting an otherwise continuous line with single notes at one point and complex rhythms at others, forcing the players to regroup and begin anew.

A nascent simplicity, typical of Birtwistle's work, lies in the way he uses slow (quarter note = 40) and soft ostinati at the beginning and end of the piece, creating an overall arc form like some Medieval procession/recession that includes performed silence at various times when the percussionists move their arms and mallets but don't actually play the instruments—a journey that develops into complexity and then returns to its starting point, steady and almost Romantically obstinate.

The near-symmetrical ritual structural interplay between textural/timbral and dense/sparse elements chosen by the king and queen underscores the game-like nature of the composition. Players are instructed to play instruments of their own choosing in parts of the piece, thereby creating timbres that will differ with each performance. The expressive power of the work is built on an overlay of physical gesture, musical gesture, complexity and simplicity in addition to the expressive power of silence.

—Michael Rosen

Incoming **VI**
Gordon Stout
$25.00
Keyboard Percussion Publications
Inspired by a humorous cafeteria incident, "Incoming" is a contemporary chamber music duo for marimba and drumset. Premiered at PASIC 2002 by Steve Houghton and Gordon Stout, this eight-minute piece is a real workout for both players. Filled with melodic twists and turns, the piece begins with a tranquil four-mallet marimba chordal section accompanied by rolling toms and cymbals. It soon shifts into a slow, off-kilter march section that has the two players locked in a rhythmic duel. Its angry, angular melody is punctuated by crashing cymbals and tom figures. The frequently shifting meters and dense rhythmic subdivisions keep listeners constantly on edge for the next musical development. After a long battle and orchestrated drum solo, the duo joins forces again as the duel ends with a slow, sustained marimba passage supported by drumset "colors."

A five-octave marimba is required for "Incoming" and the composer recommends amplifying the marimba in order to be heard over the drumset. Rhythmically, the piece is a real study in shifting meters (7/32, 5/16), and the written drum solo is a study in linear playing that would make Frank Zappa envious. (The composer does, however, give the player the option of improvising the drum solo.) The tempo is very slow (often no faster than quarter note = 60), but there are thirty-second notes everywhere. Not for the faint of heart, "Incoming" is an interesting new chamber work for the unusual combination of drumset and marimba.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Remembering Tomorrow **IV**
Stephen Crawford
$18.00
HoneyRock
This duo for flute and marimba is described as an "impression on Japanese wind chimes." The thematic material is based on a row of six pitches: E-flat, F, A, B-flat, D and E. There are occasions in the work where the flute and marimba are performing on two sets of pentatonic rows, thus creating a bimodal tonality. The composition opens with a slow introduction (half note = 60). The work then moves to a set of rhythmic patterns played by the marimba, which shifts between patterns of four- and three-note groups. This A section is followed by a slow *mysterioso*, which has many sustained rolls. The next section is a dance, consisting of meters that change between 6/8, 5/8 and 9/8. A D.S. al Coda rounds out the form. Four mallets are required throughout the work, and the marimba part can be performed on a low-A instrument. This is an excellent work that should be great for young college students.

—George Frock

Quelques Lignes **VI**
Alexandros Markeas
$28.88
Gérard Billaudot
With this duo for piano and percussion, Alexandros Markeas pays homage to Iannis Xenakis, whose remarkable achievements in composition had a major impact on developments in music during the 20th century. The percussion part in this interesting, ca. six-minute work is scored for six tuned cowbells, a five-octave marimba, gong (tuned to D), and vibraphone. The score stipulates a four-octave vibraphone with a range from small c (one octave below middle C) to four-line c, but fewer than 30 notes need to be adjusted to fit the range of the standard three-octave instrument.

This work elevates the category of sound to a position of paramount importance, with range and tessitura, texture, dynamics and duration of sound all significant factors. The tonal properties of the marimba and the vibraphone, when the latter is played without the pedal, as well as their suitability to virtuoso technical demands, make these instruments ideal vehicles for the performance of passagework comprising rapidly moving notes at *f* to *fff* dynamic levels that highlight much of the piece. These runs constitute sonic events that might qualify for what Xenakis himself designated "cascades," and are effectively counterpoised with the piano part. For example, a marimba line initiated in the highest register of that instrument gradually moves down the marimba, while the piano begins in the bass register and moves up the keyboard. Through the course of the passage, the effect of a deceleration in the marimba run results from a gradual reduction of notes from 16 per measure to a single note per measure; conversely, as the piano part ascends, it

"accelerates" from one note to 16 notes per bar. The resulting opposition of mallet and piano lines is a unique feature of the work, as is the contrast of *tessituras* that results from locating the marimba part at the top of the keyboard and the piano part buried in its bass register, creating an exotic sonority.

Other contrasts result from sounds that are extended by use of the pedal on the piano and vibraphone, followed by notes played *secco*, and sudden and sharp dynamic changes. The ending is characterized by the gradual thinning of texture with piano and vibraphone bringing the work to a contemplative close.

Those who enjoy working on literature that reflects the demands of the contemporary idiom, especially when the results prove musically rewarding, will enjoy this interesting composition.

—John R. Raush

PERCUSSION RECORDINGS

One
Base 4 Percussion Quartet
Base 4
Base 4 was formed to create a chamber group that would play demanding, high-quality literature in all areas of percussion. To this end they have succeeded, because this eclectic CD contains classical, contemporary classical, world and jazz/fusion percussion music superbly performed with quality sound.

The music includes "Bowing-Bowing" by Jean-Luc Ponty, "Ogoun Badagris" by Christopher Rouse, "Assez Vif" by Maurice Ravel, "Omuwa Butwa Wakeyejo" (traditional), "Omphalo Centric Lecture" by Nigel Westlake and "The Whole Toy Laid Down" by Dave Hollinden. The players are Andy Bliss, Steve Lundin, John Pobojewski and Pat Schlekes.

—John H. Beck

Global Percussion Trio
Barry Dove, Svet Stoyanov, John Thomakos
Global Percussion Trio
If you want to hear a great variety of percussion trio music, played extremely well and recorded with very high-quality fidelity, get a copy of this CD. The music includes a medieval song, African dances, a Green rag, a tambourine trio, a Miles Davis tune, an 18th-century French dance, steel drums, Latin music, military drumming, and other pieces with ethnic percussion. There are 16 pieces in all, and just as you get settled in to one listening groove, the next piece is a total turnaround.

One of the more noteworthy performances is Barry Dove's solo work in "Marimba Spiritual (Part 2)" by Miki. Dove brings special life to this standard in the marimba repertoire. Use of Japanese taiko drums and Tibetian singing bowls provide the most interesting accompaniment colors. Some of the most effective use of percussion instruments include the udu in the opening medieval song, wooden boxes and spoons in "Yambu," tambourine color contrasts in the tambourine trio "Proposal," Bata drumming in "Chango," frame drums in "Framed," use of a tapan drum in "Tapan Solo," and almglocken and nipple gongs in the Sonny Rollins tune "Oleo."

In terms of sheer accuracy of playing, the entire CD is impeccable, and the timpani bass line in "Oleo" demonstrates unusual pitch accuracy. The marimba performance in the medieval song "Gaudete" is as close to perfect as one could expect. Global Percussion Trio sets a new standard for quality of recorded sound, accuracy of performance and stylistic variety.

—F. Michael Combs

The Motive Series
Mark Sherman
Consolidated Artists Productions
The Motive Series will likely become one of my most-listened-to recordings. Not only is Mark Sherman an impressively skilled vibraphonist, but his compositional skills are equally developed. His "motivic" approach results in melodies that are easily decipherable, yet effective springboards for improvisation. On two tracks, "Motive #10 Judaican" and "Motive #11 Always Reaching," tenor saxophonist Michael Brecker joins Sherman. Both musicians display their virtuoso soloing abilities in "Judaican," while their sounds are perfectly suited for each other in the languid opening of "Always Reaching." The final track, "Motive #8 Altered," is a bluesy but upbeat jazz waltz over which Sherman plays several memorable choruses.

—Scott Herring

Ocean of Earth
Kevin Norton
Barking Hoop Records
Percussionist/drummer Kevin Norton leads his trio, with Joëlle Léandre (double bass/voice) and Tomas Ulrich (cello/voice/non-Acme whistle), through a set of 20 avant-garde/free improvisations. The short vignettes run the musical gamut from the frenetic to the serene and contain elements of both Cecil Taylor and John Cage. Some of the music is unnerving while some is quite beautiful. Norton plays drumset, vibes and marimba and sounds perfectly at home in this challenging musical landscape. His drumset playing is sensitive yet aggressive, and his mallet playing conveys a familiarity with both the contemporary classical music and jazz genres.

—Terry O'Mahoney

The Right Place
Jay Hoggard
JHVM Recordings
The Right Place is an African and Latin-American inspired melting pot of tunes. Jay Hoggard composed all of the tunes with the exception of Hilton Ruiz's "Guataca." The title track, "The Right Place" is a laid-back tune with a catchy melody, which is very suited to the mellow sounds of Dwight Andrews' flute. "Joyful Swamp" is more upbeat and gives Hoggard the opportunity to show his impressive improvisation skills on the marimba with a solo that has a great balance of lyricism and chops. Pianist Hilton Ruiz joins Hoggard in a soulful interaction for "Guataca." The short, one-minute track "Marimba Gylie" is a duet that gives percussionist Kwaku Obeng an opportunity to showcase his skills on the donno (African talking drum) while "Crossing Point" is a burnin' tune that features an extended marimba solo by Hoggard. Hoggard's playing throughout this recording is exceptional, with his colleagues providing a stimulating environment in which to work.

—Scott Herring

Return
Bill Connors
Tone Center Records
Guitarist Bill Connors' latest release features drummer Kim Plainfield on ten contemporary jazz/funk/Latin fusion tunes that are the modern descendents of the Chick Corea recordings of the mid-1970s. Connors and Plainfield are joined by Lincoln Goines on electric bass and Bill O'Connell on piano. Many of the tunes are heavy backbeat, funk-inspired compositions with some smatterings of Afro-Cuban grooves and swing. Plainfield is right at home on this recording, and his groove is *very* deep.

—Terry O'Mahoney

Songs of Spiritual Love
Jay Hoggard
JHVM Recordings
This CD by vibraphonist Jay Hoggard and organist/pianist James Weidman includes the tunes "Lift Every Voice and Sing," "Bridge Over Troubled Water," "Dear Lord, I Wish I Knew How It Would Feel to be Free," "God Will Guide," "What the World Needs Now," "His Eye is on the Sparrow," "The Lord's Prayer," "Sweet Hour of Prayer," "Softly and Tenderly," "Lead Me Guide Me," "Vision In the Spirituals," "If I Can Help Somebody" and "God Bless The Child." This CD swings! The title might imply that it is a religious CD to be used in church, and the music certainly can be used for selected religious services. But Hoggard is a fine jazz vibist and his improvisation would fit in with a secular jazz group. James Weidman is also a fine jazz pianist, and the absence of a bass player or drummer doesn't hinder the groove created by the two players. They work well together and have a fine relaxed style with a subtle groove that is quite enjoyable.

—John H. Beck

Time-Space Modulator
Kevin Norton's Bauhaus Quartet
Barking Hoop Records
Time-Space Modulator features Kevin Norton (drumset and vibes), Dave Ballou (trumpet/cornet), John Lindberg (bass), and Tony Malaby (tenor/soprano sax). The group draws inspiration from such free jazz artists of the 1960s as Archie Shepp, Art Ensemble of Chicago and Ornette Coleman. Although the recording is freely improvised, there is enough structure to each piece and the musicians are talented enough to make this collection of free music expressive without being strident and abrasive.

Some pieces have a chaotic texture ("Mother Tongue," "Moon-

struck," "Seoul Soul") while others show a more lyrical approach ("Atie Alfie," "Microbig"). "Milt's Forward Looking Tradition," a tribute to bassist Milt Hinton, is the most straight-ahead jazz track, although it bounces between regular and double-time. "Didkovsky" is a slinky triple-meter tune with a backbeat that reflects the flavor of Coleman's early work, while "Difficulty" features Norton's supple brush work on a gentle swing tune.

Norton has an excellent touch on the drums and easily makes the transition from static timekeeper to creator of a rhythmic texture when required. This would be a good recording for those listeners who are just beginning to explore free jazz; it has just enough "freedom" but with a clear understanding of structure and restraint.

—Terry O'Mahoney

Transition Sonic
Matthias Lupri Group
Summit Records

Matthias Lupri is (or should be) a jazz vibraphonist to watch. *Transition Sonic* is an excellent jazz recording that highlights not only wide-ranging solo style but his mature composing style. The recording integrates electronics and live musicians in a musical way, without resorting to gimmickry. *Transition Sonic* is like a suite of pieces that include lush ballads ("The Day After," "Iceland Dark"), driving Latin/swing combinations ("Sonic Prelude"), odd meters ("Deception," "Earlier Years"), straight eighth-note jazz ("Chime Trance," "Sonic Reprise") and free jazz ("Double Trouble").

In addition to Lupri, the CD also features trumpeter Cuong Vu, saxophonist Mark Turner, bassist Thomas Kneeland, and guitarist Nate Radley. Drummer Jordan Perlson is a bright spot on this recording. His fluid yet aggressive style really drives the band, and he sounds great both as a soloist and accompanist.

—Terry O'Mahoney

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Detail showing the end of a convex block. Note the name "W. DORN" stamped on the base of the mounting chamber.

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—James A. Strain, PAS Historian, and Otice Sircy, PAS Museum Curator and Librarian.

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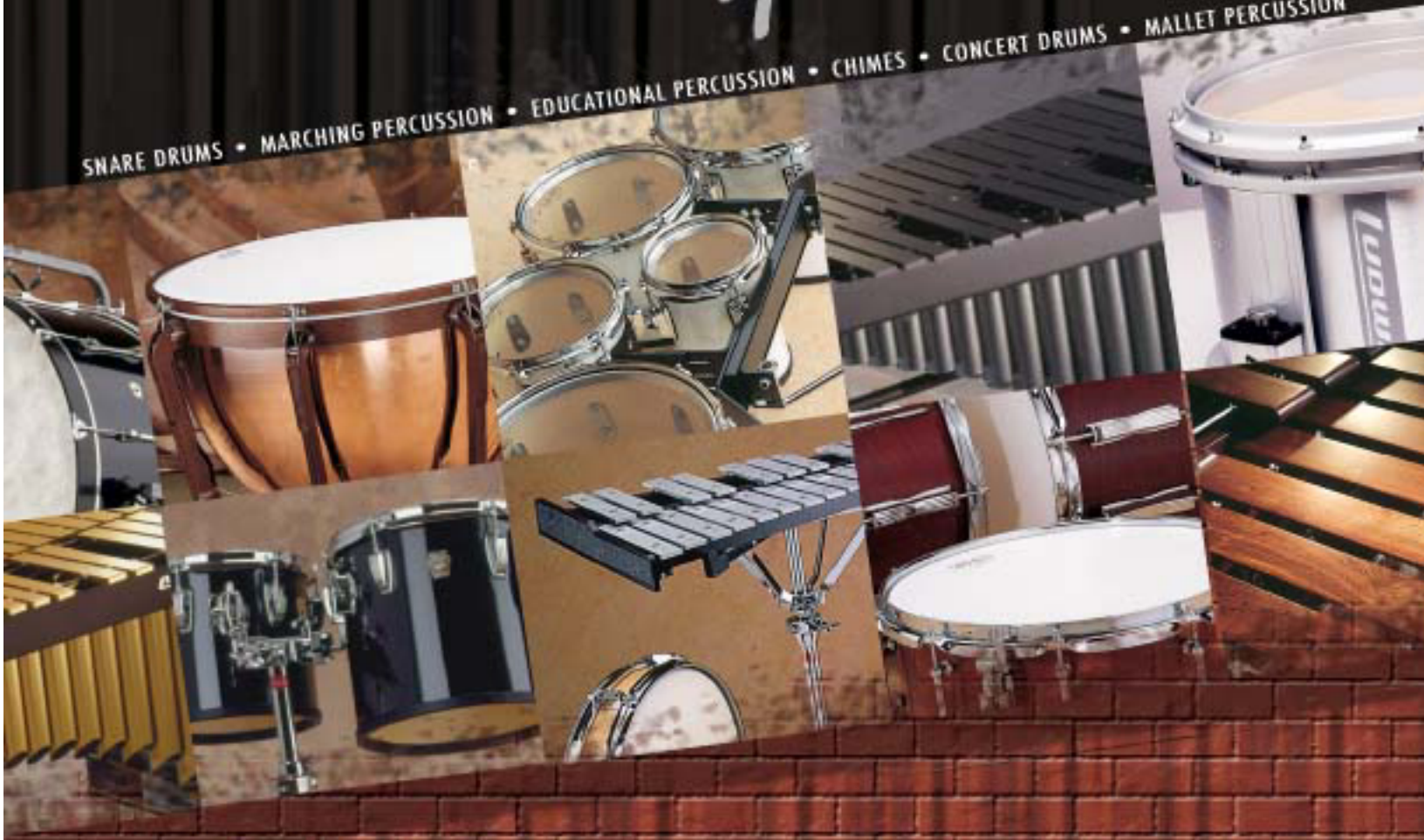

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