Percussive Notes

The journal of the Percussive Arts Society • Vol. 36, No. 6 • December 1998

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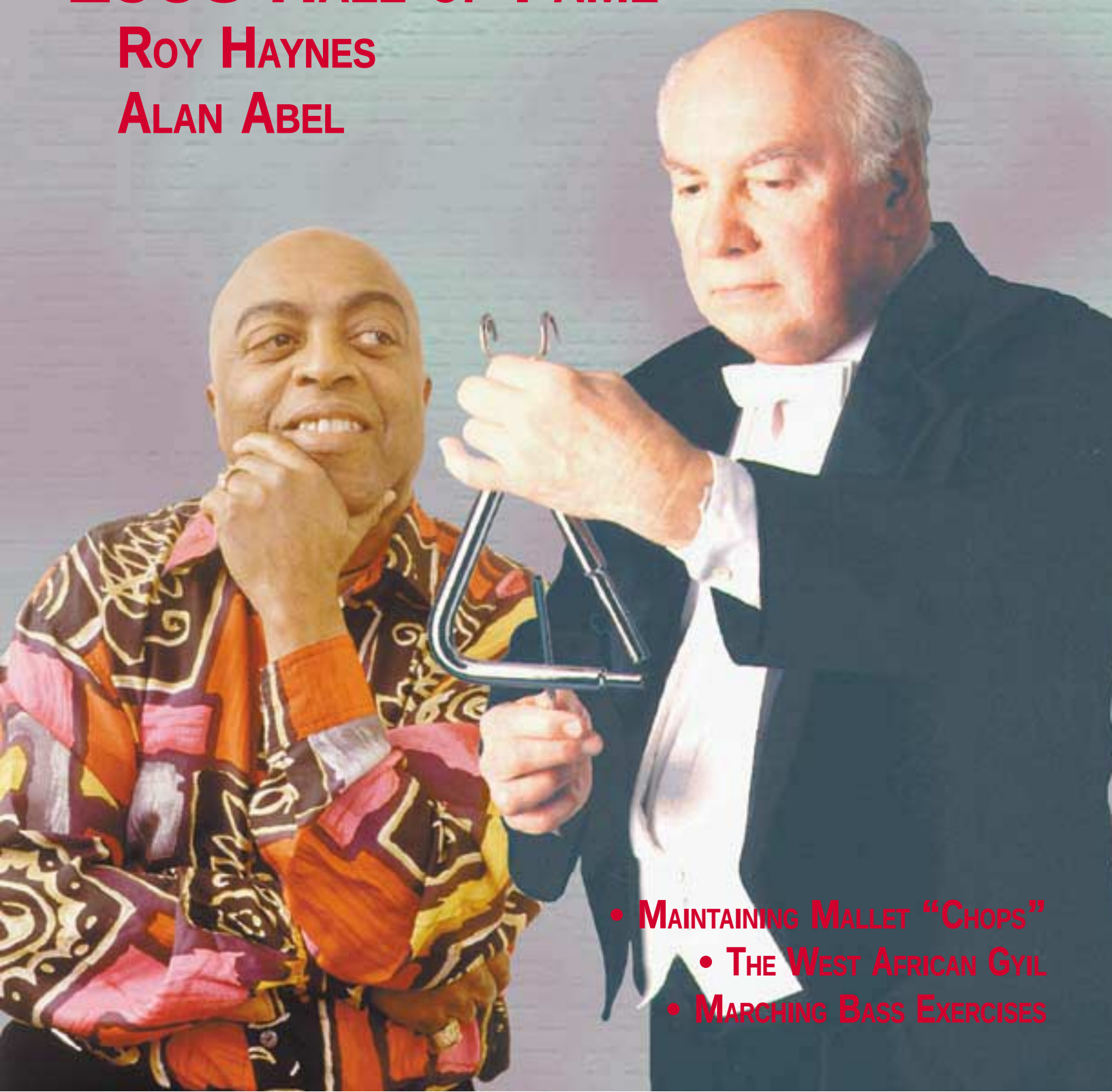
1998 Hall of Fame

Roy Haynes

Alan Abel



- Maintaining Mallet "Chops"
- The West African Gyil
- Marching Bass Exercises

Follow The Leaders In Education

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Ignacio Berroa

Robert Breithaupt

Lamar Burkhalter

James Campbell

Gary Chaffee

Tony Cirone

Lalo Davila

Frank Epstein

Gregg Field

Neil Grover

Thom Hannum

Steve Houghton

Johnny Lane

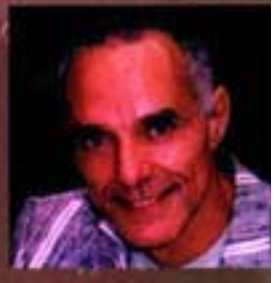
John Riley

Michael Rosen

Fred Sanford

Ed Soph

Tom Stubbs



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Cover photo of Alan Abel by Sabra Photography and Video. Cover photo of Roy Haynes by Alan Nahigian.

Choreographed Expressivity in the Pit, page 19

The Relevance of Bi-Cymbal Motion, page 49

PAS ADMINISTRATION

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Alan Abel, 1998
Henry Adler, 1988
Frank Arsenault, 1975
Elden C. "Buster" Bailey, 1996
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
George Gaber, 1995
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Roy Haynes, 1998
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Alexander Lepak, 1997
Maurice Lishon, 1989
William F. Ludwig II, 1993
William F. Ludwig, Sr., 1972
Shelly Manne, 1997
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
George L. Stone, 1997
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Tony Williams, 1997
Armand Zildjian, 1994
Avedis Zildjian, 1979

PERCUSSIVE NOTES

Mission Statement

The Percussive Arts Society (PAS®) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN®), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC®).

FROM THE PRESIDENT

Farewell Message

BY GENARO GONZALEZ

Since this will be my last message as President of PAS, there are a number of people that I would like to recognize. Thanks to PAS Executive Director Randall Eyles, PASIC '98 Host Beth Radock Gottlieb, and PASIC '98 Logistics Coordinator Karen Hunt for their tremendous efforts in coordinating all the activities held at PASIC last month in Orlando. Thanks also to the PAS Committee Chairs and members for their presentations at PASIC. And finally, thanks to the PASIC '98 local planning committee and the PAS office staff for their ongoing efforts towards a successful PASIC.

At the Board of Directors meetings held at PASIC, several outgoing members were recognized for their years of contributions: Robert Breithaupt, Jim Coffin, Lloyd McCausland, Michael Rosen, and Doug Wolf. In addition, the newly elected 1999 Board members were introduced: Steve Beck, Jim Catalano, Dana Kimble, Arthur Lipner and Norm Weinberg.

Congratulations to the members of the Executive Committee elected for the 1999–2000 term: President Robert Breithaupt, First Vice-President (President-Elect) James Campbell, Second Vice-President Mark Ford, Secretary Kristen Shiner McGuire, and Treasurer Michael Balter.

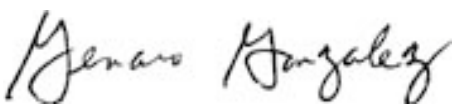
Special congratulations to Alan Abel and Roy Haynes, the two newest members of the PAS Hall of Fame, who were inducted at PASIC '98.

My sincere thanks to the members of the current Executive Committee: Randy Eyles, Robert Breithaupt, James Campbell, James Coffin, Mike Balter, and Garwood Whaley for their friendship and support during my years as PAS President. It has truly been a pleasure to work with such dedicated individuals who have given so freely of their time and talents for the benefit of PAS.

In looking back over the last two years, I am pleased to report that this Executive Committee was able to complete the work on a number of projects and goals that were first developed at the Board of Directors Summit of 1996. In addition, the PAS office has experienced a much needed upgrading of a variety of office equipment. Several excellent new staff members have been hired to replace departed staff. Our award-winning publications, *Percussive Notes* and *Percussion News*, are now arriving to members earlier than at any time in our history. The new Museum Concert Series has been a tremendous success, and the new PAS Web site is just the start of exciting things to come in the area of electronic access to PAS as we move toward the 21st century.

Even with all the recent accomplishments, PAS still has many unfulfilled goals as we are constantly looking for ways to improve every facet of our organization. It has been my privilege and pleasure to have been a part of PAS's growth and development in the '90s while serving on the Executive Committee for the past eight years, and I look forward to continue serving PAS on the Executive Committee as the Immediate Past President.

In closing, I believe that PAS is a truly unique organization with so much to offer percussionists of all ages, interests, and ability levels that one cannot afford to not be a member. I hope that each of you will continue to support PAS in your own way and encourage others to seek out all that PAS membership has to offer. Best wishes during the upcoming holiday season.



HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 p.m. and 9 a.m.] • FAX (580) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 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. Eighty percent ($44) of dues are 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—$55, Library—$55, Student/Senior—$35. • **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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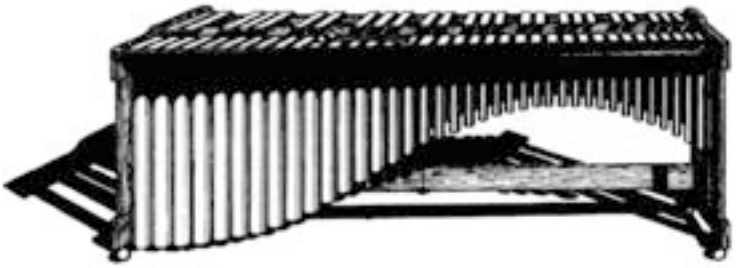

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Looking Ahead to PASIC '99

BY JIM RUPP

PASIC '98 is now history, and we are already gearing up for PASIC '99, which will be held in Columbus, Ohio, October 27–30, 1999. The committees for PASIC '99 have been hard at work for over a year now, reviewing tapes and proposals, and brainstorming about concerts, clinics, and other activities. The e-mails have been flying fast and furious! Rooms are blocked at the Columbus Convention Center, ready for us to schedule the appropriate artist, concert, or meeting.

By the time PASIC '99 rolls around, it will have been six years since Columbus has hosted our convention. For those of you who remember PASIC '93, hosted by Robert Breithaupt, it was a pivotal convention for our society, both in the number of percussionists who attended, and in the depth and breadth of clinics, workshops, and performances.

With Columbus being within driving distance of two-thirds of the population of the United States, and with the wonderful convention center we have, we are excited to have the convention returning here. The Greater Columbus Convention Center is conveniently located in downtown Columbus, with easy access from the airport and the freeways. It is also the perfect size, being able to house the entire convention under one roof. In my next column, I'll give you more details about the convention center, and you'll see why it works so well for PAS.

See you in the next *Percussive Notes*!

PERCUSSIVE ARTS S·O·C·I·E·T·Y HALL OF FAME

Alan Abel

BY TERRY O'MAHONEY

Performer, teacher, instrument manufacturer, author, mentor—Alan Abel is all of these things. Abel has performed under some of the greatest conductors of our time including Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch—all Music Directors of the Philadelphia Orchestra. He has performed most of the major works of symphonic repertoire and participated in numerous world premieres.

As a teacher, his influence may be felt through his students, many of whom may be found in symphony orchestras and universities throughout the world. His orchestral triangles and bass drum stands set new standards of quality. His orchestral repertoire books are standard textbooks in many percussion programs. He has truly created a legacy of excellence in percussion.

Of his induction into the PAS Hall of Fame, Abel says, "I'm deeply honored to be included in the Hall of Fame along with one of my teachers in high school, Haskell Harr; my college professor, William Street; and my former colleagues and mentors in the Philadelphia Orchestra, Fred Hinger and Charles Owen. It also pleases me to be joining Buster Bailey, Cloyd Duff, Vic Firth, Saul Goodman, Bill Kraft, and Alexander Lepak—friends in the symphony category of this fraternity."

Born in 1928 in Hobart, Indiana, Abel discovered drums at an early age. "My mother was a singer/pianist and my dad was a carpenter, so I combined the two," he jokes. He wore out a toy drum before being given a snare drum at age five. Music was a very important part of high school life and Abel had a chance to work with some excellent teachers. He performed in a championship high school band under director Fred Ebbs and studied privately with Haskell Harr in Chicago before attending the Eastman School of Music from 1947 to 1951. While earning a performance degree at Eastman, he performed as a part-time member of the Rochester Philharmonic Orchestra. Upon graduation, he spent two years as a member of the U.S. Air Force Band stationed at Sampson Air Force Base in Geneva, New York.

In 1953, Abel began a six-year stint with the Oklahoma City Symphony, and he taught at the University of Oklahoma and Oklahoma City University. His early students included Russell Hartenberger (from Nexus) and K. Dean Walker, who later became the first female principal percussionist of the Oklahoma City Symphony.

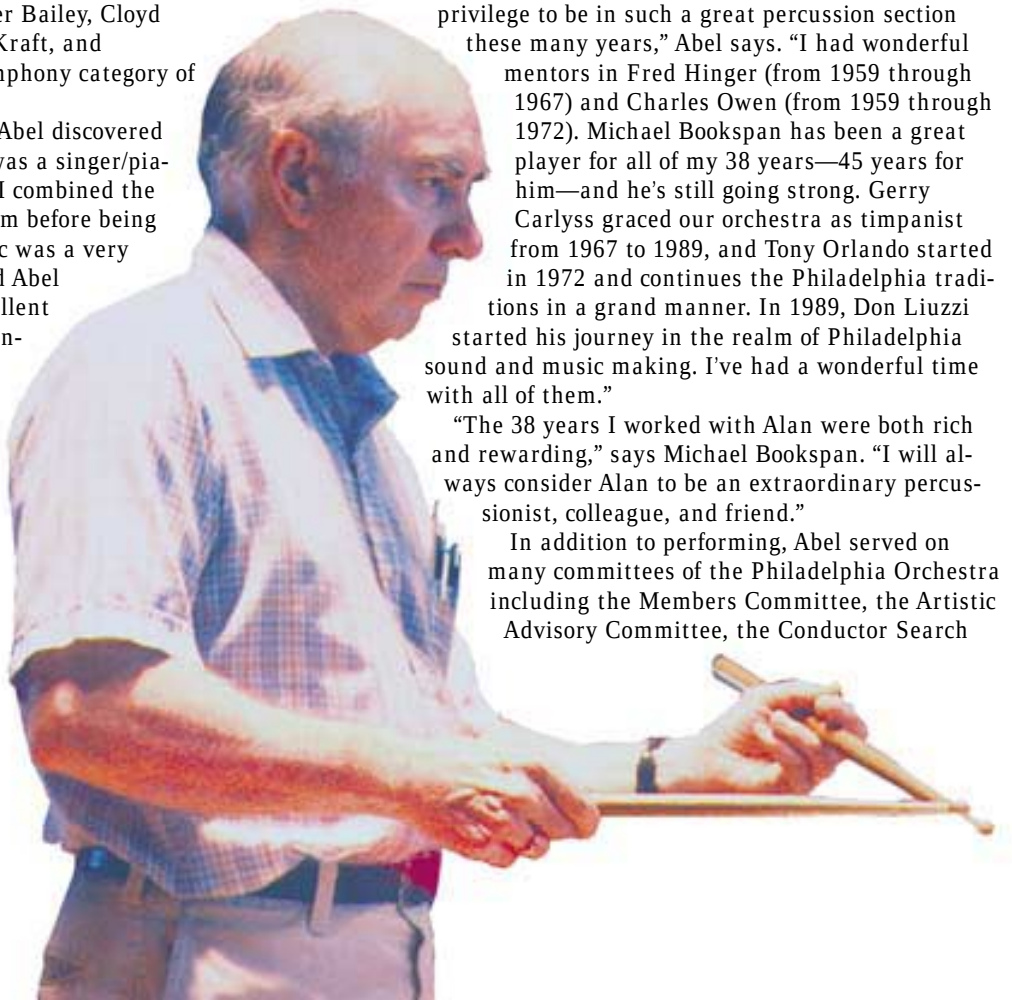
While Abel was performing with the Oklahoma Symphony, Philadelphia Orchestra conductor Leopold Stokowski appeared as a guest conductor with the orchestra. "Stokowski always made a point of singling out members of the orchestras he guest conducted and praising them in newspaper interviews," Abel recalls. "The piccolo player and I were the ones he picked during his visit."

Subsequently, Abel sent a letter to the Philadelphia Orchestra office asking that he be considered for any openings in the percussion section, and included the newspaper clipping quoting Stokowski. Charlie Owen had heard good things about Abel's playing from William Street (Abel's teacher at Eastman), and he saw Abel's letter. When an opening in the percussion section occurred, Owen invited Abel to audition.

Abel won the audition and joined Owen, Michael Bookspan, and Fred Hinger in the Philadelphia Orchestra percussion section. He began as third percussionist in 1959, advancing to Associate Principal Percussionist in 1972. "It's been a terrific privilege to be in such a great percussion section these many years," Abel says. "I had wonderful mentors in Fred Hinger (from 1959 through 1967) and Charles Owen (from 1959 through 1972). Michael Bookspan has been a great player for all of my 38 years—45 years for him—and he's still going strong. Gerry Carlyss graced our orchestra as timpanist from 1967 to 1989, and Tony Orlando started in 1972 and continues the Philadelphia traditions in a grand manner. In 1989, Don Liuzzi started his journey in the realm of Philadelphia sound and music making. I've had a wonderful time with all of them."

"The 38 years I worked with Alan were both rich and rewarding," says Michael Bookspan. "I will always consider Alan to be an extraordinary percussionist, colleague, and friend."

In addition to performing, Abel served on many committees of the Philadelphia Orchestra including the Members Committee, the Artistic Advisory Committee, the Conductor Search



Committee, and the New Hall Committee—which will culminate in the opening of the new Philadelphia Concert Hall in 2001. He was also the 1988 recipient of the C. Hartman Kuhn Award for "enhancing the standards and reputation of the Philadelphia Orchestra." Abel also served on the PAS Board of Directors from 1987–1994.

Abel retired from the Philadelphia Orchestra on September 15, 1997. A retirement party was organized by Philadelphia Orchestra timpanist Don Liuzzi on June 7, 1998. It was a historic gathering of 160 orchestral colleagues, former students, friends, and staff of the Philadelphia Orchestra. During the party, a video titled *Philadelphia Sounds* was shown, which featured timpanist Oscar Schwar; percussionists Benjamin Podemski, Michael Bookspan, Fred Hinger, and Charles Owen; and conductors Leopold Stokowski, Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch; as well as archival footage of Abel performing with the Philadelphia Orchestra.

Several world premieres, including "Suite for Tambour Militaire" by Maurice Wright and "Transformations for Flute and Marimba" by Gregory Zuber were performed. Other works were performed in tribute to Abel by a who's who of the percussion world—Russell Hartenberger, John Wyre, Greg and Pat Zuber, Matthew Strauss, Douglas Wallace, Angela Zator, Ted Atkatz, Chris Deviney, Brian Del Signore, Dave DePeters, John Shaw, Brent Kuszyk, Will Hudgins, Brian Prechtl, Brian Jones, Harvey Price, Rolando Morales-Matos, Michael Udow, Doug Walter, Bill Cahn, Douglas Howard, John Rudolph, and Richard Brown.

A successor has yet to be named, so Abel continues to perform with the orchestra part-time. "I played nearly half of last season and will play part of this season and the three-week tour of Asia," he says.

Teaching has always been part of Abel's life. He continued the tradition he began in Oklahoma by teaching high school students at the Philadelphia Settlement School. One memorable experience was a percussion ensemble (one of the first in Philadelphia) whose members included Russell Hartenberger, John Soroka, Mark Sunkett, William Cahn, Albert Hobbs, Richard Brown, Glenn Steele, Nick Cerrato, and Michael Udow.

In 1972, he began teaching at Temple University. "I began teaching upperclassmen but as the graduate program developed and grew, I gradually began teaching the Master's students" he says. "Glenn Steele teaches the undergraduates and is the percussion program director at Temple. He has been a great colleague and a wonderful support system for me for over 25 years."

Abel continues to work with graduate students today. Many of his former students currently perform with symphony orchestras in Albany, Barcelona, Boston, Buffalo, Chautaqua, Charleston, Chicago, Columbus, Delaware, Detroit, Evansville, Fort Wayne, Harrisburg, Honolulu, Houston, Long Beach, Los Angeles, Malaysia, Melbourne (Australia), Metropolitan Opera (NYC), Mexico City Opera, Minnesota, Naples (Florida), New Orleans, New World (Miami), New Zealand, Norfolk, Oklahoma City, Perth (Australia), Philadelphia, Pittsburgh, Santa Fe Opera, Scranton, Tampa, Toledo, and Toronto. Abel's former students have taught at Arizona State, University of Colorado, Curtis Institute, Indiana State, Juilliard, New England Conservatory, Oklahoma City, Rice, Temple, Delaware, Michigan, and the University of Toronto.

During the 1970s, Abel compiled and edited two books of orchestral studies for timpani and percussion, published by G. Schirmer. "There was a whole series of books on every instrument in the orchestra; the percussion instruments fell to me [to compile]," remembers Abel. They have become standard textbooks in many percussionists' libraries.

Many percussionists have a connection to Abel through one of their instruments: the triangle. For 35 years, Abel has manufactured 4-inch and 6-inch orchestral triangles that produce a clear, bright sound found very desirable by percussionists. "My predecessor in the Philadelphia Orchestra, Jim Valerio, had the best triangle," Abel says. "He let us use it for a year or two. When he wanted it returned, I decided that we had to replace it."

Abel says that particular triangle "was made from a knitting mill spindle from New England by the Walberg Drum Company. They bought used spindles from old knitting factories and bent them into triangles in a variety of different lengths and sizes."

But Abel could not locate any used knitting spindles. "I took the dimensions of that triangle to an engineering company and had them vary it. I had a dozen different sizes made, picked the

Philadelphia Orchestra Percussion Section 1959–1967
From L to R: Alan Abel, Michael Bookspan, Fred Hinger, Charles Owen

Philadelphia Orchestra Percussion Section 1967–1989
From L to R: Michael Bookspan, Alan Abel, Eugene Ormandy,
Gerry Carlyss, Tony Orlando

Philadelphia Orchestra Percussion Section 1989–1997
From L to R: Don Liuzzi, Michael Bookspan, Tony Orlando, Alan Abel

one that sounded the best, and had a couple made. People heard about it and wanted some. I found several small shops that could do the various steps, because it was too high-tech for me to do in my basement. I began by having twenty triangles manufactured, and now it's six hundred at a time!

"I've just developed a new model called the Wagner/Mahler triangle, which is meant to cut through with a big and ringing tone when the orchestra is playing *fortississimo.* The size is not

Tony Orlando, Alan Abel, Michael Bookspan

all that different from the 6-inch symphonic triangle, but it is a heavier material. When you have to play loudly in the orchestra, and you're playing something by Mahler or Wagner and you have to cut through, it does it." The new triangles will be available through specialty percussion outlets.

Abel proved to be a instrument-design pioneer through the development of his "suspended" concert bass drum stand. "In the early 1960s, Dan Hinger and I were tapping on a kettledrum and bass drum when we were hand carrying them backstage at the Academy of Music," Abel recalls. "We noticed how free and full the sounds were. That started the process of development of a bass drum stand using a square pipe frame and rubber bands from Michael Bookspan's trampoline. The final result was a bass drum suspended by rubber, on a ring that swivels. It's used in most of the symphony orchestras and many of the universities and schools in this country." Abel was the first to develop this "free-floating" concept, one that has been copied by many percussion manufacturers today.

When he is finally able to "fully retire" from the Philadelphia Orchestra, he plans to continue teaching at Temple University, expand his instrument manufacturing areas, write some books, and produce educational videos and compact discs. "Within the year, I hope to record a CD of orchestral repertoire for percussion and timpani with Don Liuzzi," says Abel, who shows no signs of slowing down. **PN**

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PERCUSSIVE ARTS S·O·C·I·E·T·Y HALL OF FAME

Roy Haynes

BY RICK MATTINGLY

There has been a long-standing misperception about Roy Haynes—one that the influential jazz drummer wants cleared up once and for all. "Everything you read about me says I was born in 1926, but that's wrong. I was born in 1925, so I'm 73 now, not 72," Haynes says, proudly. "When you're younger, you want to stay young, but now that I'm older, I just want to be myself."

Haynes has certainly been his own man in terms of his drumming. With solid roots in the swing style, his early gigs established him as a master of bebop playing, and as his career progressed, Haynes was able to adapt his playing to a variety of styles including avant-garde jazz and fusion, without ever losing his own identity. "My biggest influence was Jonathan—"Papa Jo" [Jones]," he says. "I also listened to Chick Webb a lot when I was a teenager, but I never got to hear him live; I just had the records. And then there were people like Shadow Wilson and Kenny Clarke, and of course Max [Roach] and Art [Blakey]. I tried to listen to everybody. I didn't try to do what everyone else had done, but I listened. My ears were always open."

Haynes own style was characterized by crispness and finesse, as well as a tremendous sense of drive. His drumming always sounded modern and very, very hip. Jack DeJohnette is one of many who credits Haynes as paving the way for the drumming of Elvin Jones and Tony Williams.

"A lot of people describe my drumming as 'snap, crackle'," Haynes says. "I think George Shearing and Al McKibbon were the first to use that term in reference to my playing, and I can understand that. I never analyzed it, though. That was just a sound that I liked and felt comfortable with. I did a little bit of drum and bugle corps drumming in school, but I was never really a rudimental drummer, so I think my sound comes from my mind more than my hands.

"Every time I read something about myself it usually says 'bebop.' I recently had a review in *The Village Voice* about my week-long gig at the Village Vanguard, and they called me 'hard bop.' I would have liked it more if they had said 'hard swing.' I'm not always comfortable with those labels that people use. I'm just an old-time drummer who tries to play with feeling."

A career that spans more than fifty years might well indeed qualify someone for the term "old-time drummer," but Haynes' playing has never sounded dated. On the contrary, in every decade he has been associated with musicians on the cutting edge, having worked with such artists as Lester Young and Charlie Parker in the 1940s, Bud Powell, Sarah Vaughan and Thelonious Monk in the '50s, Stan Getz and Gary Burton in the '60s, Chick Corea in the '70s and '80s, and Pat Metheny in the '80s and '90s.

"Once when I was touring with Chick and Miroslav Vitous," Haynes recalls, "we did a gig in Detroit. J.C. Heard was still living, and he was a drummer I had always admired because he was a lot like Jo Jones—he even looked like Jo. Some young drummers came to hear us, and then they went to see J.C. and told him that there was a new, young guy playing with Chick Corea. When they told J.C. that this new drummer's name was Roy Haynes, J.C. said, 'What are you talking about? Roy Haynes is almost as old as me!' But even though I'm older than a lot of the people I play with, when we're on stage, we're the same age.

"A lot of times over the years, when I wasn't getting too much credit for what I was doing, people would look at me like a new guy until they started checking me out and finding out what I had done. So for a long time, I felt like one of the best-kept secrets in jazz."

Born in Roxbury, Massachusetts, Haynes began playing professionally in Boston nightclubs when he was a teenager, working with such leaders as Sabby Lewis, Pete Brown, Frankie Newton, and Felix Barbozza. After moving to New York in 1945, he spent two years working with the big band of Luis Russell. "They told me I changed the style of Luis Russell's band," Haynes says. "I didn't know that, but that's what people in the band told my brother. I was just trying to catch all the figures and make the band swing." During that time, Haynes also subbed with Louis Armstrong's big band.

In 1947 Haynes landed a gig with saxophonist Lester Young,

whose band often backed vocalist Billie Holliday. Haynes spent two years with Young, and then did a "Jazz at the Philharmonic" tour in 1949, after which he returned to New York and played with a number of prominent musicians on the famed 52nd St., including Miles Davis, Bud Powell and Kai Winding, before joining Charlie "Bird" Parker's band, where he stayed for three years.

In 1953, Haynes began working with vocalist Sarah Vaughan, a gig that lasted until 1958. Afterwards he worked with Thelonious Monk, Eric Dolphy, Lennie Tristano, and Stan Getz, and also led his own group. From 1961–65 he often subbed for Elvin Jones with John Coltrane's quartet. "I knew what you had to do with people like Stan Getz or Sarah Vaughan," Haynes says. "But with John Coltrane, I was able to let it all hang out, so to speak. He understood what I was trying to do. Charlie Parker did, too."

From 1965–67 Haynes worked with Stan Getz, whose band featured a young vibraphonist named Gary Burton. Haynes worked with Burton's influential group in the late '60s, which included guitarist Larry Coryell and bassist Steve Swallow. Afterward, Haynes led his own band, the Hip Ensemble, which also played in the jazz-rock style. During this time, Haynes often augmented his drumset with timpani. "I got some five-star reviews with the Hip Ensemble," Haynes says. "We were a little different and there were a lot of things happening."

Haynes did a lot of recording in the 1970s with artists including Gary Burton, Stan Getz, Duke Jordan, Hank Jones, Art Pepper, Ted Curson, and Joe Albany, and in 1979 he performed with Dizzy Gillespie.

RICK MATTINGLY

Newport in New York Jazz Festival, July 1980

In 1981, Chick Corea, Miroslav Vitous and Haynes—who had recorded together in 1968—worked together in Corea's Trio Music band, and Haynes continued to lead his own band and record with a variety of artists. He appeared on Pat Metheny's *Question and Answer* album in 1989, and Metheny appeared on Haynes' 1996 album *Te Vou!* on the Dreyfus label. Haynes' most recent solo album is *Praise*, released this past October on Dreyfus. In November, Concord Records released Gary Burton's new album, *Like Minds*, which features Haynes, Chick Corea, Pat Metheny, and Dave Holland. "Roy was the only one who had worked with all of us," says Burton. "He almost shifted gears as he went from soloist to soloist and did what he knew each of us would be most comfortable with."

In recent years, this "best kept secret in jazz" has been honored with numerous awards, including the prestigious French Chevalier des l'Ordres Artes et des Lettres in 1996. This past September, Haynes, Elvin Jones, Max Roach, and Louis Bellson were presented with American Drummers Achievement Awards by the Zildjian company, and Haynes says he is grateful to the PAS for "remembering me and honoring me" with the PAS Hall of Fame award.

Although Haynes claims to be "semi-retired," that's like saying that a glass is half empty. You can just as easily say that the glass is half full, and you can certainly say that Roy Haynes is still very active. What keeps him so young? "If I knew that, I would sell it," he says, laughing. "Maybe the secret of staying youthful is playing the drums. I know that performing makes me feel good, and it also makes me sleep well." PN

1999 PERCUSSIVE ARTS SOCIETY 26TH ANNUAL PERCUSSION COMPOSITION CONTEST

PURPOSE: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

1999 CATEGORIES:

Category I: Keyboard Duet (any combination of marimbas and or vibraphones)

First Place: $1000.00 plus publication by Keyboard Percussion Publication
Second Place: $300.00
Third Place: $200.00

Category II: Medium Size Percussion Ensemble (6–8 players)

First Place: $1000.00 plus publication by C. Alan Publications
Second Place: $300.00
Third Place: $200.00

Efforts will be made to arrange performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

ELIGIBILITY AND PROCEDURES:

- Previously commissioned or published works may not be entered.
- Compositions should be between 6 and 12 minutes in length. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send four (4) complete copies of the score. Clean, neat manuscript is required. Composer's name cannot appear on any manuscript pages. Four (4) cassette tapes may be submitted in addition to scores but are not required (no CDs). All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: $25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 1999.

For further information and details, contact PAS, 701 NW Ferris, Lawton, OK 73507, (580) 353-1455

(form may be photocopied)

1999 PERCUSSIVE ARTS SOCIETY 26TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition _____
Composer's Name _____
Address _____
City _____ State _____ Zip _____
Telephone Number (include area code) _____
Fax Number _____ E-mail Address _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published.

Signature of Composer _____

1999 Percussive Arts Society Percussion Ensemble—Call for Tapes

Purpose: The purpose of the Percussive Arts Society Percussion Ensemble—Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the PASIC.

Awards: Three percussion ensembles will be invited to perform at PASIC '99 (October 27–30) in Columbus, Ohio. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

Eligibility: Ensemble Directors are not allowed to participate as players in the group. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school (for high school percussion ensembles, PAS club membership will suffice). This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.

Procedures: 1. Send three (3) identical non-edited tapes (cassette only) to PAS, 701 NW Ferris, Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 1998. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes become the property of PAS and will not be returned. Scores (3 identical copies) may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned only if a prepaid mailer is included.

2. The tapes and scores (optional) will be numbered to ensure anonymity. The tapes will then be evaluated by a panel of judges.

3. Invited groups are expected to assume all financial commitments (room, board, travel) organizational responsibilities and to furnish their own equipment. One piano will be provided as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble.

4. Ensembles will be notified of the results in June.

1999 Percussion Ensemble—Call for Tapes (form may be photocopied)

Category: ❒ High School ❒ College/University
Ensemble's Name _____

School Name _____

Ensemble Director's Name _____

Address _____

City _____ State _____ Zip _____

Ensemble Director's PAS Membership Code Number _____

Telephone Number (include area code) _____

To insure the same quality as the performance tape, please indicate the number of returning ensemble members: _____

On a separate page list ensemble members and their PAS Membership Code Numbers.

Please include $25 Contest Application Fee; make checks payable to Percussive Arts Society.

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

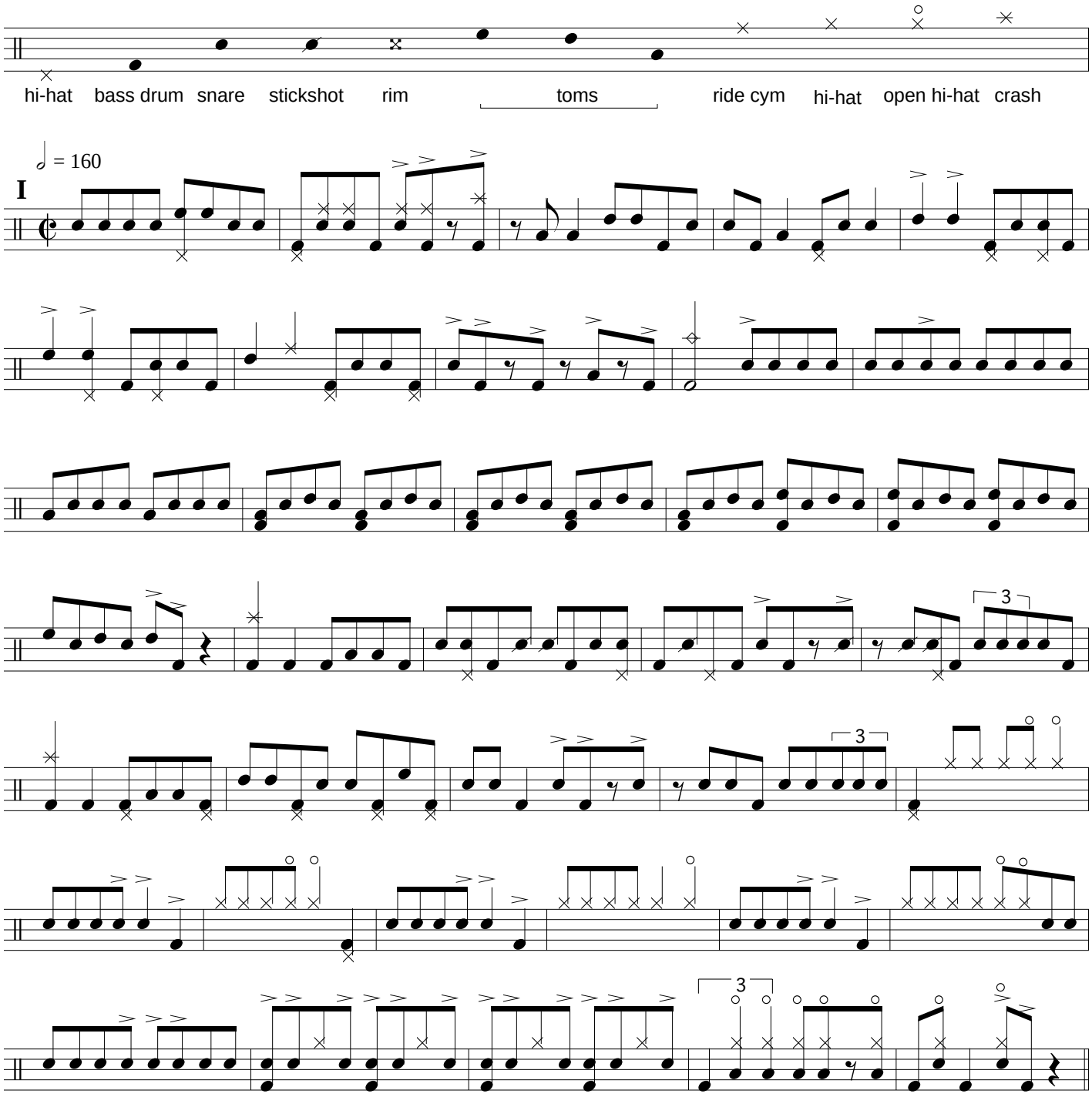
Signature of Ensemble Director _____

Deadline is April 15, 1999. All materials (application fee, application form, cassette tapes, programs for verification, optional pre-paid return mailer, and optional scores) must be received by April 15, 1999.

Roy Haynes: "All the Things You Are"

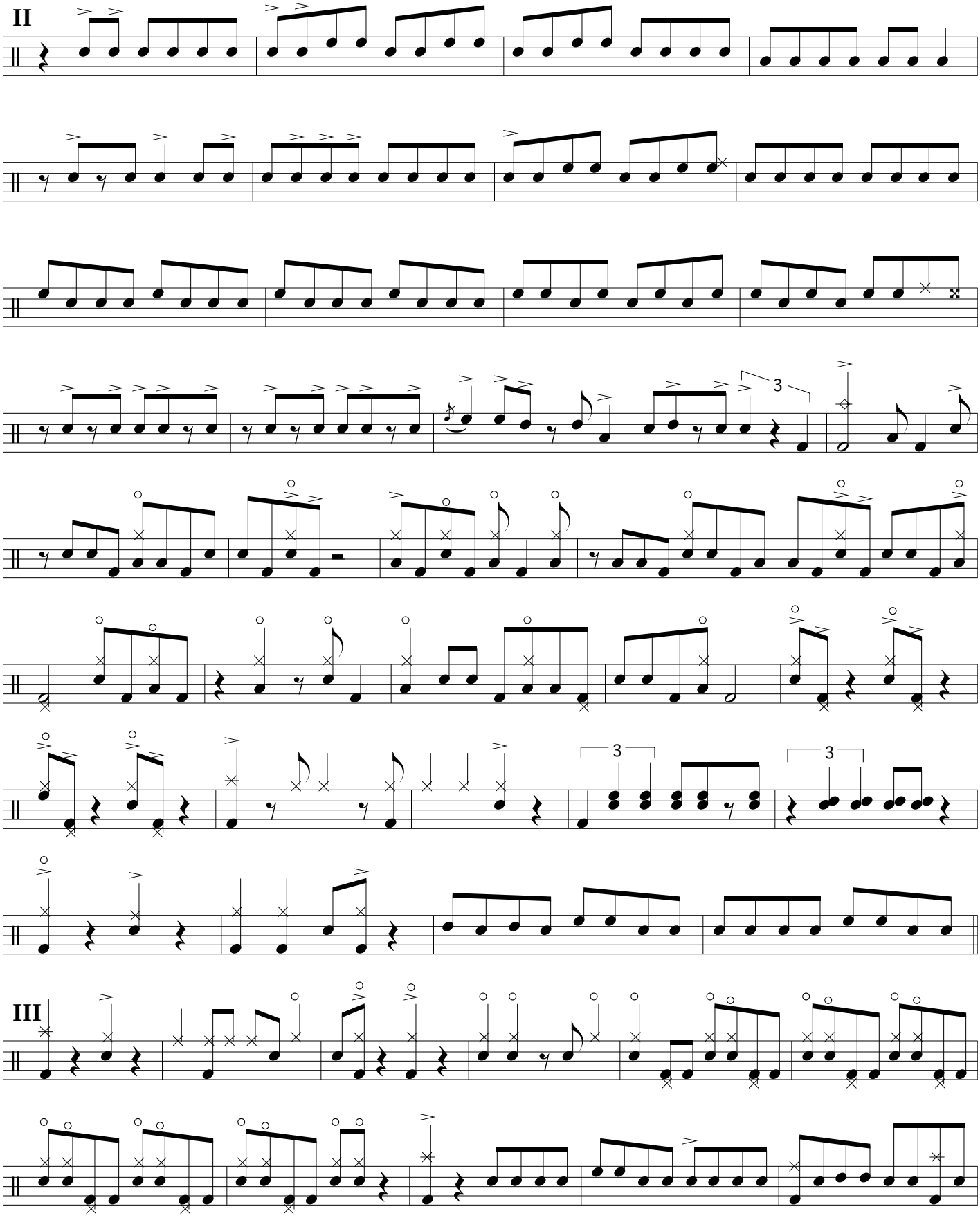
TRANSCRIBED BY STEVE FIDYK

This solo by Roy Haynes is taken from the Pat Metheny album *Question and Answer* (Geffen MSG 24293), recorded in 1989. On "All the Things You Are," Metheny and Haynes trade three 36-bar choruses; each of Haynes' choruses is transcribed below.



All The Things You Are
Lyrics by Oscar Hammerstein II; Music by Jerome Kern

This transcription was excerpted from the forthcoming Hal Leonard publication Drum Standards.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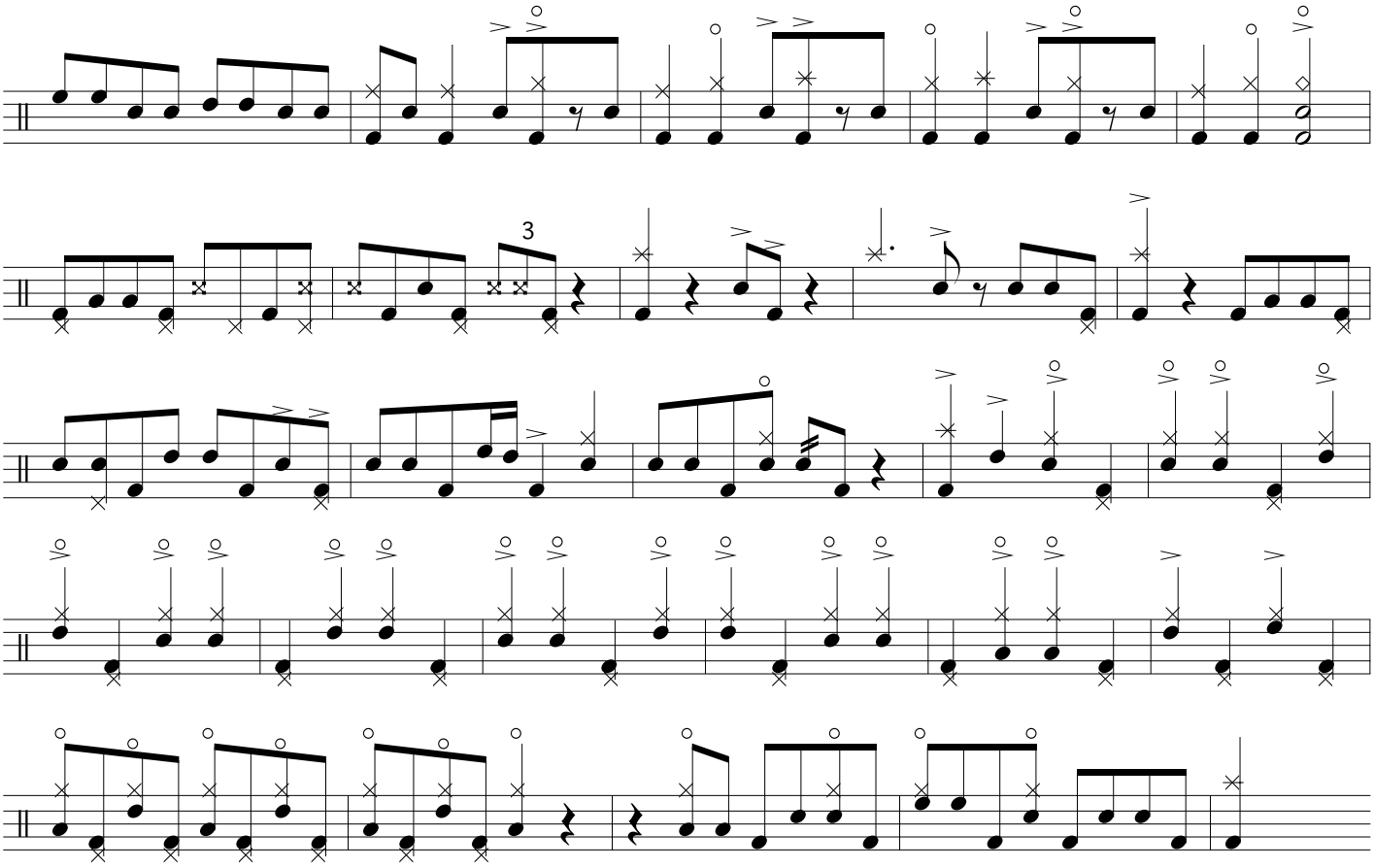


Steve Fidyk has performed and/or recorded with Michael Abene, Mark Taylor, New York Voices, Arturo Sandoval, The Capital Bones, Mike Tomaro, and Chris Vadala. He is director of drumset studies at the University of Maryland, College Park, and has written articles for *Talking Drums Magazine*, *Percussive Notes*, and *Modern Drummer*. Fidyk contributed transcriptions to Peter Erskine's book *The Drum Perspective*, published by Hal Leonard Corporation. PN

Basic Beats

BY STEVE HOUGHTON

This article contains basic drumset beats that cover the three main areas of popular music: jazz, rock, and Latin. There are several things to remember when practicing these, or any grooves.

Before you set out to learn a new pattern or groove you must start to build a concept for the music; this will help you understand all of the elements of the style, not just the drum part. I can't stress enough how important listening is. I like to say that drumming is fifty percent technique and fifty percent concept, which comes primarily from listening to players live or on recordings. Remember, you play like what you listen to.

Here are a few more things to consider:

1. Keep solid time. This simply means to pay attention to your timekeeping. Practice with a drum machine or metronome. Counting out loud while learning the new beats will help a lot.

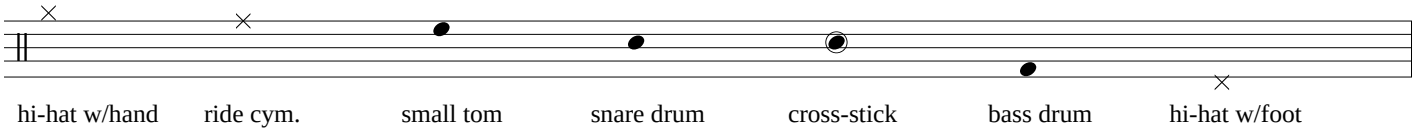
2. Make it feel good. This is really a matter of listening to what is going on around you and fitting in musically. Especially listen to the bass player.

The balance between limbs can really affect the feel. For example, if the hi-hat is too loud in a rock groove or the bass drum too loud in a Latin groove, it can sound (and feel) very uncomfortable, even if the time is steady. Feel has to be realized, mostly through listening to the masters of all the different styles.

3. Play with energy and purpose. It is very common when learning a groove or beat to play it timidly. This, of course, won't work because the drummer is the backbone of any group, so play with spirit and enthusiasm.

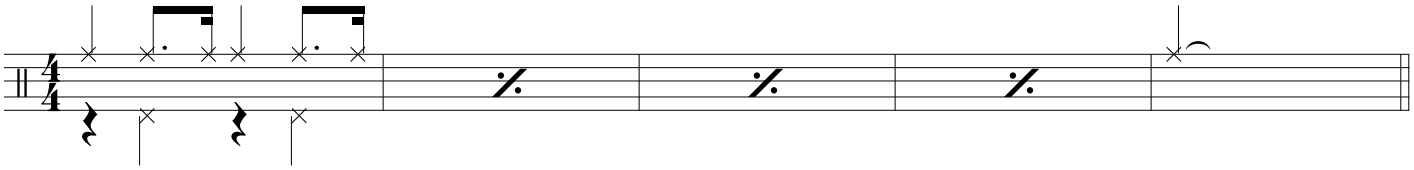
4. Have Fun. This is actually the most important element of music. If you aren't having fun, forget it, because the music will always suffer.

Steve Houghton has performed and/or recorded with Woody Herman, Toshiko Akiyoshi, Freddie Hubbard, Arturo Sandoval, Joe Henderson, Barbra Streisand, Bob Florence and others. He has authored more than 20 educational publications, including *MasterTracks* (play-along improvisation series), *The Contemporary Rhythm Section* (text and video series) and *Essential Styles* (play-along series). Houghton is a member of the PAS Board of Directors and co-chairman of the International Association of Jazz Educators percussion division.

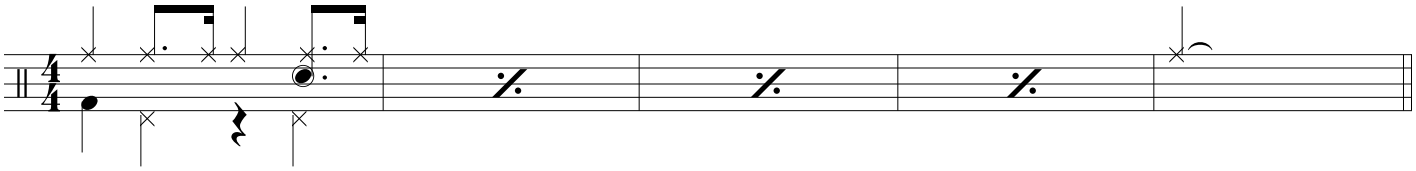


Jazz

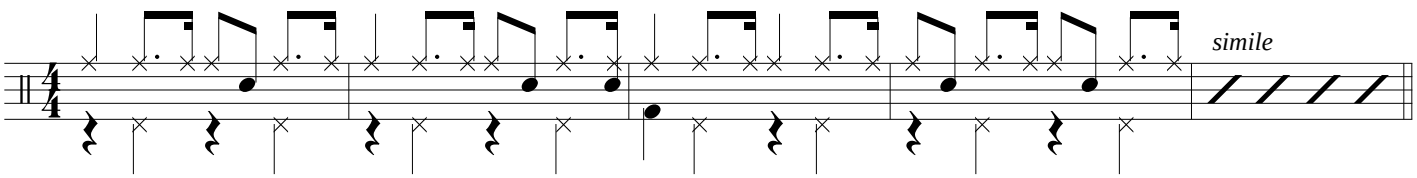
Jazz Ride Beat



Basic Jazz Beat

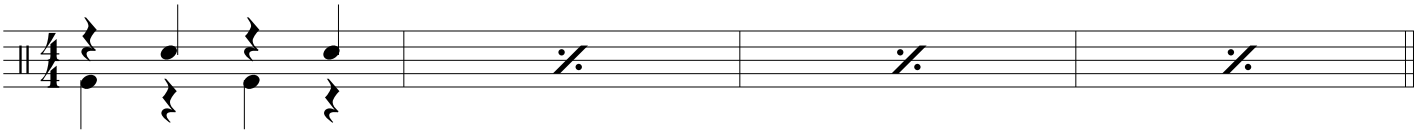


Jazz Beat with S.D. Improv.

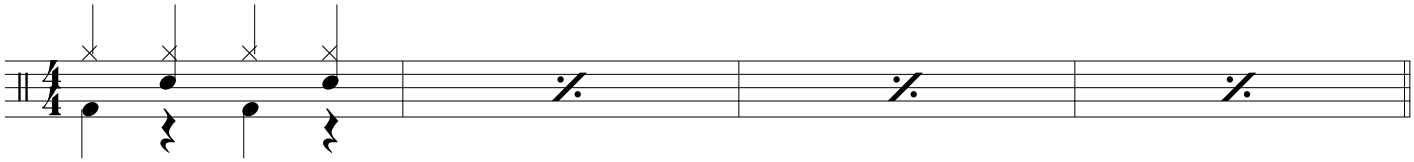


Rock

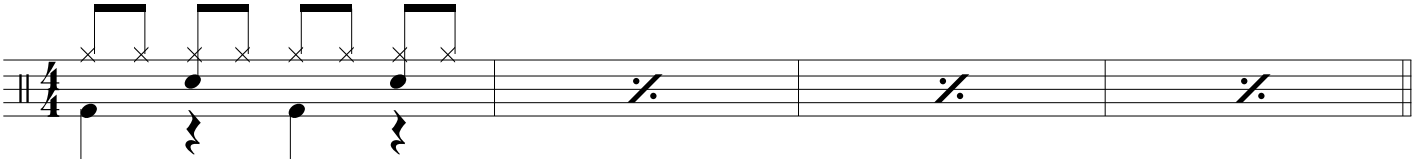
Rock Groove (bass and snare)



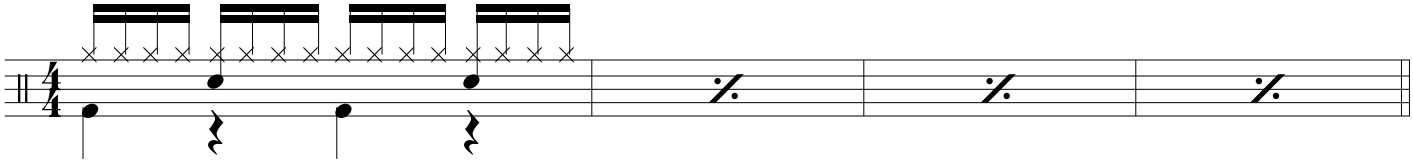
Basic Rock Groove (quarter-note feel)



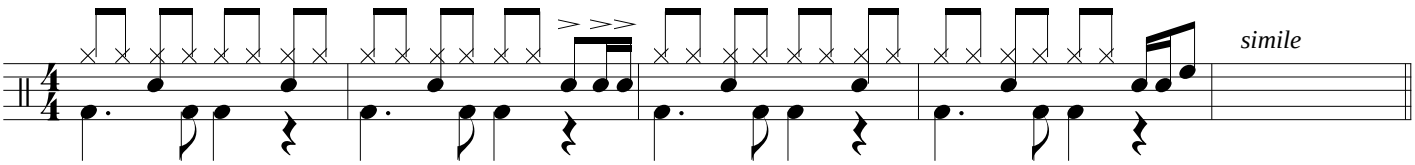
Basic Rock Groove (eighth-note feel)



Basic Rock Groove (sixteenth-note feel)

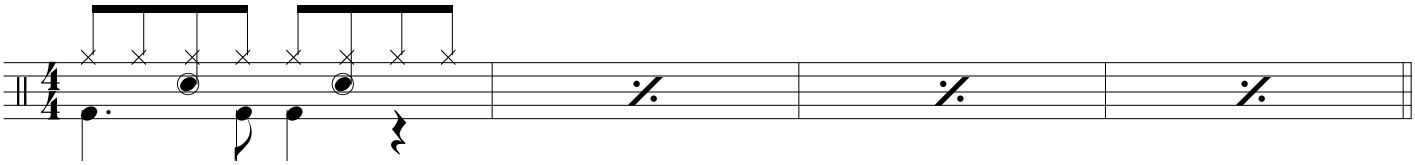


Basic Rock Groove with Fills

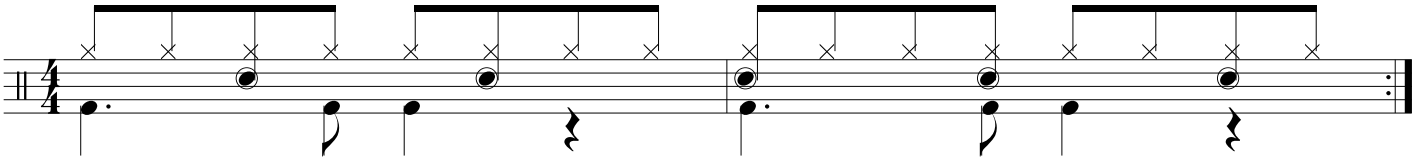


Latin

"Cheater" Bossa



Bossa Nova



PN

Choreographed Expressivity in the Pit

BY BRAD FUSTER

"Sell your program!"

"In order to excite people, you need to look excited."

"Judges see better than they hear."

These are just some of the phrases commonly crooned by front ensemble instructors. As an adjudicator, clinician, instructor, and performer myself, I understand all too well the dilemma of having to make students project enthusiasm at competitions. Marching percussion involves so many hours of rehearsal that performing the program becomes automatic.

One tactic that many instructors unfortunately employ to counteract this automation is a system that I've termed "choreographed expressivity." This involves rehearsing the body language and movement of the performer in conjunction with the music, in an attempt to project enthusiasm.

Photo 1

PLAYING SOFTLY

"Soft" is a relative term. For the purpose of this discussion, soft refers to an outdoor marching percussion dynamic range of *mp* to *ppp*. To visually accentuate soft dynamics, many front ensemble players put one foot in front of the other and lean with the upper torso very far into the keyboard. (See Photo 1)

This is counter-productive for a number of reasons: 1. Having one foot in front of the other limits lateral movement and balance, except on vibraphone, where it is necessary. 2. The angle at the elbow, created between biceps and forearm, changes from over 90 degrees (proper) to less than 90 degrees (uncomfortable). 3. Because sound comes out of the top of the keyboard, placing your head and torso in its path causes the wave to become dispersed and thin sounding. 4. This position limits peripheral vision, affecting accuracy.

I've seen a number of high school front ensembles perform a choreographed soft dynamic, and the volume actually became louder, the number of wrong notes increased, and everyone went from a nice, relaxed playing position to a stiff, robotic technique.

When the battery players perform a soft dynamic, they do not alter their posture or gait in any way, so why should the front ensemble? My advice to instructors is when there is a soft dynamic, make it soft. In order to play softly, good technique is very important. Don't make your students act, dance, and play softly at the same time. Players should concentrate on the fundamentals of good mallet technique such as beating spot, arm, wrist and finger position, stroke, lift, and comfortable posture, keeping the angle at the elbow over 90 degrees. (See Photo 2)

Photo 2

PLAYING LOUDLY

Playing loudly refers to an outdoor dynamic range of *f* to *fff*. Choreographing a loud dynamic in a front ensemble usually involves aggressive tendencies. As soon as the music becomes loud or climactic, front ensemble players often look angry and become over-aggressive. A loss of technical control results, making more work than required.

Marimba, xylophone, vibraphone, bells, timpani, tam-tam, cymbals, and accessories have a sonic breaking point. Once you reach the point of maximum volume, striking the instrument with more force will not produce more sound.

If anything, the quality of the sound will deteriorate.

Here again, concentrate on maintaining good technique, relaxed posture, and on producing the best-quality loud sound possible, rather then hyping the players up to wage war. In order to produce a good-quality loud sound on keyboard instruments, players should resist the urge to grip the mallet shaft tightly and stiffen the wrist, arm, shoulder, and back muscles, which creates a forced and crass tone. Rather, they should relax the grip and the upper body, allowing the bar to produce a fat, warm sound engaging the full overtone series, which will produce more volume and projection. (See Photo 3)

TACET TIME

Instructors often feel that it is okay for the front ensemble to make visual contributions during brief periods of rest. This is fine, as long as it is tasteful and not gratuitous. More often then not, though, visuals in the pit are inappropriate. In marching percussion, the responsibility for making a visual contribution falls largely on the battery. They have the advantages of mobility and of performing unison parts. An exception to this can be found in indoor drum line, were the current trend is toward complete integration of battery and front ensemble in terms of visual responsibility to achieve a unified theme objective.

One speed bump frequently thrown in the path of the front ensemble player is an unnecessary instrument change during rests. Some people seem to consider it bad or lazy for the front ensemble to have more than a few seconds of rest at any given moment in a show. So when these moments arrive, everybody switches instruments (and usually mallets) so things look busy. This idea has penetrated so deeply into the common conception of front ensemble playing that many stock arrangements include these unnecessary instrument changes within the parts. Would an orchestral percussion section ever do this? NO. It serves absolutely no musical concern, makes much more work than is needed, and welcomes more opportunity for error.

Another good idea gone bad is to have mallet players bounce their mallets, and sometimes their entire bodies, in time with the underlying pulse during periods of rest. While it is important to count, subdivide, and internalize the beat during rests, many instructors have taken this to an extreme, turning counting into visual enhancement. When "feeling" a pulse turns into over-exaggerated movement, it invites a host of tempo, accuracy, and attack problems. One would never see an orchestral percussion section bobbing up and down through a Mahler symphony, and yet they usually enter just fine. The overstated motions are simply not needed.

Some might argue that a comparison between marching percussion and an orchestral percussion section is comparing apples and oranges. To a certain extent it is, although the concepts are very much the same. This is a very exciting time for the marching percussion world, as the past decade has brought about a plethora of innovations in instrument design, rudiment conception, arranging, staging, and drill design, and this will certainly evolve in years to come. As this art form continues to grow, we should hold the orchestral percussion section as the highest model of technique, to which the front ensemble aspires. If we do not do this, then we are forced to use other front ensembles as the model. The question then becomes, "What is their model?"

Photo 3

TECHNIQUE VS. EXPRESSION

No expression? I'm not saying that either. I don't feel the ideal front ensemble should be a group of stoic percussionists with perfect technique. Players should project their personal involvement with the music in a natural way. This communication must not contradict the players' technical skill or development. Technique and musicality must be paramount with all other concerns subservient.

Every student will show visual signs of personal involvement with the music in his or her own way. It is the job of the instructor to notice them, and then try to enhance or exaggerate them without affecting technique. Personal involvement can be both positive and negative. For example: Nancy enjoys her part at measure 60 in the show. Whenever she plays it, she smiles and truly looks to be enjoying herself. Yet, at measure 230 in the show, she hates her part. When she plays it, she looks bored and then embarrassed. An instructor should work to enhance the students' positive expressions, while masking any negative or discontented visual elements.

I draw many parallels between marching percussion and Olympic figure skating. They are both highly competitive and artistic sports that are evaluated on technique and artistry, and appeal to the masses. In figure skating, the competitors are judged in two different captions, termed *technical* and *artistic*. Drum lines are judged in many different captions, but two very important captions are *execution* and *general effect* (commonly called GE). The judging criteria for execution and GE are analogous to the technical and artistic criteria of figure

skating. The big lesson marching percussionists can learn from figure skating is that the technical aspects support and enhance the artistic, and vice-versa. In marching percussion, the artistic concerns of visual enhancement through choreographed expressivity negatively impact or hinder the performer's technique and technical execution.

THE BIG PICTURE

After watching many front ensembles employ choreographed expressivity, when the eyes (and ears) come across an ensemble that simply moves like musicians move, in a natural and organic fashion, the difference is glaringly obvious. Groups that choreograph body movement have an end result that is simply that: choreographed. It looks, sounds, and feels fake. By contrast, groups who simply allow the body to do what it will (with some instructional guidance), look and sound much more mature, intelligent, and refined.

In 1981, DCI allowed the "grounding" of instruments off of the field. Prior to that, timpani, mallet instruments, and accessories were carried by marching members on the drill field. In those days, visual responsibilities did literally lay on the shoulders of those percussionists. But that was over seventeen years ago, and things have changed considerably since then. Now that the instruments are grounded and front ensembles are using concert instruments, players should be focusing on playing them properly, instead of strait-jacketing themselves to the archaic techniques of years gone by.

For many young players in a front ensemble, marching percussion is their only exposure to mallet playing. They've not had the opportunity to see a good college percussion ensemble, an orchestral percussion section or soloists such as Michael Burritt, Gary Burton, Bob Becker, or the many other superb talents in the world of mallet playing. They only see other corps, or other high school drum lines, and most of them play like each other, so they assume this is the only way to go.

It's not.

Brad Fuster is an adjudicator for the American Drum Line Association. He won three DCA Drum Titles and Individuals with The Empire Statesmen in 1992–94. Active as a freelance orchestral timpanist and percussionist, Fuster teaches percussion studies at The Eubanks Conservatory of Music in Los Angeles and Cal Polytech State University in San Luis Obispo. He holds an M.M. from Yale University, a B.A. from Geneseo State University, and is a DMA candidate at the University of Southern California. PN

Percussive Arts Society
1999 Scholarships now available!

PAS announces the 1999 PAS Larrie Londin Memorial Scholarship and the 1999 PAS Fred Hoey Memorial Scholarship awards. To apply for either scholarship send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine, (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape); a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is **not** a consideration); and one supporting letter of recommendation, verifying age and school attendance. All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 1999. Winners will be notified in May, 1999.

PAS Larrie Londin Memorial Scholarship: For ages 18-24 (scholarships up to $1000), the student must be enrolled in a school of music at an accredited college or university and must be a PAS member. For ages 17 and under (scholarships up to $500). Video should not exceed three minutes in length and should demonstrate the player's ability to play different drumset styles.

PAS Fred Hoey Memorial Scholarship: One $1000 scholarship will be awarded. Student must be an incoming college freshman during the 1999-2000 academic year enrolled in the School of Music at an accredited college or university and must be a PAS member. Video should not exceed three minutes in length and should demonstrate the player's ability to play at least two different percussion instruments.

Name _____

Address _____

City _____ State/Country _____

Zip Code _____ Phone _____

School _____

Grade Level _____ Age _____

Indicate one scholarship category only:

❑ Larrie Londin (ages 18-24) ❑ Larrie Londin (ages 17 and under)

❑ Fred Hoey (incoming college freshman)

Send form with materials to **PAS, 701 NW Ferris, Lawton, OK 73507-5442**

FRED HOEY (1920-1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes and the Temptations. In addition, Londin toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley, including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by *Modern Drummer* magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.

For additional information call PAS at 580-353-1455

Better Bass Drum Interpretation

BY DAVID RATLIFF

One of the most common problems with bass drum lines of all levels is the interpretation of sixteenth-note and sixteenth-note-triplet passages. In this article, I will offer some exercises to help alleviate these problems.

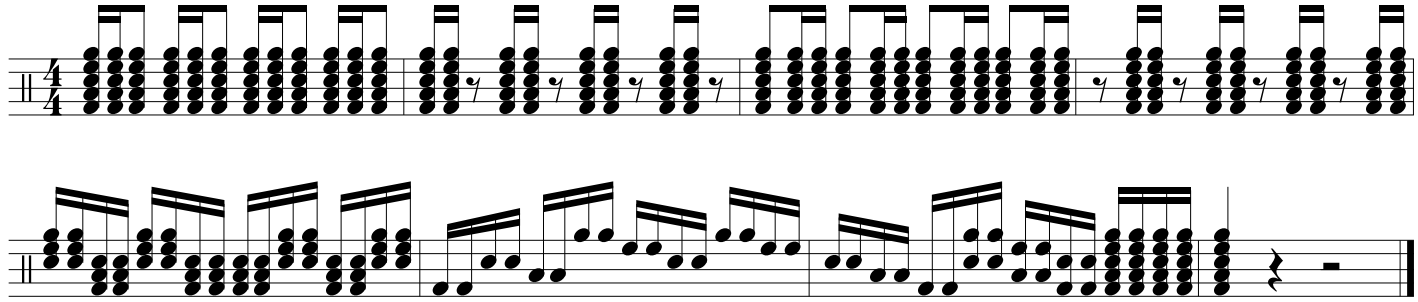
Care must be taken to ensure that all players interpret the space between the notes identically. It is common for a group of players to have rhythmic inconsistencies within sixteenth-note and sixteenth-note-triplet subdivisions. When this occurs, it is difficult for the passage to sound smooth and flowing.

Example 1 is an exercise used with the Phantom Regiment Drum and Bugle Corps to help them form consistent rhythmic integrity. The exercise is divided into two sections: a unison passage and a split-part (hocket) passage incorporating the rhythmic skeleton of the unison passage. The purpose of this exercise is to establish uniformity in rhythm, volume, and tone. In the unison passage, the players are able to feel the exact space needed for a consistent interpretation of the rhythms. Note that player 3 plays continuous sixteenth notes to begin the split passage. By doing this, the transition from unison to split passages will flow much easier and allow for a more consistent interpretation throughout the section.

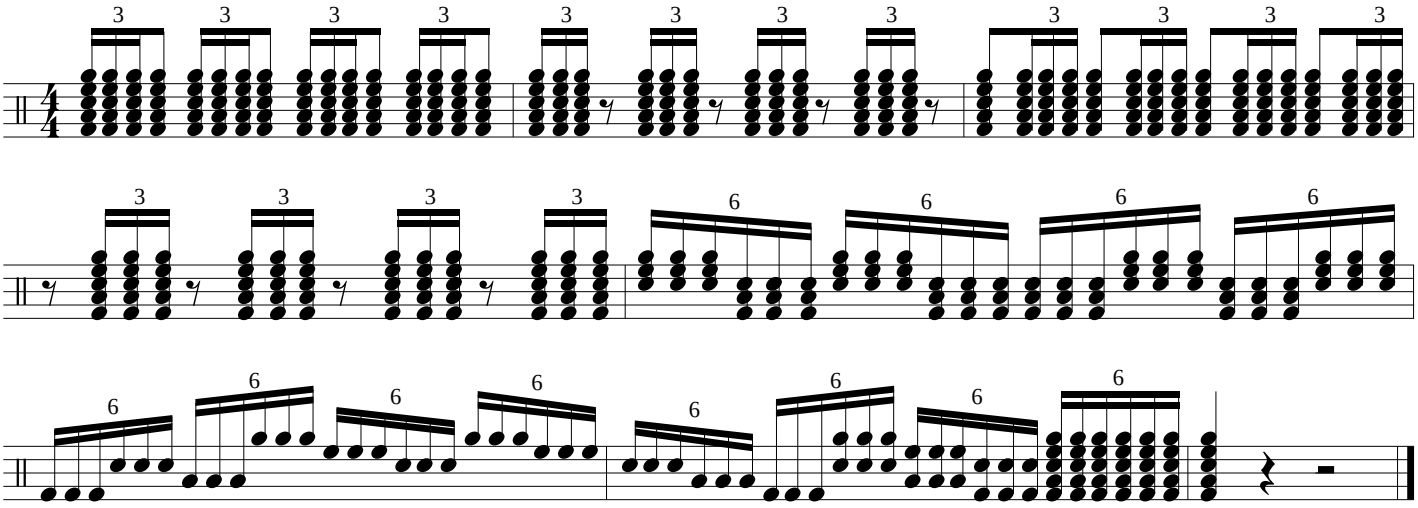
Make sure the players know that the actual stroke contains some "preparatory" motion. To achieve consistently smooth and flowing passages, the hands will have to actually begin their motion slightly before the time for their attack. It may be helpful for the instructor to stand a distance away from the section and listen for balance of the moving lines and quality of tone from each drum.

Observing the bass drum line from this distance will also allow the instructor to observe each individual's grip, playing position on the head, and angle of sticks to ensure that uniformity is achieved from player to player. The grip should be firm enough to keep the mallet from moving around but not so firm that the flow of the music is affected. Players should use a grip similar to the one used for swinging a golf club—not so soft that the

Example 1



Example 2



mallet carries extra motion, but firm enough to achieve a solid stroke. If the grip is too firm, it will be difficult to achieve a smooth and flowing line. Consistent quality of sound and correct spacing between the notes are two of the main areas that will enable you to get smooth and flowing musical passages from your bass drum line.

This same exercise can also be applied to sixteenth-note-triplet passages, as shown in Example 2. Both exercises should be played at all dynamic levels from *pianissimo* (3-inch level) to *fortissimo* (12-inch level) and at different playing positions on the head (center, edge, etc.). The quality of sound and the interpretation should remain consistent within the various dynamic levels and/or the different playing areas. Strive for the exact same smoothness from the soft dynamic levels as you do the louder dynamic levels.

These exercises are also appropriate to use with various mallet choices. Since you will always want the bass drum line to play smoothly, with clarity, and with a good quality of sound, try this exercise with the regular felt mallets then try the exercise again with softer "puff" mallets. Have the players maintain the same concentration level and demand the same level of execution no matter which mallets they use, what dynamic level they play, or which area of the head they are striking.

Both exercises should be played with the use of a metronome or a drum machine. Most bass drum lines must provide a solid sense of tempo during the music. What better way to assist the bass drummers in gaining a good sense of tempo than through the use of a metronome or drum machine. These exercises are intended to be used in the quarter note = 100–160 range. A useful guide for the tempo range that might be applicable for your bass drum line is the tempo of your marching band charts. Use these tempos as a guide, but be sure to include a variety of tempos to facilitate a solid bass drum line. In addition to the use of a metronome, have the players mark-time along with these exercises.

You could also have the bass line play these exercises while marching simple basic marching fundamentals like "forward eight, mark-time eight, forward eight." By incorporating the movement of the feet into this exercise, you will be able to assist the players in successfully making the connection between their hands and feet. The integration of these two concepts through one exercise will prove invaluable to a stronger sounding and better playing bass drum line.

With practice, these exercises will allow the bass drummers to play smooth and flowing unison and split-part (hocket) passages containing sixteenth notes and sixteenth-note triplets. These "bass drum exclusive" exercises can be used throughout the season to maintain a strong and consistent sound from your bass drum section.

David Ratliff received his Bachelor of Music Education degree and a Master of Music Education degree from the University of Kentucky, where he served as a Teaching Assistant with the band department. He has held the position of Band Director at Nelson County High School and has worked with numerous marching percussion sections. Ratliff is a staff percussion arranger for Marching Show Concepts and Mt. Tabor Productions. He has performed with the Cavaliers Drum and Bugle Corps and the Boston Crusaders Drum and Bugle Corps, and is currently a member of the instructional staff of the Phantom Regiment Drum and Bugle Corps of Rockford, Illinois. PN

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My Introduction to the Gyil

BY VALERIE NARANJO

As a profession, music is as difficult as it is fun. Practically every nation of many "folks" has musical spokespieces—instruments unique to that nation. Of those spokespieces are percussion instruments. Therefore, being a well-rounded percussionist in today's popular music scene is a formidable challenge. We have great examples of percussionists who have met that challenge: Max Roach, Tony Williams, Chris Lamb, and Evelyn Glennie to name just four.

Understanding the links between percussion instruments all over the world is not only challenging and fun, it's necessary. My particular interest is solo marimba.

I grew up in the American Southwest. My father is Southern Ute and our family played music together during visits for as long as I can remember. The ideal of music is: It's fun. It's available to everyone. It's a respect-worthy way in which people fuse their energy and dispel the delusion of separateness.

In a relatively small area of West Africa, a nation called Dagara has been cultivating solo marimbaphone music for centuries. Words like "polyrhythmic" and "polymetric" are not in these soloists' vocabulary, yet in their rendition of traditional tunes, they set a soulful and spellbinding example of right hand/left hand independence. Improvising over a jazz standard is a practice they probably have not heard about, yet their format of playing created the concept. Alone, a marimbaphonist plays bass, comps chords, and blows over the changes while the drummer (on kuar or ganga drum) keeps time.

The gyil (pronounced JEE-l or JEE-lee) is their marimbaphone based on the pentatonic scale. Its fourteen keys span almost three octaves, and it is played with two large beaters held between the first and second fingers to allow for a huge dynamic range. Gyils are played in pairs during funerals, and recreationally as a solo instrument accompanied by kuar, a hand drum made from a calabash gourd.

I was introduced to African mallet music at the University of Colorado. A Ghanaian doctoral composition student named Joseph directed a weekly workshop on Ewe drumming for the percussionists in the department. I was taken by his marimba playing, and although Joseph disclaimed "real abilities" as a percussionist, he brought out a different timbre and used the instrument in a unique way. He was directly in touch with a marimba language I'd never heard before. The impression stayed with me.

As a graduate student studying with Gordon Stout, I researched various keyboard transcriptions. I consulted members of the piano department with questions like, "How do you approach Bach's 'Well-Tempered Clavier,' knowing that Bach never actually wrote for piano?" Purists had a simple answer: "You study harpsichord."

That advice begged a question. If I am looking for keyboard music as a source of idiomatic marimba transcriptions, why not look to the predecessor of the marimba itself—the dozens of styles of marimbas found all over the African continent? I was familiar with marimba bands from Zimbabwe, Zambia, and Mozambique, and the balafon ensembles found in Cameroonian Catholic churches.

Yet, I wondered, does there exist a style of solo polyphonic marimba music from the African tradition?

While combing through record shops in Harlem, I found a recording of Ghanaian gyil master Kakraba Lobi. In order to learn more about this mysterious instrument and the people who created it, I took my first journey to Ghana to seek out Kakraba. Traveling first to Accra, the capital city, I continued on to his homeland—the Upper West of Ghana. While I was not able to locate Kakraba (he was in Japan), I was able to stumble nose-first into the Dagari nation's largest gyil festival, Kobine.

I traveled from Accra to the Upper West capital Wa alone (a grueling eighteen hours on a crowded state transport bus) and was escorted to Lawra, the home of Kobine by one of Ghana's Arts Council officers, Mr. Donzie, who had performed extensively in the

BEATRIZ SCHILLER

United States. "What is your ethnic background?" he asked.

"Native American."

"Where did you grow up?"

"In Colorado. The town is 120 miles north of Santa Fe."

"Ah ha!" he exclaimed. "You will like it here. You are just like us here, and our Lawra town is just like your Santa Fe!"

"He's being so kind," I thought. "Trying to make me feel at home half a globe's distance away."

He was right. My first impressions of Lawra mirrored childhood images of my own home. Reddish dust flew into the air every time a pickup truck drove by (which was infrequent). Most of the houses were mud brick. Older women shucked corn by tossing big shallow basketfuls of dry corn into the air, which allowed the breeze to blow away the chaff.

Later that morning I was taken to the compound (extended family home) of the master gyil player and builder of the region, Newin Baaru. A polite yet probing interview ensued. Baaru needs to ensure that anyone who wishes to play gyil is truly dedicated to it and is the kind of spirit that can "carry" the music, since to the Dagari, the spirit and intention of the musician can affect either a healing or destructive energy.

I was then given a pair of mallets and a gyil was placed in front of me. I could then show to them the result of five years of struggle and study from recordings without a teacher. I united with my second soul family at that moment. The men whooped. The women and children danced and sang songs that I'd been playing but had never heard sung before.

The first lesson, which was with Baaru, began early that evening at the compound of Vida Tenney-Dunia, who took it upon herself to host me. Baaru walked into the yard, set up the gyil, sat behind it and began to play a basic (yet complicated to me) Dagara dance song. I expected him to stop at some point and say, "Okay, you start this way." No. One learns to play from Baaru (and any other traditional master) by observing, and observing some more. I remember learning stomp songs (Native American recreational songs) that way.

When enough time had passed, he pointed to my left hand with his jaw. "Are you ready!"

"Yes."

Without stopping the music, I took over the left-hand line, later the right-hand line. Within minutes I was exhausted. I stopped playing. He got up, disturbed, picked up the gyil and turned to leave.

"Where are you going?"

"You stopped."

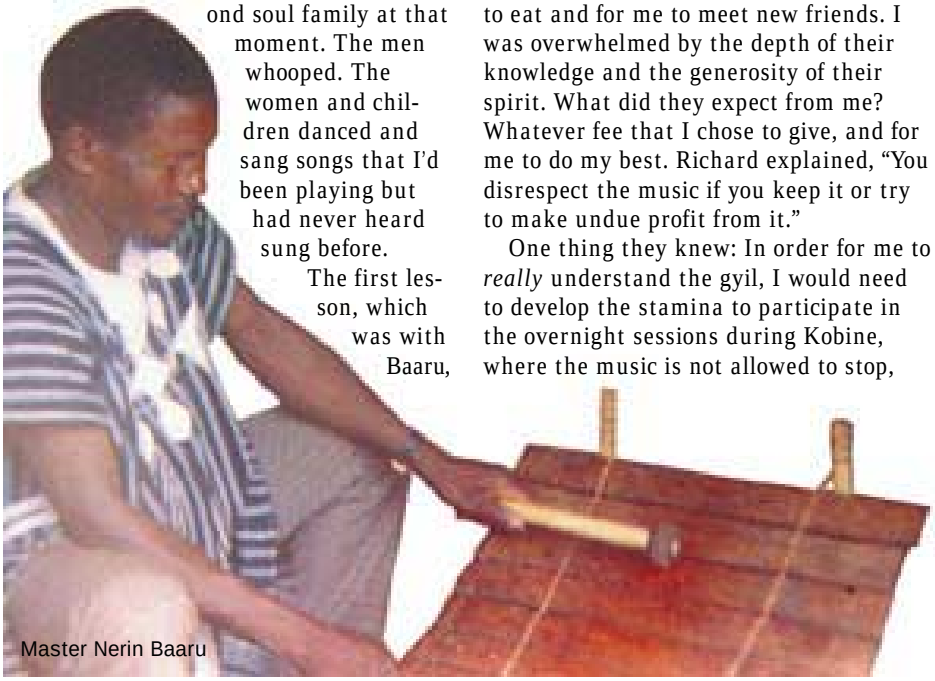
"Ah, but I didn't mean to stop for the evening. I just needed to take a break!"

"Tek brek?" he demanded. One of the youngsters translated the American phrase "Take a break."

"No, no, no, no, no," he said, shaking his head shamingly. "When you play gyil here you do not Tek Brek! You must be strong, strong!" He left.

Indeed the phrase "Take a break" left my vocabulary. By the next morning I had three teachers: Baaru, Richard Na-Ile and P.K. Derry. We stopped playing only to eat and for me to meet new friends. I was overwhelmed by the depth of their knowledge and the generosity of their spirit. What did they expect from me? Whatever fee that I chose to give, and for me to do my best. Richard explained, "You disrespect the music if you keep it or try to make undue profit from it."

One thing they knew: In order for me to *really* understand the gyil, I would need to develop the stamina to participate in the overnight sessions during Kobine, where the music is not allowed to stop,



Master Nerin Baaru

Author with Mr. Donzie at the compound of Vida Donia

and where a gyil player may play for hours at a time. A far cry from my first twenty-minute lesson!

KOBINE

Kobine (pronounced KO-bee-nay) is a four-day, three night pre-harvest festival that takes place in Lawra on either the last weekend of September or the first weekend of October. It is considered to be the place to hear the finest gyil players and composers.

The day before the festival's official opening, a hush of anticipation falls over the town. One by one, music and dance groups arrive (you hear them before you see them), and as they stop in Lawra's transport yard they jump out of the old flatbed trucks or decrepit busses playing, singing, and wearing their finest traditional dress. In a few hours, Lawra is transformed from a sleepy little village to a noisy, colorful, rich display of joy and beauty.

Pito (pronounced PEA-too) is a homemade millet beer. During Kobine, residents' backyards become huge Pito bars and outdoor food stands serving sumptuous stews and dishes. Merchants set up shop and display their wares—everything from simple tools to lavish works of art. The sound of gyil is constant.

The first official event of Kobine is the Greeting of the Chief. Each visiting chief

Groups parade in front of the spectators

and his court musicians travel in a procession to the palace of Lawra's Chief Karbo, where greetings are exchanged. Meanwhile, the public assembles on Lawra's main road for the final Grand Procession to the festival grounds. In an enormous pageant the entire party moves to a song sung by the women. The public takes its place on the west and south sides of the festival field, the chiefs and their courts take their seats on the north side, and the music/dance groups (at least one to represent each village) continue to parade around the perimeter of the field so that everyone can see them "up close."

After the announcement of Kobine by the Hoori-Hoori Man (an elder musician who uses a calabash flute), an hour of speeches, and the dramatic re-telling of the origins of Kobine, the real festival begins. For the next four or five hours the gyil groups are in official competition. One after another they go onto the field for a designated ten minutes and "show their stuff." The group is generally one or two gyil players and two to six kuar players. The singers/dancers, each playing metal shakers bound to the feet and a cast iron clapper in one hand, move in a circle around them. At dusk, the groups assemble informally and continue, usually all night.

The following afternoon, the competition continues, the finalists having been chosen by a panel of judges. As the competition becomes fiercer, one experiences a finer and finer display of strength and virtuosity. The "throwing of ashes" in honor of ancestors is the solemn ceremony that closes Kobine on Sunday morning.

GHANA'S GYIL CONCERT SOLOIST

I returned to Ghana the following September after receiving a letter from Kakraba inviting me to study with him.

Kakraba Lobi is regarded at home and abroad as the nation's foremost gyil master. Having grown up with the instrument in his family, he perfected his art while still a teenager. A vibrant, youthful man in his late fifties, Kakraba has taken the art of gyil playing, composing, and improvising to new levels. At times, he improvises both left- and right-hand lines simultaneously, yet in different meters (e.g., 6/8 in the left hand, 4/4 in the right). The music is astounding, as if I am watching one man play yet hearing two. Now a well-in-demand concert soloist who performs all over the world, Kakraba is a Ghanaian living legend, considered in his homeland to be the world's gyil spokesperson.

It took an afternoon and a guide to find Kakraba's main house. After meeting with this great master we set up an appointment.

Call for Proposals

PASIC '98 New Music/ Research Day

The New Music/Research Committee of the Percussive Arts Society is pleased to announce a call for proposals for presentation/performance at the PASIC '99 New Music/Research Day, Wednesday, October 27, 1999, in Columbus, Ohio. The theme for the 1999 New Music/Research Day is "The Percussion Music of John Cage: A Lifelong Retrospective." Both scholars and performers are invited to send in proposals.

The committee seeks a wide variety of Cage's percussion music to be presented, encompassing all of his compositional techniques and philosophies, from (ca.) 1936–1992. Suggested subjects for performers and/or scholars include Cage's use of serial techniques or the square root formula, polyrhythms, primitive electronics, prepared piano, found objects, chance procedures, silence, etc.

Repertoire suggestions include: "Composition for Three Voices," "Trio," "Quartet," various "Imaginary Landscapes" and "Constructions," "Amores," "Forever and Sunsmell," "Speech," movements from the "Sonatas" and "Interludes," "Water Music," "4'33"," "Cartridge Music," readings from *Silence* and other books, "27'10.54" for a percussionist," "But what about the noise of crumpling paper...," "Inlets," "Ryoanji," "Branches," "Empty Words," "Composed Improvisations," "one4," etc.

Artists, ensembles, and scholars interested in presenting and/or performing should contact Benjamin Toth at The Hartt School, 200 Bloomfield Ave., West Hartford, CT 06117; phone: (860) 768-5253; fax: (860) 768-4441; e-mail: PRnDRUMS@worldnet. att.net. Deadline for submissions is March 1, 1999.

The author with group from Jirapa, Ghana who later tested her Gyil playing stamina

"Do you wish to learn in the traditional manner?"

"Oh, yes, of course," I replied.

He growled in response. Did I know what I would be in for?

The next morning, we met for the traditional initiation libation, a short ceremony that honors the masters who have passed. In traditional pedagogy it is a given that those who have died are still with us, and will assist us if we acknowledge them.

Kakraba chose the space where I would study and placed the gyil there. He then broke the seal on a bottle of fine gin, which he had instructed me to bring for the occasion, and poured two drops on each of the four corners of the keyboard. He then poured a drop on each of the beaters and poured a generous helping of gin in two glasses: one for himself and one for me.

I recited a traditional prayer; he did the same. Then it was "down the hatch."

He immediately began a session on how to "warm the gyil," which is the playing of introductory phrases that all traditional players do when they first approach an instrument. This music, based on spoken language, connects the musician with his or her musical masters, living and dead.

My first teachers avoided this painstaking process. Kakraba began with it. The phrases were lengthy, complicated, and based on a language that I didn't yet understand. Furthermore, I was very drunk. I had two choices: to embarrass myself by relying on my intellect, or to ask for help from those experienced experts we had just prayed to. I did the latter. To my astonishment and to Kakraba's smiling nod, I began to warm the gyil.

That was the first of many amazing experiences studying with gyil master Kakraba Lobi. We are presently completing a collection of marimba transcriptions of his gyil music in hopes of helping to fill a space in marimba literature for traditional solo music from the African continent.

THE MUSIC

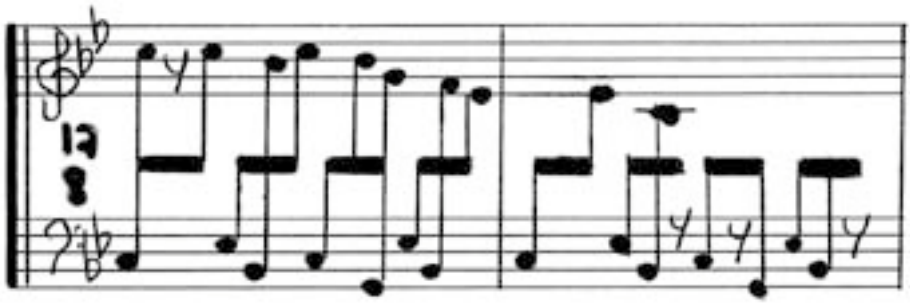
Gyil is "the voice of the people" and its range incorporates the vocal range of those who sing with it. The tunes themselves are usually short and repeat a parable or observation.

The study of gyil music provides a key to idiomatic capabilities specific to mallet instruments. For example, marimba beautifully expresses what drumset master Kenwood Dennard has coined "Metadependence," which occurs when two or more interdependent lines interlock in dialogue between the right and left hand.

The construction and playing of the gyil are regarded as a single art, the masters of which hold a respected post. Although truly mastering the art can take most of a lifetime, all of the men in a community are expected to be able to play at least a few simple tunes. Women have also recently begun to play.

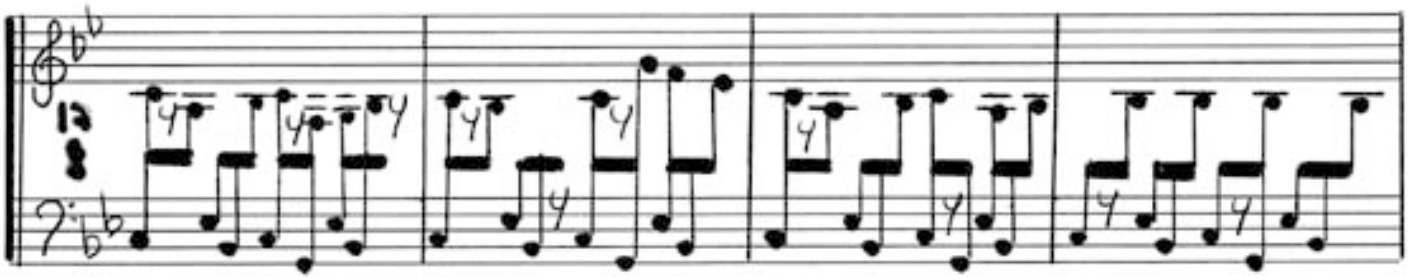
Kakraba Lobi, Ghana's premier gyil master at one of his homes

A “simple tune” is a melody in the right hand with a bass/harmonic accompaniment in the left:

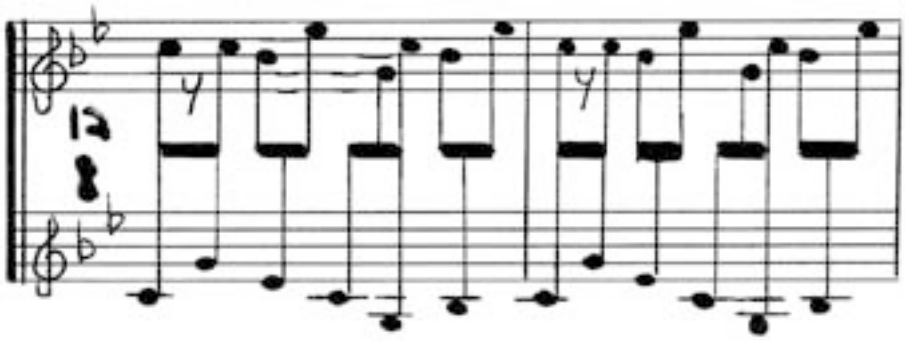


When people get together to sing and dance, the more skilled players are called upon to play melodies when appropriate, and to improvise in two ways:

1. Right-hand lines based on the melody:



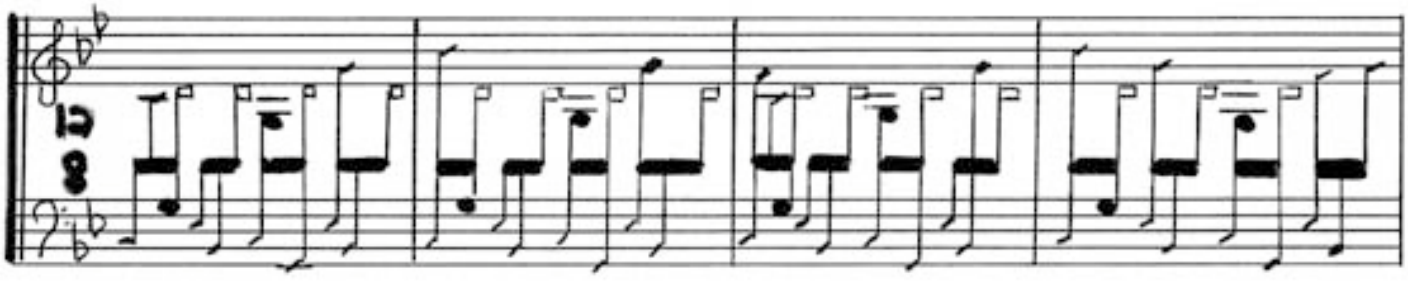
2. Marking the dancers (following their moves) with repeated two- to six-note lines in the right hand:



Since Dagaris sing and dance simultaneously, often the distinction between the two is slight.

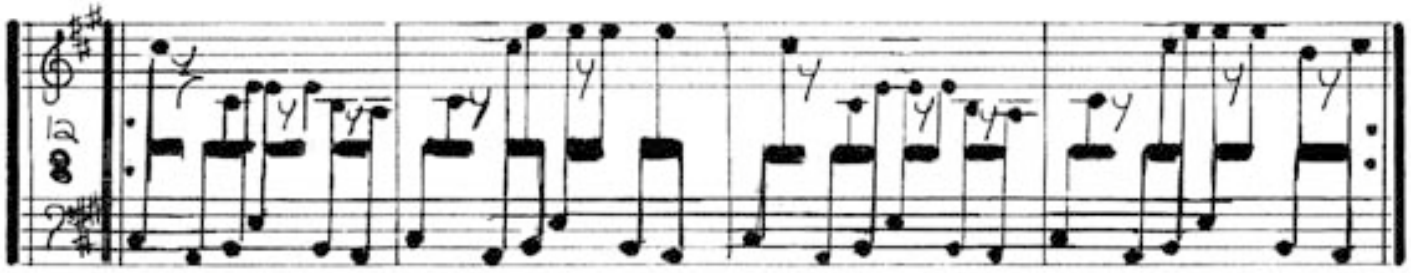
For each rhythmic style, advanced players have a vocabulary of left-hand lines that they use in response to the energy of the dance, and a working understanding of (1) constant noting and (2) call-and-response within one hand.

Constant Noting is the practice of placing a note in a specific part of the bar (in Western terms) and playing everything within that parameter. Dark notes denote a pattern of repeated G's; square notes depict repeated D's:

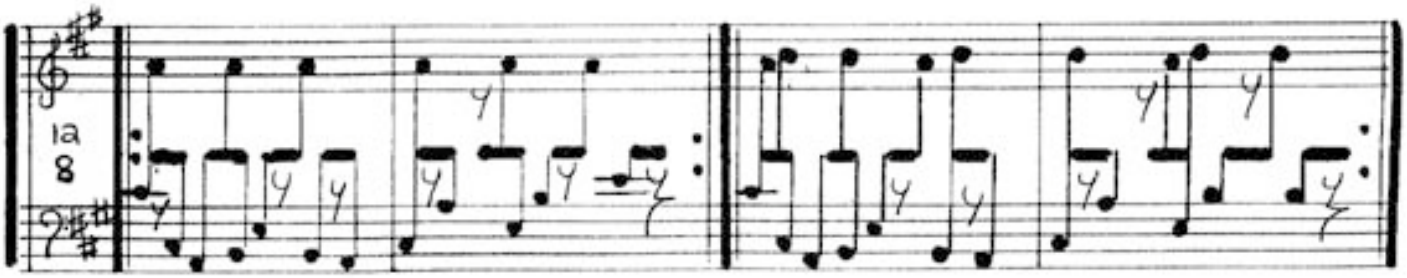


Call-and-Response within one hand is simply that, with a one-hand "call" played on a specific range of the instrument, and its response played on another.

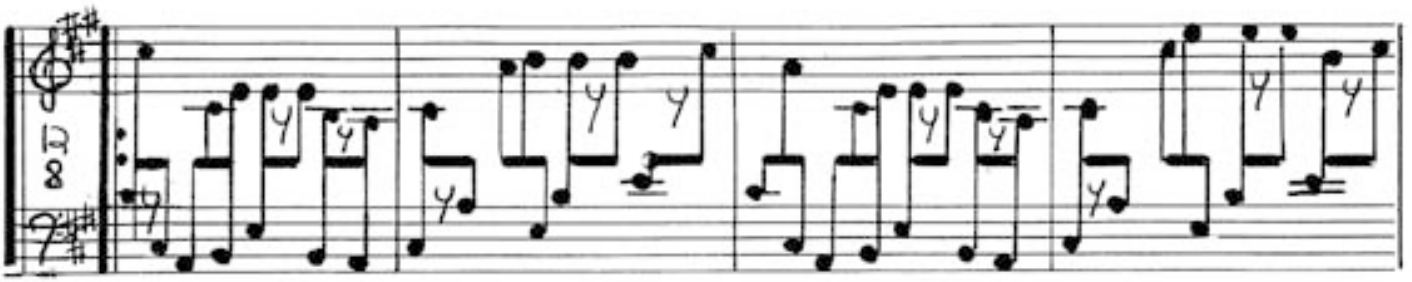
In the right hand:

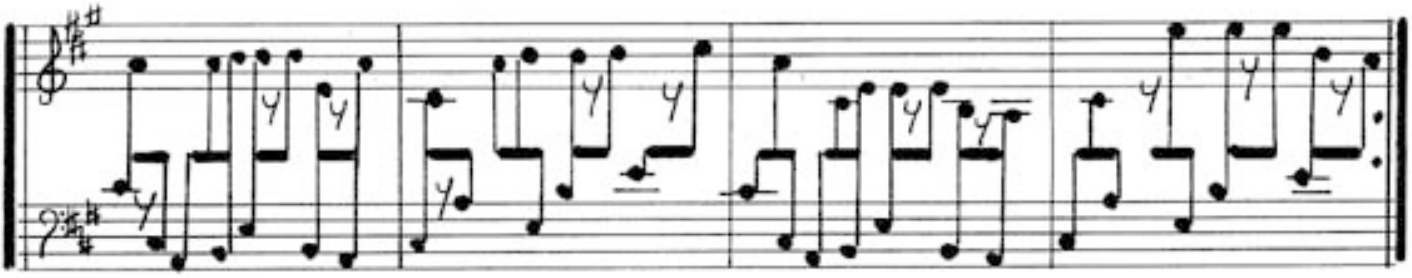


In the left hand:

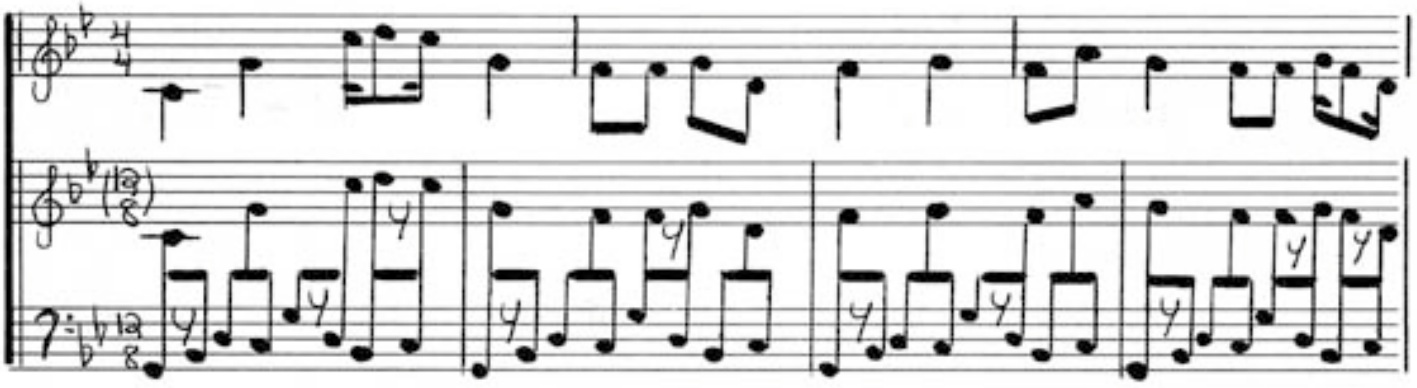


These techniques, of course, can be combined in either or both hands simultaneously in a single meter:

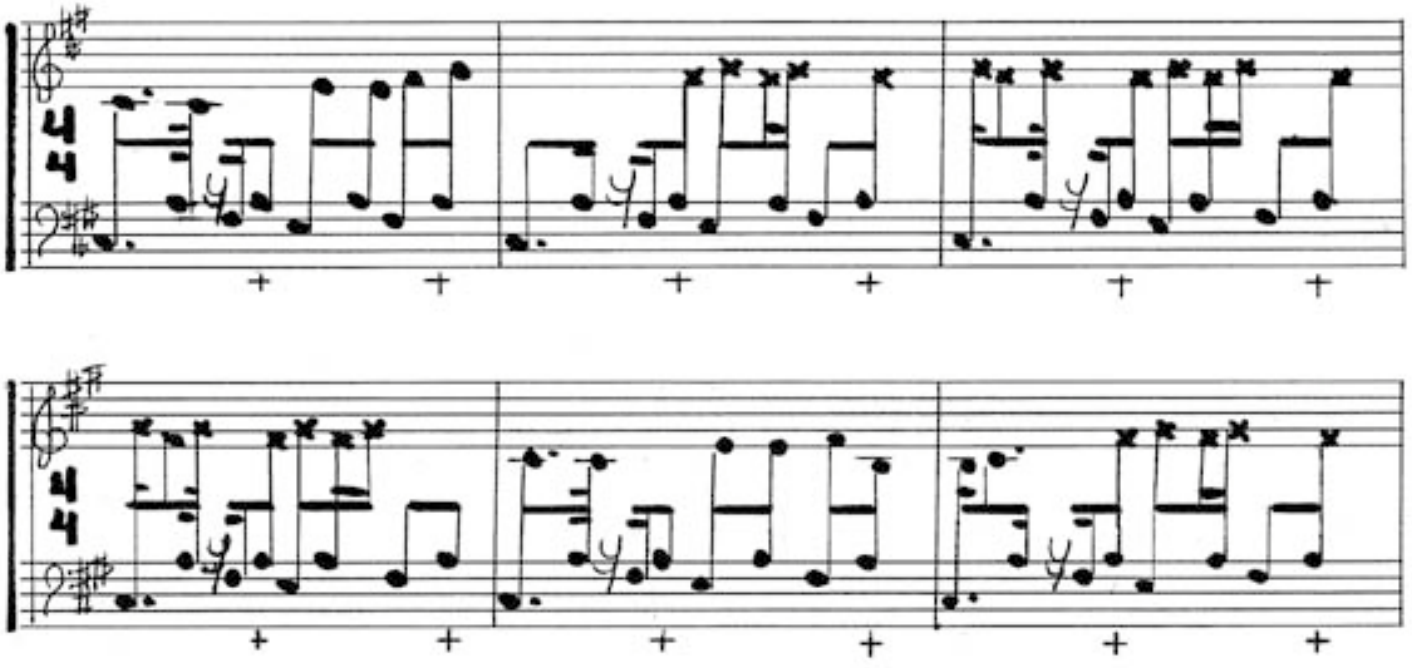




Or in two meters at once. The top line is notated in 12/8 to show its relationship with the bottom line, and in 4/4 to show its true meter. In 4/4, a G falls on the upbeat.



Other available techniques are the use of open and "dead" strokes, and the striking of the bar with the mallet shaft. In the following section of "Kpanlogo," these techniques create the illusion of two voices within a single line:



The gyil master can improvise using any of the aforementioned, track a dancer, support a singer, change key at will, play for long periods of time with no bread—and knows how to construct the instruments. She/he is truly a world-class artist.

CONCLUSION

I was taken to Ghana because of the magic of the gyil. My experiences taught me that this quality in the music is a reflection of the depth and beauty of the nation that creates it.

In Ghana I've never been regarded as a stranger or an outsider, and whenever I've taken an opportunity to explain my intentions, my listener becomes my comrade willing to help in any way possible.

I am indebted to many: To the people of Lawra, especially Paramount Chief Naa Abeifa Karbo III who made his court available to ensure my comfort, and made a decree that women be able to play gyil. To Kakraba for being so strict yet loving, and for rearranging his busy schedule to accommodate me. To Robert Levin, for generous hours of advice, and to all the Ghanaian people, who remind me of something that I learned when I was a child: Richness of the human spirit coupled with the natural richness of the environment create the most valuable things in life. Great music is one of those things.

Valerie Dee Naranjo is an instrumentalist, vocalist, and composer who explores the social and spiritual properties of indigenous percussion music. A Native American (Ute) from her father's heritage, Naranjo has recorded and collaborated with composers and musicians on five continents, including festivals in Grahamstown (South Africa), Edinburgh (Scotland), Katsuka (Japan), and Mexico City. In Ghana in 1988 she effected a chiefly decree that women be allowed for the first time to play Gyil, and in 1996 she took a first-place award in Ghana's Kobine Festival (the first non-Ghanaian ever to do so). She arranged for and performs in Broadway's *The Lion King*, performs in and arranged for NBC's *Saturday Night Live* band, and has recorded and performed with The Philip Glass Ensemble, David Byrne, Tori Amos, Selena, Airto, and the international percussion ensemble Megadrums, which includes Milton Cardona, Zakir Hussein, and Glen Velez. PN

Starting a Beginner on Snare Drum

BY MARK FORD

The snare drum seems pretty easy to play when compared to the other instruments in beginning band. While the wind players are dealing with embouchure, tone, and intonation, the snare drummers primarily have to know how to hold the sticks, strike the drum and count to four. (Hmmmm, maybe that's where those non-musician drummer jokes started?)

But all band directors know that bad habits can develop on any instrument if the student doesn't have a good start. So this article is designed to outline the basics in teaching a beginning snare drummer, which can lay the foundation for good technique and musical applications. The following are suggestions for the teacher to follow on the first couple of days of instruction.

EQUIPMENT

As simple as it may seem, young drummers need to understand the parts of the instrument. It is important for students to learn terms such as batter head, snare head, tension rods and snare adjustment. A quick lesson on what a good snare drum sounds like will also help the student understand what the band director expects. Take the time to show students how to set up the stand and secure the drum in place. To reinforce your introduction, give the students a diagram of a drum that they can take home and on which they can write in the parts of the snare drum.

THE GRIP

Introduce the matched grip to the students. This a common grip that utilizes the same approach in each hand—fulcrum of the stick between the thumb and the forefinger, with the remaining fingers lightly curled around the stick. It is important that the stick have some freedom in the hand. This may feel a little funny at first, but the snare stick needs to be able to rebound off of the batter head. A tight grip will impede this rebound and cause rolls to sound choppy and irregular.

I do not recommend starting students with the traditional grip (where the right hand uses the grip above and the left hand is turned over). The traditional grip was designed for drums that are played on an angle (like the marching drums of "yesteryear"). With current hardware it is easy to set the drum up with a level playing surface, reducing the need for the traditional grip. Some marching organizations such as DCI drum corps have held onto the traditional grip for visual appearance. If the student wishes to learn the traditional grip later there is usually little problem.

But the matched grip is much easier for the beginning snare drummer. It is also the same basic grip that the students will use on mallet-keyboard instruments and timpani. Therefore, it is the most logical grip to teach to a beginner.

THE STROKE

After the drum is set up with a level playing surface and the grip is taught, the student needs to learn the basics of playing. Choose a playing level of about five to six inches above the drum and have the student drop the stick naturally with the wrist from that level to the batter head. Keeping the grip intact (don't let the ring finger and little finger fly off the stick), the student should bring the bead of the stick back to its original playing level immediately after striking the batter head. Initiate the stroke with the wrist, not the arm. Playing slowly on counts one and three of a 4/4 bar, use the right hand only until the stick is moving smoothly. While playing with the right hand, the left-hand stick can stay at the playing level to act as a reminder for the student. Then reverse this process. After each hand has practiced this stoke individually, start alternating the strokes (right, left, right, etc.).

The student should be striking the drum about an inch off center of the batter head. This should give a full, resonant snare response. Be careful that the student does not throw or whip the stick to the head. Just dropping it naturally from the wrist with a good grip is the goal here.

COUNTING

As the students are playing alternating stokes outlined above, have them count "1-e-and-ah" (yes, those are sixteenth notes). Start this process on the right hand, so the right hand plays on the "1" and "and" and the left hand plays on the "e" and "ah." There is no need for written music at this time. The concept is to go slow and associate each stroke with a counting syllable. Later on, this counting of sixteenth notes will help the students to subdivide the beat and understand the concept of longer note values.

Now you can play an easy counting/playing game. By rote, the instructor can call out which count to omit as the students continue to play. For example, if the teacher calls out to eliminate the "e," the students would respond by playing "1-(e)-and-ah," keeping the same sticking for the three notes they play (right, right, left). They should still count the "e" but not play it. In this manner, the teacher can navigate the students through every sixteenth note permutation in a fun, easy way. Remember to go slow. Just because it's sixteenth notes doesn't mean it has to be fast.

BOUNCING

Have the student let the stick drop from the same playing height without bringing the stick back to its original playing level. The stick should bounce evenly and the grip should stay intact. The fingers around the stick should relax slightly to let the stick bounce freely. This will take some practice. If the initial bounces are "buzzy," the student may be pressing into the drumhead with the stick. Strive for an open bounce that gradually diminishes to silence. Have the student try this with both hands. The goal is to have an equal amount of bounces with each hand. Remember to keep a proper grip and don't squeeze at the fulcrum.

After the student has practiced bounces, try another game. See if the student can bounce the stick only four times and then lift it back to its original playing height. Try three and two bounces, too. These bounces will be rather slow, but this game will help the student gradually learn to control the sticks.

Then you can return to the "1-e-and-ah"

sticking exercise and add bounces. For example, the teacher can call out to bounce on the "1"s. The students would respond by tapping normal strokes on "e-and-ah" and bouncing the right hand on the "1." In the beginning, the student can bounce any number of bounces. As they gain control, the students should strive to have two equal bounces per stroke.

These bounces are the foundation for rolls that the student will learn later. It is important to begin bouncing the stick early, even though most method books do not introduce rolls until much later.

PUTTING IT ALL TOGETHER

Introduce the students to musical notation. Since they have been counting sixteenth notes, hand out one page of four-bar exercises consisting of sixteenth notes and sixteenth rests. These first written exercises may need to be written out by the teacher. Have the students write in the counts for each exercise before they play. Then have them slowly play the selection while they count. Remember to keep alternating strokes beginning on the right hand.

Once the students can count sixteenth notes, it is easy to introduce eighth, quarter, half and whole notes. Now the young drummer has a reference with which to subdivide these longer note values. Although most band and snare method books do not start with this sixteenth-note concept, it is an invaluable resource for drummers as they enter these texts. They will be stronger rhythm counters and be able to keep better time by internalizing the sixteenth-note value. Keep returning to the fundamentals of stroke, bounce and grip as the students read with the band.

There are many excellent resource materials for the beginning snare drummer. For starters try the following texts: *Primary Handbook for Snare Drum* by Garwood Whaley (Meredith Music Publications); *Mel Bay's Complete Snare Drum Book* by Mario Gaetano (Mel Bay Publications); *Alfred's Drum Method* by Sandy Feldstein and Dave Black, Books 1 and 2, each available with videos (Alfred Publishing Company).

For intermediate to advanced players, check out Lalo Davila's *Contemporary Rudimental Studies and Solos* (Vision Publications). It is an excellent study of the basics of snare drumming and it comes with a play-along compact disc.

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Playing a Jazz Standard On Vibes
Part 2: Notes

BY ARTHUR LIPNER

Part 1 of this series, "Concepts," appeared in the Feb. '97 issue of PN. Items covered included overall approach, some differences between jazz and classical repertoire, what you already know, and getting started. If you have that back issue available, it will open up your awareness and help put you in a positive mindset to get the most of this second installment.

I would like to restate three thoughts here from Part 1. First, very little jazz theory is necessary to play a jazz song from a lead sheet. If you can read notes on a staff, you're ready to get started. Second, we all bring a certain degree of experience and musicality to any musical setting. Always count on that as a confidence-builder. Finally, feeling a connection with what you're doing and a sense of control over what you are playing will help you feel the reward of having accomplished something new and gratifying.

The components of a simple jazz standard could be listed as: style/rhythm, melody, bass note of chord, chord quality, and form. By identifying each of these components, we can get a good idea of what the tune is about. If you're a beginner, you may find that knowing the components and scope of a new project like this will help you to progress in a methodical—and reliable—manner.

Working from a "lead sheet" is the usual format for playing jazz standards. Lead sheets contain all of the information necessary for all instrumentalists to play the tune; it's a conductor's score of sorts, except all of the written charts are the same.

If you're new at this, one of the most difficult parts of the process is to learn how to extract only what you need from a lead sheet. So get your eyes comfortable with looking at, for example, only the melody, or only the upper-case letter that represents the chord symbol. The person writing the lead sheet has the responsibility of presenting all relevant information properly in one readable format. Unfortunately, not all lead sheets are perfect and/or legible, but after you see enough of these you'll learn what to look for.

A little bit of background on the tune you're working on will help you to get inside the music. Finding out how and by whom it was originally recorded is always interesting. Many jazz standards were originally co-written in the 1920s and '30s with lyricists, and were originally recorded and performed by vocalists. Knowing the words to a tune is always an entertaining addition to the music, and may be a valuable tool for you when it comes to memorization.

Let's use Bill Evans' composition "Waltz For Debby" as an example. It was originally copyrighted in 1964 and was recorded several times by Evans over the years. "Debby" was his brother's daughter. This 3/4 jazz waltz is one of many great pieces written by Evans. The bulk of his playing and recording was done in a piano trio format with acoustic bass and drums. A major innovator in jazz, Evans also collaborated with Miles Davis, Paul Motian, Eddie Gomez, Toots Thielemans, Jim Hall and others. If you can find a recording of the tune, check it out. (By the way, Evans happens to be the single best source for anyone interested in learning how to comp.) "Waltz For Debby" is most often played at a medium tempo. The form is AABA, with an extended last A, and a coda.

If you're a beginner, two mallets will be sufficient to play enough of the song so that you can hear it. Example 1 shows the first sixteen bars of the tune presented in a lead sheet format, but without chord changes. It looks rather simple, all quarter and half notes. At a slow tempo, even students just learning to read can play this.

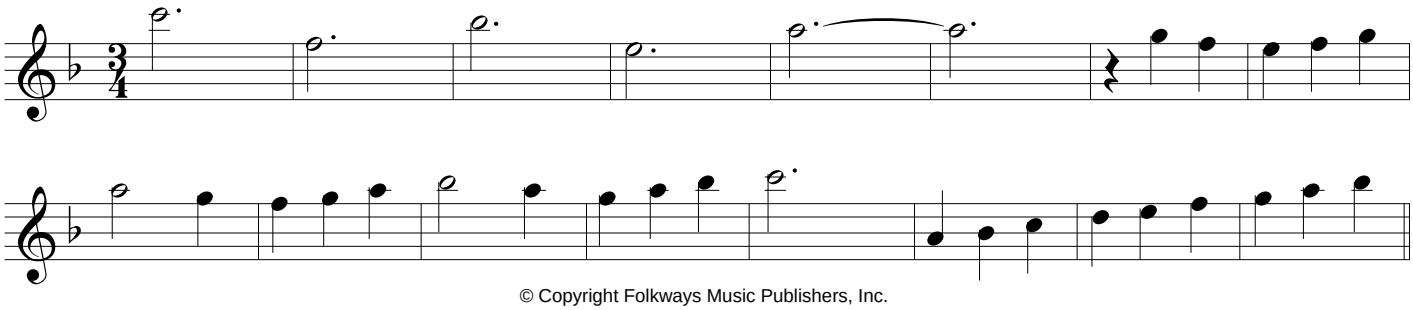
Example 2 shows the bass notes of the chord symbols. If you play through this you'll hear the chord changes, even though you're not playing the chords. Try singing the melody as you play the bass line.

What have we done thus far? You can hear and play the melody and bass line. Now comes the real payoff: putting them together to hear the tune. Example 3 represents Examples 1 and 2 notated together on the same staff. They appear as simple two-voice writing.

Can you hear the song? Absolutely. It is amazing that only a melody and bass line can give such a full-sounding representation of what a tune sounds like.

Now is a good time to look at the implications of what we're doing. The beauty of this process is two-fold: (1) it actually il-

Example 1: Melody



lustrates how to play ANY tune from ANY leadsheet or songbook, and (2) the more you do this, the more adept you will become at it. With practice, the process will happen faster and faster until it is just another skill that you have mastered. The first time is always the hardest.

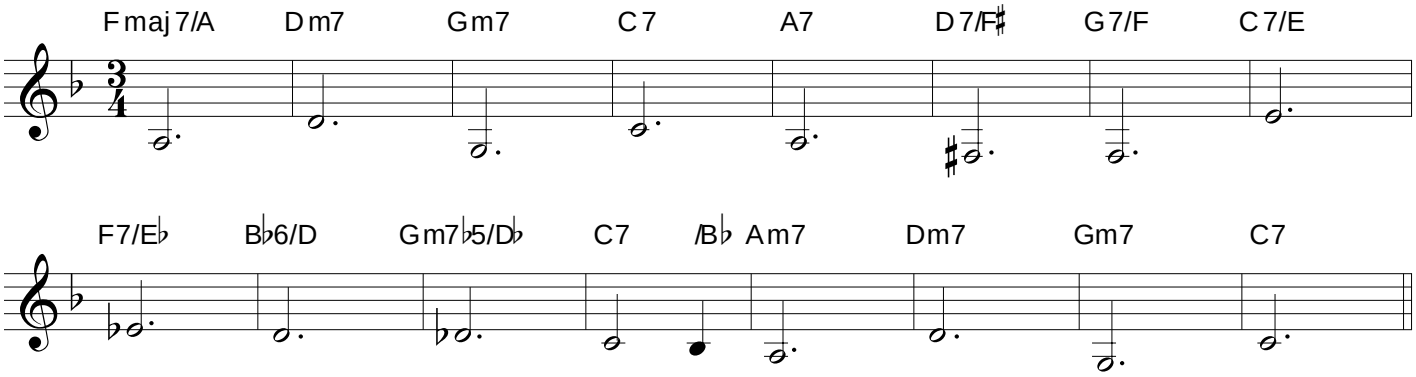
Now, let's re-work Examples 1, 2 and 3 with four mallets. Examples 4 and 5 can be practiced separately, as they are presented here. But they were designed to work in tandem, the two together creating the entire part. The two additional mallets are utilized to add harmony, accompaniment and overall fullness.

Of course, there are an infinite number of ways to do this. Herein lies the fun part: individual interpretation of the music. The more technique and theory knowledge you have, the better the results will be.

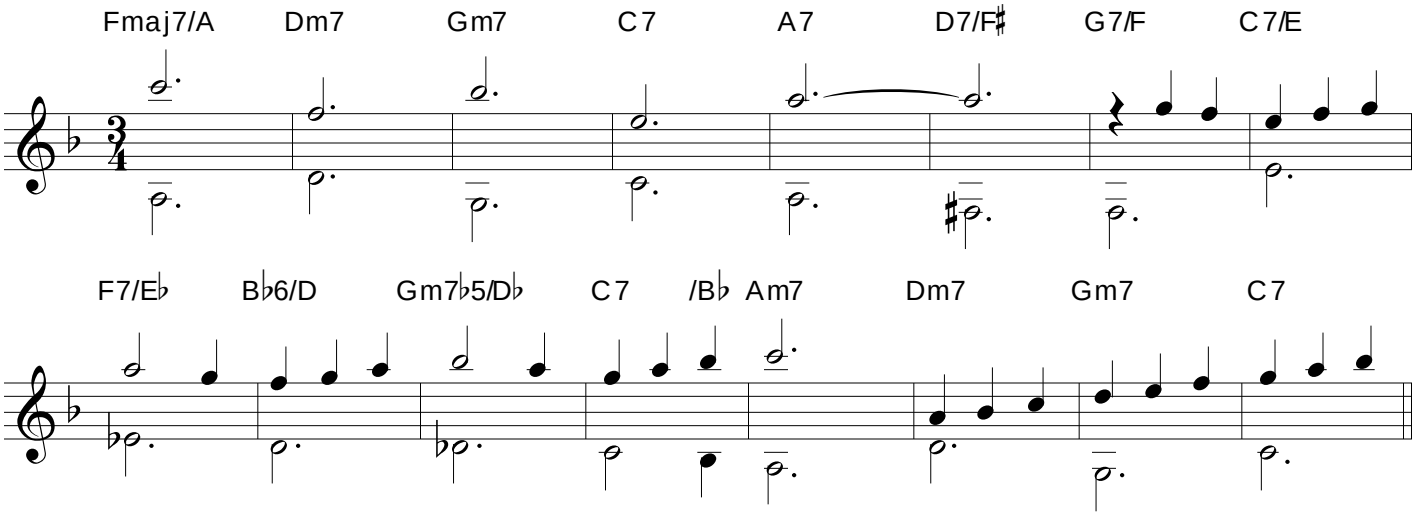
In Example 4, the inner right-hand mallet is used underneath the melody to harmonize. Almost always, a chord tone of 1, 3, 5, or 7 is used as the harmony note.

Octaves are a great way to add density and fullness without introducing new harmonic colors. Although there are none used in these sixteen bars, I use right-hand octaves later in the arrangement. For players limited in theory, I recommend using right-hand octaves as an exercise, and as a great tool for developing accuracy and interval control.

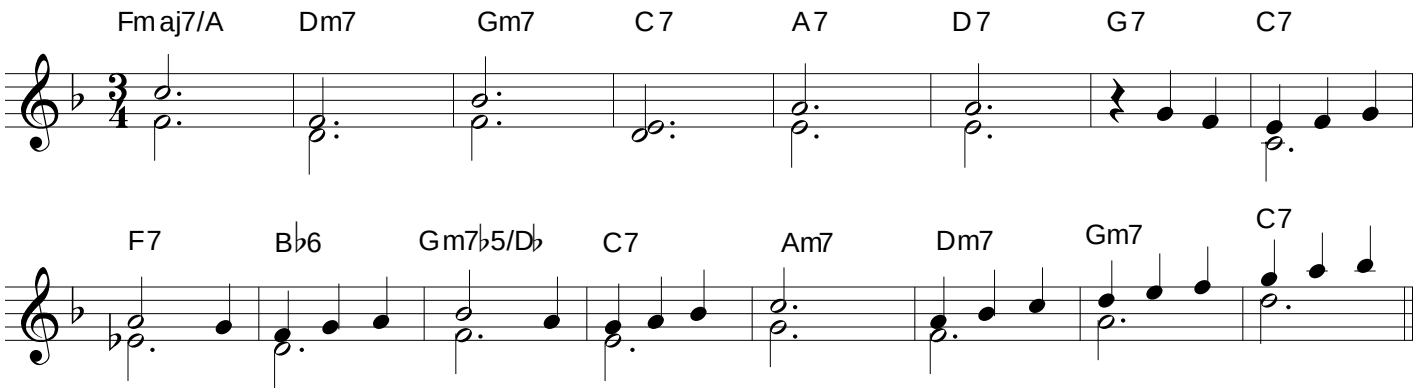
Example 2: Bass line



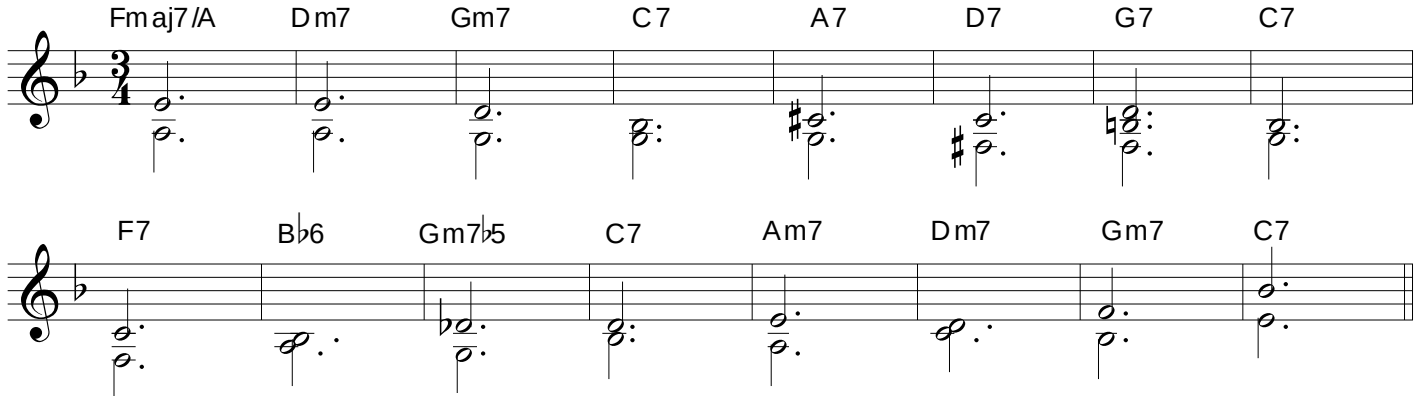
Example 3: Melody and bass line



Example 4: Melody (four mallets)

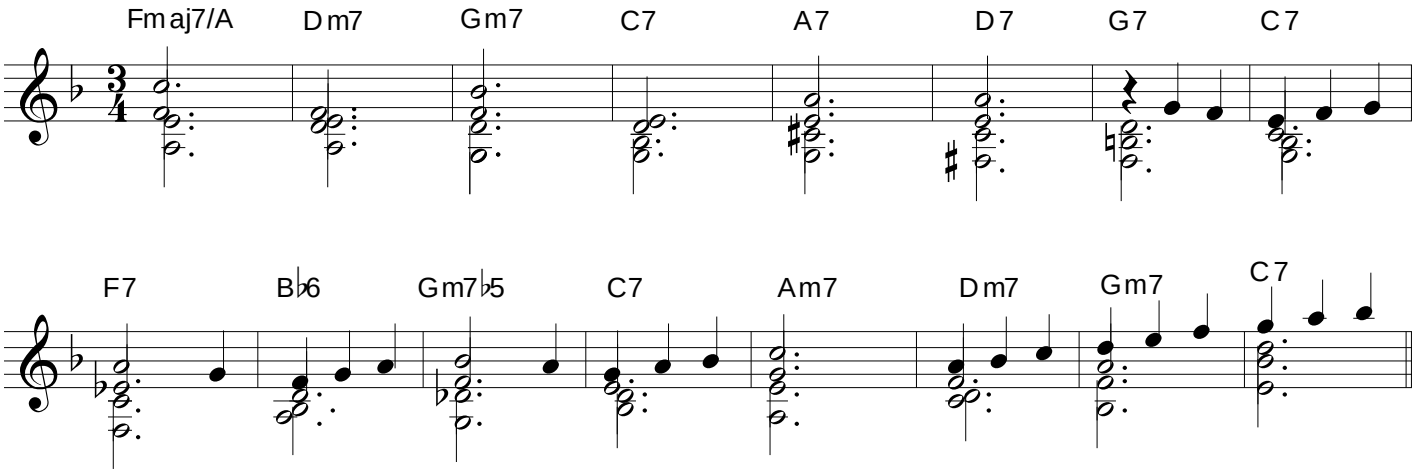


Example 5: Bass line (four mallets)



In Example 5, the inner left-hand mallet is used to harmonize the bass note (or root of the chord symbol) with the latter on the bottom. As with the right hand, a chord tone of 1, 3, 5, or 7 can be the first choice for a harmony note. With four mallets, the left-hand outer mallet is generally assigned to play the bass line. But, the limitation of *only* four mallets often requires the left-hand outer mallet to do more. Thus, the bass line often plays a role in the voicing—even playing melody on occasion.

Example 6: Melody and bass line
(four mallets)



Dynamic control and musical sensibility will help to strengthen and balance these two parts as they appear written together in Example 6.

Each of bars 1 to 5 presents a different *voicing* (voicing = arrangement of the chord tones). If you listen carefully you'll find that these five voicings sound very different. This difference is determined, of course, by the physics of the note frequencies—how these frequencies interact as intervals, and how the intervals are distributed and balanced in the voicing.

In the beginning of this article I briefly mentioned confidence and a sense of control over what you are playing. Perhaps the quickest way to gain confidence in your playing is to establish a sense of control. Accepting responsibility for what you play, good or bad, will also strengthen your confidence.

As I often say in clinics, your hands can't think or hear. It takes a brain and ears to make music. Even though jazz and improvisation are highly spontaneous, the rule still applies. So as you adventure into the world of playing jazz tunes on vibes, build upon your thinking and listening skills. Even though you may have only gotten as far as Step 1 above, you can still enjoy that progress and your newfound skill. I hope the methodical approach outlined in this article will open the door for many hours of enjoyment and satisfaction in the wonderful world of jazz mallets.

(The entire "Waltz For Debby" lead sheet can be found in Arthur Lipner's text *The Vibes Real Book*.)

WALTZ FOR DEBBY
Lyric by Gene Lees; Music by Bill Evans
TRO © Copyright 1964 (Renewed) 1965 (Renewed)
Folkways Music Publishers, Inc., New York, NY
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Arthur Lipner has earned widespread recognition as one of the leading vibes and marimba voices in jazz. His recordings have received airplay worldwide and have been used in soundtracks for TV and film. Lipner is a contributing editor of *Percussive Notes* and author of *The Vibes Real Book*, which is available through MalletWorks Music. **PN**

I Lost My Chops While Teaching Public School

BY STEFAN STUBER

During eight years as a public school instrumental music teacher I found it difficult to maintain the daily ritual of practicing on the marimba, my major instrument. There was certainly no way to maintain the intense practice of my undergraduate and graduate school days. Like many in the public schools, I became engrossed in the transition from training myself to be a musician to training my students to be musicians. Learning the art of teaching was (and still is) a formidable task requiring concentrated effort.

Unfortunately, this task is bestowed upon us at the height of our musical prowess. I say unfortunately because when I was at my technical best as a musician (the day after graduating from music school), I was required to focus my attention on my students. I proceeded to lose my "chops" while teaching public school, and as a result I lost touch with something that would have made me a better teacher.

In this article I want to encourage public school teachers to maintain their chops. I will provide sensible methods for developing and maintaining technique, explain why chops disappear, and describe some methods and benefits of maintaining technique in order to nurture musicianship.

WHERE DO YOU GO FROM HERE?

All the technical exercises in the world are no substitute for the technique demanded by the current marimba literature. After graduation you are no longer under the auspices of a private teacher; you will now decide what pieces you perform. Choose music that *you* like! Probably the most important aspect of regaining chops is choosing music that will draw you back to play the instrument. It is like playing golf. You may duff eighty percent of the shots you take, but that one 280-yard drive that soars straight down the middle of the fairway will be enough to bring you back to the course.

Choosing music should serve a dual purpose. One, it should be music that you thoroughly enjoy playing. Two, it should develop your technique. The exercises provided in this article are designed for these purposes. More subtle aspects of technique will be further developed by the literature you choose to perform. Once a few staples in the literature have been learned, move on to more advanced pieces.

Nothing is more motivating than a gig. Contact some of your fellow music teachers and ask them if you can give a clinic to their students on four-mallet technique. Band directors will usually jump at the chance to offer supplemental activities for their percussionists. Remember that other music teachers are in the same boat as you. You and your colleagues could arrange to have a joint concert. Make it an annual event. Your students will make a very receptive and appreciative audience.

Get involved in the musical activities of your local church. This provides an excellent venue for a marimba performance. A church performance could be as simple as transcribing a popular hymn for marimba, or you could perform one of the many published Bach chorales arranged for marimba. Another church job, which is perhaps a well-kept secret in terms of a marimba performance, is a wedding. In fact, the first gig I found myself doing, after I had lost my chops, was playing for my sister's wedding. I have done many weddings since, and everyone agrees that, although the use of a marimba at weddings may be somewhat unconventional, a marimba provides a wonderful atmosphere for this very special event.

Obviously, maintaining chops is achieved best by a daily practice routine; but, given the demands made of today's teachers, this poses a significant problem. The exercises presented later in this article may offer a possible solution. Since the exercises are designed to isolate specific muscles in developing marimba technique, they can be very effective in short practice sessions (5–10 minutes) spread out four or five times during the day. This type of technical exercise keeps the muscles toned and ready for when there is time for a longer practice session. The exercises can then be used to precede the rehearsal of literature.

WHY DOES TECHNIQUE DISAPPEAR SO QUICKLY?

We know all too well how it happens. Why it happens is another issue. There are too many reasons to whine about here. So let's not. What is important is to understand that the marimba, for several reasons, is a unique instrument. To begin with, current four-mallet technique requires that the marimbist have well-developed callous (a by-product of a healthy practice regimen). My applied percussion teacher used to say to me, "If you miss one day of practice, you're two days behind." This is perhaps more true for the marimba than for other instruments.

Another aspect unique to the marimba is proprioception—the unconscious perception of movement and spatial orientation arising from stimuli within the body itself. Proprioception is necessary for playing all instruments. It is the way musicians feel the distance between notes. Proprioception is at work when a pianist reads music without looking at his or her fingers.

The marimba is again unique in this regard because of the increased amount of space involved. The standard marimba is about seven feet wide. What other instrument necessitates moving the body from one place to another? The perception of distance/space on the marimba develops over a long time but can disappear within weeks. This is not always true for other instruments. A developed feel for the action of a certain instrument that is lost can be regained within minutes. Because the area of the marimba's playing surface is so large, this perception or feel takes longer to regain.

Regaining the perception of space on the marimba is compounded by the difference in bar width over the range of the in-

strument. The space between intervals grows gradually smaller toward the upper registers. Furthermore, the space orientation of marimba playing is also affected by having an inanimate object (the mallets) between the player and the instrument. The distance created by the mallets further compounds the musician's proprioceptive orientation.

In addition to the above, the marimba is a physical instrument with large as well as small muscles involved. Aside from the muscles of the fingers, which manipulate the position of the mallets, the most used muscles are those of the wrists and forearms, which are used to rotate from the inside to outside mallets. Like all muscles in the body, these muscles need to be exercised regularly in order to remain strong and toned.

There are at least three aspects to maintaining the fundamentals of four-mallet marimba techniques: callous, proprioception, and muscle tone in the forearms and wrists. The remainder of this article will describe ways to develop and maintain these aspects of technique with useful and enjoyable exercises.

STRENGTHENING THE WRISTS

Maintaining one's callous is problematic for two reasons. First, it requires consistent practice routines. Certain motions optimize the development of callous. One motion that does this particularly well is the downward motion of striking all four mallets simultaneously. The Musser Etudes in C and B major are excellent for this purpose. Second, routines are sometimes interrupted due to the availability of the instrument itself. If for some reason the instrument is not available on a consistent basis, a callous can be maintained through floor exercises.

Floor exercises help maintain callous and keep the wrists limber and strong by utilizing the following stroke types: double and single vertical, single independent, and double lateral strokes. In an aerobic or any other exercise routine, the muscles that one seeks to strengthen are normally worked in isolation. The same technique is used here. For all of the following exercises, stay with each pattern or sticking combination for a set number (e.g., eight or sixteen measures of music) in order to isolate and strengthen each motion.

Listen to some of your favorite music (jazz, rock 'n' roll, etc., something with a constant beat) and keep time in eighth notes using double vertical strokes (all mallets striking simultaneously) and improvise with different patterns of accented notes. Change to sixteenths and use alternating vertical strokes (both mallets of the same hand) while continuing to improvise with different patterns of accents. Continue improvising with alternating independent strokes in a variety of combinations (1-3, 2-3, 1-4, 2-4). Without pause, continue the sixteenth-note subdivision and practice these combinations of double laterals (1-2-4-3, 1-2-3-4, 4-3-2-1, 4-3-2-1). If it feels uncomfortable to keep the sixteenths going with any of these combinations then change the subdivision to eighth notes and use single independent strokes. The goal is to achieve a fluid and comfortable motion using both the inside (2-1-3-4) and outside (3-4-1-2) double lateral combinations. To strengthen the lateral strokes begin each pattern by accenting the starting mallet. Change the starting mallet after a while so that different "sides" of the lateral stroke in each hand are accented.

End the exercises with a triplet figure that develops both the inside and outside lateral combinations (1-2-3-4-3-2-1). These floor exercises are only a start. Be creative and expand on these principles to create your own exercises. Because of the strength and endurance that is developed, exercises of this type are beneficial to the marimbist even if a marimba is available. An occasional "floor" workout enables the marimbist to execute technical passages in the literature with greater comfort and ease.

PROPRIOCEPTION

As mentioned before, the orientation of space the marimbist feels for his or her instrument is compounded by the sheer size of the instrument and the variations of bar width in different ranges. Without elaborating on the complexity of this issue, the marimbist should, at the very least, routinely practice in all ranges of

the instrument. One should seek to use etudes and/or exercises that utilize all registers. Repetition is essential for developing and maintaining one's perception of distance within different ranges on the marimba. There are also many published exercises that are specifically designed to develop this technique (see Recommended Literature).

In closing I would like to relate a personal experience. After ten years of not practicing the marimba I decided to return to academia to pursue another degree. After initially preparing some pieces for an audition, I began taking lessons. After a few weeks my private teacher recognized my frustration. He told me something I will never forget. He said, "Stefan, you may have lost some strength, some endurance, and some accuracy, but one essential ingredient remains intact. You haven't lost your musicianship! It is still there, alive and well."

Although we sometimes lose endurance, accuracy and strength (the things that are products of well-developed technique), we never "lose" our musicianship. Deep inside each of us there lives a musical spirit. Our musical spirits require fertile soil in which to remain healthy and alive. Providing that fertile ground for ourselves will make us better teachers as well as active musicians.

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Timpani Articulation and Tone Color

BY DUNCAN PATTON

In my last *Percussive Notes* article (Vol. 34, No. 1, Feb. 1996) I described how to develop the legato stroke, and explained how this type of stroke sets the drum vibrating to its maximum capacity. In this article I will discuss how to create other types of sounds. Each will involve taking something away from the maximum tone and resonance achieved with the legato stroke.

VARIATIONS IN SOUND

As musicians, we need a wide palette of sounds at our disposal to help convey the full range of expression contained in music. Whether the feeling of the music is happy, exuberant, melancholy or anguished, there are types of sounds that can help communicate the proper feeling. A good player knows the full range of sounds the instrument can produce, and then applies these in the appropriate musical context. I would like to be as concrete as possible in discussing different types of sound and how to create them.

The two aspects of our sound that we can vary are articulation and tone color. Articulation involves the connections or separations between notes, the length of notes, and the intensity of the attacks of notes. For example, a string player achieves variations in articulation through the use of different bow strokes, and a wind player varies articulation through tonguing. Tone color describes the quality of the sound itself—the relative strength of different overtones and partials creating a certain quality to the sound. Again, a string player can vary this by controlling the arm weight and speed of the bow stroke, and the intensity of vibrato. A wind player will control the sound through subtle changes in the embouchure and air stream.

A timpanist can achieve comparable variations in articulations and tone color by altering the technique. In addition, we have the advantage of being able to change mallets for an even greater range of variations in sound.

ARTICULATION

A legato timpani stroke is one in which there is a maximum amount of after-ring in relation to the attack. A staccato stroke is the opposite—a stroke that generates little after-ring in relation to the attack. A marcato stroke is in between these two extremes. Of course, there can be infinite gradations of articulation in between, but if we can produce three distinct articulations, it will help us be very clear about what we are trying to convey.

While the most effective way to achieve different articulations is through mallet choice (hard for staccato, medium for marcato, soft for legato), it is important for several reasons to have a technique for altering the articulation. First of all, it is impossible to always have the ideal mallet in your hand for every passage you play. This is because an extended passage may require all sorts of articulations without any chance to change mallets. In this case, you compromise on the mallet choice and then compensate by adjusting your technique throughout the passage. Another case involves playing a passage on a loosely tensioned low pitch combined with a highly tensioned high pitch. Here, you adopt a more staccato-type touch for the low drum and a more legato touch for the high drum in order to maintain a consistent articulation.

The other reason the technique of articulation is important is that it will enhance the communication of the phrase beyond what the mallet can do for you. I like to think of the mallet choice as just creating the right type of sound and an adequate balance of clarity and tone, and then the technique of articulation really conveys the articulation and character of the phrase.

STACCATO TECHNIQUE

With the legato stroke, the mallet falls toward the head and then rebounds back up into position; the hand holds the mallet as gently as possible, merely coming along for the ride. Changing two things will result in a staccato-type sound. First, instead of beginning the stroke with the mallet held high, start with the mallet held low, maybe three to six inches over the head. You will now have to put some energy into the downstroke, rather than relying on gravity. Second, rather than allowing the mallet to rebound in the most natural way, snap the mallet up as quickly as possible.

For the downstroke, begin by positioning your hand so that the wrist is cocked and ready to move downward. The motion is made with a quick, incisive movement of fingers and wrist (no arm). Be sure not to make a preparatory lift prior to initiating the downstroke. There is a natural tendency to want to do this, but this would defeat the purpose of starting low and would result in a less incisive staccato sound. It is also a bad habit in general, as it tends to interfere with dynamic control and rhythmic precision. When you do not make this extra preparatory lift you must really work to snap the mallet down sharply. This creates the increased attack of a staccato stroke.

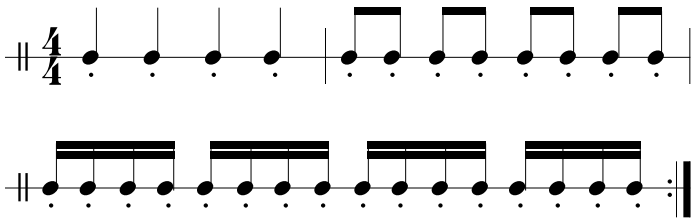
The dynamic of the stroke is determined by the starting height of the mallet. You always snap the mallet down as quickly as possible for a staccato stroke, so if you begin from about two inches, the sound will come out *pianissimo*, and if you begin from eight to ten inches you will come up with *fortissimo*.

Some people fail to appreciate the importance of the lift (following the downstroke) in producing a quality staccato sound. The quick snap of a staccato stroke is not conducive to producing a clear pitch from the drum. While in a staccato stroke the sharpness of the attack is more important than the ring of the drum, our goal should be a quality tone with a crisp attack, not a noisy, distorted "thwack." A good lift helps prevent this.

You can practice the lift on its own. Begin with the mallet head resting on the drumhead. From here, simply snap the mallet up. At first, focus on creating a smooth "flight path" for the mallet; pivot from the fingers and wrists, let the mallet head lead. When this becomes comfortable, go on to see how

fast a lift you can develop.

When you get into fast staccato passages, you will not be able to lift so high. The focus will be on keeping the mallets low and the attacks incisive. You should try, though, to see how fast you can play while still retaining a feeling of lift in the strokes. This will improve the quality of sound while keeping the attacks clear. Try this exercise, trying to maintain a good quality staccato as you speed up. Use alternate sticking.



MARCATO

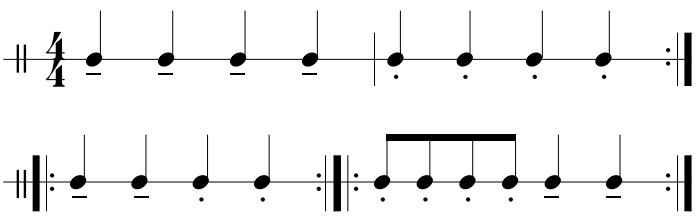
As I mentioned before, the marcato stroke is in between a legato and a staccato stroke. The sound has a bit more percussive attack than a legato tone, but more after-ring than a staccato sound. The technique can also be described as falling between that of the legato and staccato strokes.

Try starting with the mallet held about one foot over the drum. (By this I mean the mallet head. The forearm should not be raised; pivot only from the wrist and fingers.) Bring the mallet down with an easy flick of the wrist and fingers, and let it bounce in a natural way back up to the starting position. The volume from this height should be about *mezzo forte*. If you have first developed the legato and staccato strokes, the marcato should not be too difficult.

COMBINATION

After you have practiced the three strokes enough that you feel comfortable with them, you should do some exercises to learn to combine them. I have given you a few using just legato and staccato, and you should go on and create your own. I suggest vocalizing through them first. Use the syllable "dit" for all staccato notes, and "dah" for all legatos (indicated by a tenuto mark). The breath should stop on "dit" and connect to the next note on "dah." Singing in this way helps to solidify in your mind and ear the articulation you are striving for.

Make sure that you maintain a consistent dynamic through the shifting articulations. Staccato strokes may tend to pop out louder than the legatos. Also be precise regarding the rhythm. Legato strokes can be late and staccato strokes early if you are not careful. Practice with a metronome and make sure you really lock in with the clock.



TONE COLOR

When I use the term "tone color," I am referring only to two shades of sound, bright and dark, and more subtle gradations in between. Some people say that they hear colors like blue, red, or yellow, but this does not concern us here. If you can simply create noticeable differences between dark and bright sounds, you have a powerful tool for expression. A bright sound is one that emphasizes the higher overtones and partials; a dark sound brings out the fundamental and lower overtones. Neither one can properly be called a full sound. A healthy legato stroke releases the full resonance of the drum. A brighter stroke will bring out more highs at the expense of the fundamental; a dark stroke will emphasize the fundamental while masking more of the highs.

The most pronounced changes in tone color are achieved, again, through mallet choices. A heavy mallet brings out more fundamental from the drum; a lighter mallet will emphasize the highs. The size of the mallet head also affects the color. A large mallet tends to mute the higher partials, resulting in a darker sound, and a small one will produce more highs. Also, a harder mallet will tend to make a brighter sound than a soft mallet, but choice of hardness should be determined more by considerations of articulation. Most manufacturers of timpani mallets offer a line that varies in hardness but not in weight or size. Therefore, you may want to buy your mallets from several different makers.

TECHNIQUES FOR CHANGING TONE COLOR

Just as with articulation, we want to be able to alter the color of the sound we can produce from a given pair of mallets. This helps us to convey the ever-shifting feelings of musical expression.

Beating Spot

The choice of beating spot is an easy way to change the color of the sound. The "sweet spot" on a timpani head is three to four inches from the edge. When striking here we achieve the fullest, most resonant tone. If you move in to about five inches, the tone becomes noticeably darker. If you move out to about two inches from the rim, you lose some fundamental and create a brighter sound. It takes practice to become this precise with your beating spot, but it is an important step toward attaining consistency and control over the sound you produce.

Weight

Another critical factor in varying the tone color is the feeling of weight in the stroke. Just as with the choice of mallets, a heavier stroke will produce a darker sound, a lighter stroke a brighter sound. To try to get a sense of what a heavy stroke feels like, hold the mallets with the mallet heads resting on the drum. Now lean forward a bit, in such a way that you transfer some of your weight to the mallets. You should actually be holding yourself up partially with the mallets. Observe the sensations in your fingers, arms, shoulders, and back. Notice which muscles need to work to hold yourself up.

Now play some notes, trying to bring all that feeling of weight into the drum. Still let the mallet rebound, but try to engage all those muscles you felt working as you leaned. You should hear a markedly darker tone than you get with your basic stroke. A mental trick that also seems to help is to think of hitting a head that is one or two inches below the real drumhead. This should help you get into the head with your stroke.

For a bright sound, of course, you want to go for the opposite sensation—a feeling of lightness. Think of trying to bring the mallet up before it quite gets all the way into the head. You can speed the lift a bit, and do not let the full weight of the mallet sink into the head.

Grip

Shifting the fulcrum point of your stroke is another effective technique for changing the color of the sound. The fulcrum point is the place in the mallet's movement where it pivots. If you grip the mallet between your thumb and forefinger, you can move it by flicking your fingers, causing it to pivot at a point five or six inches from the butt end. If you play using this technique, you will produce a brighter sound. You can also grip the mallet at the very end with your pinkie and ring fingers, keeping the thumb and forefinger loose. With this grip you will need to rotate the forearm or bend the wrist to make a stroke. You have moved the fulcrum back to the end of the mallet, effectively lengthening the mallet. This technique will produce a darker sound.

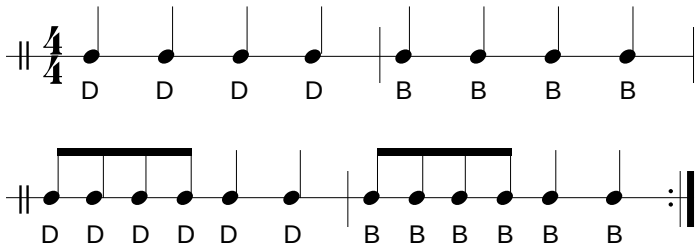
Try the following exercise four ways, listening carefully to each version (D indicates a dark sound; B indicates a bright sound):

A. Change only the beating spot.

B. Change only the feeling of weight in the stroke.

C. Change only the grip.

D. Change all of the above, strive for maximum difference in tone color.



The concepts and techniques described above should help you develop a repertoire of sounds you can apply for expressive purposes. I have not discussed how to apply these sounds in a musical context here, but just developing this range of sounds will get you thinking more like a musician.

Duncan Patton is Principal Timpanist of the Metropolitan Opera Orchestra and a member of the percussion faculty at the Manhattan School of Music. PN

The Relevance of Bi-Cymbal Motion

BY SAM DENOV

Cymbals, as we all know, create their sounds by having their metal set in motion. But many concert cymbalists seem to have little knowledge about the relevance of bi-cymbal motion to the ability to get their cymbals vibrating. If they knew how bi-cymbal motion could improve the quantity and quality of sound they achieved, they all would obviously use it.

So, just what is bi-cymbal motion, and why is it so important to the performance of hand cymbals? The first and easiest part of the answer applies to the equal motion of both plates when performing a crash with hand cymbals. The second part is somewhat more complex, although cymbalists in marching drum lines and drum corps appear to know all about bi-cymbal motion, while concert cymbalists seem to know little about it.

If we produce sound on cymbals by getting the metal to vibrate, then the more we can get them to vibrate, the greater will be the volume and character of the sound they produce. Yet many cymbalists perform a cymbal crash by moving only one cymbal into the other, which has remained motionless. We also see cymbalists who, even though they use bi-cymbal motion to achieve a crash, use very little motion in terms of the distance the two plates travel.

In my article "Cymbalists and the Laws of Physics," published in the August, 1996 issue of *Percussive Notes* (Vol. 34, No. 4), I attempted to explain the application of Sir Isaac Newton's Laws of Motion to the playing of hand cymbals. In this article, we'll focus in on the importance of the third law: that any action or force being applied in a particular direction will create an equal but opposite reaction. It is that reaction that causes both of our cymbals to start vibrating when they are struck together, regardless of the technique being used to accomplish that motion.

Cymbals do not vibrate spontaneously. They start vibrating only when struck, each reacting to the force of motion of the object striking it, such as another cymbal. The greater the force being applied, the greater will be the reaction to that force.

Perhaps the concept of bi-cymbal motion is easier to explain by using an analogy. Suppose that an automobile is driven into a solid concrete wall at thirty miles per hour. The resulting damage will be significant. But, suppose that we now have two automobiles being driven directly into each other, each traveling at that same thirty miles per hour. The resulting damage will be much greater than the first example because in relation to each other, each automobile was now traveling at a relative speed of sixty miles per hour. That is why head-on collisions that occur on the highway are so devastating. Newton's third law of motion explains that equal but opposite force being applied to each object results in a relative rate of speed that is cumulative.

That is the crux of the matter, explaining why two cymbals that are in motion when striking each other are actually traveling at a cumulative relative speed equal to the sum of the speed of both cymbals. In reacting to that cumulative relative speed, both cymbals' metal is set into vibration at a much higher rate.

It is the RELATIVE SPEED at which the two cymbals are traveling that creates so much more force. It is NOT necessary to apply the additional force through brute strength. It is that increased speed in bi-cymbal motion that generates so much more cymbal vibration and, therefore, so much more sound than when only one of a pair of cymbals is moving.

To increase even further the relative speed that each cymbal travels, it is necessary to accelerate the motion of each into the point of contact. That cannot be done unless the distance that each cymbal travels is also increased. There is always a time factor associated with acceleration, so we use distance in order to accomplish the acceleration, without changing the time factor. Don't be afraid to increase the distance each cymbal travels to meet its mate. That will allow you the time needed to accelerate the speed of each cymbal.

I have often been told by percussionists who have observed my performances that I appear to be using so little effort that they are amazed at the quantity and quality of sound I produce with a pair of cymbals. Now the secret is out! I have always used bi-cymbal motion.

To learn a technique that will use the theory of bi-cymbal motion, I advise the practice of what has become known as the windmill stroke (illustrated in the accompanying photo of a much younger Sam Denov, which appears in my 1963 book, *The Art of Playing the Cymbals*, distributed by Warner Bros.). This stroke can teach the bi-cymbal motion technique without even using cymbals. It is the development of that motion that is so important. The open palms of the hands can substitute for the cymbal plates. You will know when you are achieving the proper speed and acceleration because your hands will begin to sting from the force of the contact! When you learn the windmill stroke and apply bi-cymbal motion properly, you will have the basis for achieving a great cymbal crash that will surely make you the envy of your percussion colleagues. Trust me! It has worked well for me during a forty-year professional performing career. It will also work for you!

Sam Denov was a percussionist and timpanist with the Chicago Symphony Orchestra for 31 years, retiring in 1985. Prior to joining the Chicago Symphony he was a member of the San Antonio and Pittsburgh Symphony Orchestras. Denov is featured in the educational video *Concert Percussion; A Performer's Guide*, with Anthony Cirone and Cloyd Duff, distributed by Warner Bros. PN

Health Precautions for Percussionists

BY PHILIP J. MIKULA

Many percussionists practice for two, three, or as many as seven hours in a given day. Do you take enough breaks and allow adequate time for the muscles in your arms and back to relax? Do you exercise regularly and properly? Do you stretch the muscles in your body every day before, during, and after practice?

If you cannot answer all of these questions with a definite "yes," then you are slowly damaging the muscles in your arms and back. I am sure that many have noticed, as I have, that musicians generally are not the healthiest looking people on this planet. All we have on our mind is PRACTICE, PRACTICE, PRACTICE. We need to be thinking, PRACTICE, STRETCH, EXERCISE.

While I was at the Eastman School of Music I can remember practicing for eight and nine hours a day without taking a single break. Also, I would go all semester without exercising or stretching. My teacher, John Beck, would say: "Phillip, you are practicing way too much without taking breaks. You are going to end up hurting yourself." Did I listen? No! At that time I was having great results from the hours I spent practicing. I was having fast-paced lessons, winning auditions, and was very pleased with the way I was playing.

But in my junior year I started having mild pain in my lower back. The pain wasn't so bad that I could not play, but bad enough that I consulted a doctor. After six weeks of physical therapy the pain eased up a little. Did I cut down on my hours of practice? No! I said to myself, "This will pass. I just have minor aches and pains." As the months passed, the pain grew in intensity. While I was a graduate student at Rice University's Shepherd School of Music, I had to take a leave of absence from the performance portion of my degree as a result of this pain.

I was able to see the "godfather" of back and muscle problems, Dr. Martin Blacker. He came to the conclusion that all of the muscles in my back were not working properly, and some were not working at all. Dr. Blacker diagnosed me as having Muscular and Spinal Degenerative Disorder. Following the completion of my rehabilitation, Dr. Blacker says that I will have one hundred percent recovery of all damaged areas. But as a result of having this disorder, because of over-using the muscles from practicing, I will always have to be extremely cautious of how I practice and perform.

I am currently going through intensive muscular and skeletal rehabilitation. As part of my rehabilitation, Dr. Blacker suggested that I take his class at the Baylor College of Medicine in Houston, Texas. The curriculum of the course was designed to teach the Feldenkrais Method of Exercise, a program that specifically caters to the vigorous, repetitious lifestyles of musicians and athletes. The Feldenkrais Method consists of a few key exercises and stretches designed to keep the muscular and skeletal systems completely relaxed and flexible. As I take you step by step through these exercises, it is a good idea to have someone read the steps to you as you carry out the correct movements.

Before I proceed with the exercises, it is necessary that you become aware of how your body stands, walks, moves and rests. Having correct posture is the first step in arming yourself against back and leg pain. What instruments in the percussion family require us to stand? Snare drum, multiple percussion setups, and all keyboard instruments require the best possible posture. If you are able to stand in front of a snare drum or any other type of "standing" percussion instrument, please do so now and we will begin the *steps of awareness*.

Concentrate on how your legs feel and look. Do you feel the majority of your weight on one foot more than the other? Are your knees locked, or are they slightly bent? Is your gluteus maximus (the large muscle that makes up a good share of the buttocks) hard or soft?

Now put mallets or sticks in your hands and place them in a stationary position on your "standing" percussion instrument. Are your forearms and wrist relaxed? Do you feel pressure anywhere in your grip? Concentrate on your shoulder area now. Are your shoulders completely relaxed? Do you try to keep your shoulders back so they don't become rounded? Is your head extended outward and looking down at the instrument? Do you have the instrument elevated at a comfortable level for you?

If you now have a really good sense of your posture and "standing" position, move on to the next paragraph. If you are still having trouble feeling the areas mentioned above, go back and repeat the *steps of awareness* until the areas become apparent.

WHAT IS GOOD POSTURE?

As I was going through my rehabilitation and researching the way percussionists move, it became apparent that most percussionist have horrible posture. It's as though bad posture is a prerequisite to becoming a percussionist. It really isn't our fault. The long, demanding hours that we feel we need to practice in order to win an audition forces our good posture out the door. Therefore we really have to concentrate on keeping the good posture.

1. As you stand at your instrument, bend your knees slightly, enough to where they are not locked. They should almost feel soft and relaxed. Notice what happens to your pelvis as you move between locked knees and bent knees. You should feel your pelvis sway back a little when your knees are locked, and move forward a little when your knees are bent. Having your knees bent slightly will help take some strain off of your lower back. Your body weight will be placed evenly throughout your body. Also, when you have your knees locked it causes your gluteus maximus muscle and back muscles to tighten up. So keep them slightly bent when playing. The same thing carries over to walking. Always keep the knees slightly bent as you walk. Notice how relaxed your back feels!

2. A lot of times, percussionists' shoulders remain tight and flexed even after

they have stopped playing. As a result, you need to concentrate on relaxing the muscles in shoulders during and after your practice. As you stand at your instrument, flex your shoulders toward the ceiling as far as you can. Do you feel the tightness and tension in the muscles in your shoulders? Now relax your shoulders. Repeat this eight times slowly. After you are done, concentrate on how relaxed your shoulders feel. Let your arms hang down as far as they can by your side. Don't use any muscles in the shoulder area. This is how your shoulders should feel all of the time, even when you are practicing and performing. Feel the relaxed difference and try to keep it. Repeat this exercise before, during, and after practice sessions and performances.

3. Percussionists constantly have to twist and turn. There is one healthy way to turn and many unhealthy ways to turn. As you stand, try twisting to the left and right slowly with your knees locked. Notice how your pelvis and lower back are doing all of the twisting. Now bend your knees slightly and twist to left and right. Notice how much smoother and flexible you are now that your back and pelvis are getting help from the relaxed knees and legs. You will also see that you can twist even further than before. Feel the healthy way to twist.

4. Along with the twisting, at times we also need to bend down to reach certain instruments in our setup. As you stand and twist properly, try bending over a little from the middle back, using your worst slumped posture. Feel how much strain you are putting on your middle back. Now try twisting to the left and right while bending from your hip or pelvic area. Keep the back and spine straight, not curved. Notice how you are now keeping the correct posture while twisting. This technique will allow you to twist safely and more effectively. Every now and then look in the mirror and critique your posture. Ask yourself these questions: Are my knees slightly bent? Are my shoulders relaxed? Are my arms relaxed when I play?

STRETCHES AND EXERCISES

Following are some stretches that should be done before, during, and after practicing or performing. All stretches should be done gently, and the muscle tension should ease in 10–15 seconds. If the tension does not subside a little in 10–15 seconds then back off a bit. Research shows that it takes at least 60–90 minutes to get permanent change in muscle length.

1. *Hamstrings*—Sit on the edge of a chair with one leg out straight and the toes flexed upward. Lean forward, pivoting from your hips, keeping the back straight, until you feel a pull in the back of your thigh and knee. Repeat this stretch on both sides.

2. *Side Stretches*—While sitting on the floor keeping the buttocks flat, reach your right forearm towards the floor. You should feel a nice, gentle stretch on the left side of your torso. After that has become comfortable, bring your right elbow back one to two inches to change the angle of the stretch. You may also rotate the back a little one way or another to stretch the fibers at different angles. When you can stretch easily, try raising the arm overhead to increase the stretch. Repeat this stretch on the right side also.

3. *Hip Flexors*—While standing, put one foot up onto a chair with your knee bent, while keeping your back leg pointing straight forward. Try not to arch your back. Lean forward until you feel the stretch in front of the hip that is behind the leg on the chair. Repeat this on both sides.

4. *Press-ups*—While lying on your stomach, keep the pelvis and legs flat

and press your upper body up and down with your arms. Do ten repetitions of this exercise each time.

5. *Figure "4" Stretch for hip*—Lay on your back and put the ankle of one leg onto the other leg slightly above the knee. Hold the stretch for one to two minutes, keeping the pelvis flat. Repeat this with both legs.

6. *Buttock Stretch*—Get down on the floor on your hands and knees and bring one knee forward slightly and rotate the hip outward to bring the foot under the opposite knee. You should feel the stretch in the hip and buttock of the bent leg. Repeat this with both legs.

Besides doing all of these exercises, it is very important to do at least thirty minutes of cardiovascular exercise every other day. This can consist of walking, jogging, or riding a bike. The key to burning fat and calories is in *how* you exercise. As your body starts to sweat, push the intensity of your exercise up a little. Keep doing this as you proceed through your thirty-minute exercise session. If you are really burning fat and calories, your body should feel a little fatigued after you are done. Give yourself about thirty minutes to rest and you will feel completely rejuvenated and energized.

You may also notice that you are not as hungry as often as you were before you started your cardiovascular workout.

When you become aware of how your body moves and what needs to be corrected in your posture, you can start this exercise program that will prevent you from having any back or arm injuries. Percussionists must also be aware that our bodies were not designed to sit and stand in a practice room for hours at a time. Try cutting down the hours you spend practicing, while at the same time concentrating harder on *how* you are practicing. I promise that as soon as you start doing these exercises and become aware of how to move correctly, your playing will improve along with your physical health. Make it your goal for this week to start this exercise program. Good luck and *feel the difference*!

If you have any questions about this exercise program you may contact Phillip through Dr. Darin Workman, PAS Health and Wellness Committee Chair at e-mail: docworkman@juno.com. For more information on back injury, read *Relaxercise, The Easy New Way To Health And Fitness*. You can find this at most bookstores.

Phillip J. Mikula received a Bachelor of Music degree in Percussion Performance and Music Education, and a Performer's Certificate, from the Eastman School of Music. He is currently percussion instructor at Bowie School in Austin, Texas. He is an active marching and classical percussion clinician, and also gives clinics on "The Wellness of a Percussionist's Back." PN

Kettledrums: A European Change in Attitude 1500–1700 Part 1

BY LARRY S. SPIVACK

The attitude that kettledrums were noisemakers was common at the beginning of the sixteenth century. Writing in 1511, Sebastian Virdung in *Musica Getutscht* (Music Germanized) stated "These tympana, the big army kettledrums of copper which the princes have at court are enormous rumbling barrels. They trouble honest old people, the ill and the sick, the devotees in monasteries who study, read and pray, and I think and believe that the devil has invented and made them…."[1] Two hundred years later, kettledrums were considered orchestral instruments. A significant date is 1692, when Purcell scored the first solo passage for kettledrums in Act IV of his incidental music to Shakespeare's "The Fairy Queen."

What accounted for this European change in attitude? One fact is that the kettledrum was an immigrant that took two hundred years to assimilate. The more "Western" kettledrums became, the more Europe accepted them, just as it had done with other percussion instruments imported from the East.[2]

Between the years 1511 and 1692 three basic changes in kettledrums took place. The first change was in the construction of the instruments; the second, in the type of music they performed; and the third, in the social status of the players. As "rumbling barrels" became tunable through technical advances, a more musical repertoire replaced improvised embellishments, allowing kettledrummers to evolve from jugglers into trained musicians. Thus, Europe changed its attitude toward the kettledrums when the instruments became sophisticated enough by Western standards that their Eastern character was no longer recognizable.

CONSTRUCTION OF THE INSTRUMENTS

Virdung's "rumbling barrels" were quite primitive compared to Purcell's solo drums. In 1511, large kettledrums were relatively new in Germany, where Virdung was writing. Before the middle of the fifteenth century, "nakers" (from the Arabic *naqqari*) were the only kettledrums known in Western Europe. They were of two types: small ("scarcely bigger than the performer's fist"[3]), paired drums used in chamber ensembles, and large (about a foot in diameter), used for military ceremonies.

When big military mounted drums were first seen in Western Europe in a Hungarian procession in 1457, nakers were slowly abandoned. They completely disappeared early in the sixteenth century.[4]

Virdung wrote in his *Musica Getutscht* of the introduction of kettledrums into Germany around 1500,[5] although there is evidence suggesting they had previously existed in Poland and Russia.[6] The drums Virdung called "tympana" measured two feet in diameter and consisted of metallic shells with heads of animal skin.

Thoinot Arbeau described "The Persian drum (used by some Germans who carry it at the saddle bow)" in his *Orchésography* of 1589. He states: "[the drum] consists of a half sphere of leather closed with strong parchment."[7] The drum heads were tightened by rope tensioning. This method of tightening the vellum head was musically limiting because it failed to provide accurate pitches, thus preventing the use of kettledrums with other instruments. This is an essential difference between the old and new drums.

> In the early stages the drums functioned much as their Arabian and Egyptian forbears, the large and small drums…giving a difference in pitch, with such differentiation used only to distinguish between the pair of drums for rhythmical purposes.[8]

Father Marin Mersenne as late as 1636 described a Polish kettledrum that employed laces for tightening the skin.[9] This type of tensioning was to be replaced by the German innovation of screw tensioning.

CHANGES IN CONSTRUCTION

In the new drums, the heads of vellum were lapped or sewn to a hoop. This hoop was tightened or loosened by the use of a counterhoop, which was lowered or raised by independent tension screws. Virdung's illustration shows ten screws, but the number varied.

This screw-tensioning device, although not utilized until the sixteenth century, had been included in Leonardo da Vinci's *Study for Mechanical Kettledrum*. Da Vinci (1452–1519) also designed one device that would play the drum with mechanical beaters when cranked, and another that tightened the skin with a lever.[10] Hans Burgkmair illustrates a screw-tensioning kettledrum in his woodcut "The Triumph of Maximilian" (1526)[11] and in "The Skill of Music" (1550).[12]

Kettledrums being used in the seventeenth century were called Heerpaucken (army drums) in Michael Praetorius' "Syntagma Musicum" of 1615–1620. Praetorius included two drums measuring 17 1/2 inches and 20 inches in diameter (Virdung had described the diameter as two feet, and Arbeau said two and a half feet). Each drum had six threaded handles with square tops. Included with the diagrams was a loose turning key used for tuning.[13]

On other kettledrums, the tops of the screws were shaped to form a ring. These were tuned by a short rod or drumstick that passed through the ring. A battle kettledrum preserved from 1632 has this construction, which was a popular feature of Danish and Russian drums.[14]

Until recently, it was believed that the shells of all kettledrums of this period were made of brass, copper, or hardened leather. However, Jeremy Montagu reported that wooden drums had probably also been used. In Prague he found one shell made of sections of wood "put together like wainscoting."[15] A different pair had been lathe-turned from solid blocks, "an incredible un-

dertaking on instruments measuring 50 cm in diameter and 25 cm deep."[16] Wood may have been used due to a shortage of metal during the Thirty Years' War (1618–1648).

An interesting feature (which still remains a mystery) inside these drums from the seventeenth and eighteenth centuries was the "trumpet bell."

> This is something that I "have seen nowhere described nor have I found any explanation of its acoustical function. It rises from the base of the drum, projecting towards the head, and appears to be designed to lead the sound waves to the hole in the base, just as a funnel leads liquid into the top of a bottle. I call it a 'trumpet' rather than a funnel, because the cone is always exponential; sometimes it is comparatively tall and narrow, and sometimes wider and lower, more like the flare of a small French horn bell. The shape can only be seen if the head is torn or missing, but the presence or absence can usually be detected by peering through the hole in the base. The length of the 'trumpet' varies; sometimes it projects no more than three or four inches, sometimes more than half of the depth of the shell. The material is normally metal, probably brass...but the turned wood pair referred to above have 'trumpets' of pottery."[17]

Siegmund Levarie, a professor at Brooklyn College, has suggested that this device is a resonator, much like the type used for acoustic purposes in ancient amphitheatres. Further research might discover the true origins and purpose for these "trumpets."

TYPES OF BEATERS

The drumsticks used as the kettledrum developed were significant, since, according to Percival Kirby: "They were made more for noise than for tone."[18] Blades mentions wood and ivory sticks having round, oval, or narrow ends. Although a pair of ivory sticks has been dated from the seventeenth century, he claims: "It is unlikely that these sticks used were of wood or ivory, as so heavy a ball would have proved disastrous to a drumskin, besides being too heavy for the handle and throwing the stick off balance. The heads of the beaters illustrated by Rembrandt, in his 'Negro Commander and Kettle Drummer' (c. 1638), are quite sizable and suggest a lighter material than ivory or wood."[19]

Just as kettledrums were hung with beautiful aprons and designed for attractive appearance, sticks were also decorated, often with precious jewels. J.P. Eisel's *Musicus autodidaktos* (1738) describes jeweled sticks ending in a small wheel or disc.[20] The ivory sticks mentioned by Blades could simply have been gifts to a ruler, impractical for actual performance.

Caldwell Titcomb insists that knobbed wooden sticks were used on the large kettledrums. In a description of King Christian IV's visit to King James I in 1606, the royal retinue included "the Kinge of Denmarke's Drume, riding uppon a horse, with two drumes, one on each side of thee horse's necke, whereon hee strooke two little mallets of wood, a thinge verie admirable to the common sort and much admired."[21]

In 1685, A.M. Mallet in *Les Travaux de Mars* described sticks terminating in small wooden disks. These were becoming the most common kind and were standard by the end of the century. He states: "To beat upon the kettledrums the kettledrummer uses drumsticks of beachwood or boxwood, each eight to nine inches long and having at one end a small rosette of the size of a silver crown; it is the edge of these small rosettes that strikes the skin of the kettledrum, and makes it give out a sound much more pleasant than if it were struck with a side-drum stick."[22]

The desire for "a sound much more pleasant" demonstrated a changing attitude in Europe. The seventeenth century had drums that were tuned fairly accurately, tone was considered, and the possibilities of obtaining several different sounds were being explored. This was in contrast to the sixteenth century, when considering kettledrums a musical instrument was strictly avant-garde. A similar idea would be to describe rifles used in military salutes as musical instruments today. (Many disagree with Berlioz, who held that any sonorous body employed by a composer was an instrument.)[23] Nevertheless, by the eighteenth century the kettledrum had achieved the status of a musical instrument, with its own written music, books on performance practices, and virtuoso performers.

CHANGES IN THE MUSIC

For examples of the change in kettledrum music between 1500 and 1700, one might compare an early kettledrum march probably played in the sixteenth century (see Illustration 1) with a solo court piece from the middle of the seventeenth century (see Illustration 2), and with a few measures from the kettledrum part of an ensemble piece, Vejvanovsky's "Serenade No. 23" composed around 1680 with its *piano* dynamic marking (see Illustration 3). Thus, the music evolved from "one up, one down" (an inaccurately tuned interval of a fourth) marches to elaborate structured solo compositions, and finally to subtle ensemble passages in combination with other instruments.

Kettledrums were first used in consort with trumpets as instruments of the aristocracy. Nakers, their smaller predecessors,

Illustration 1

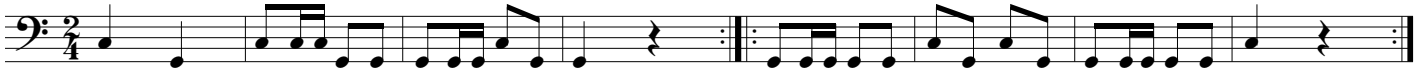


Illustration 2

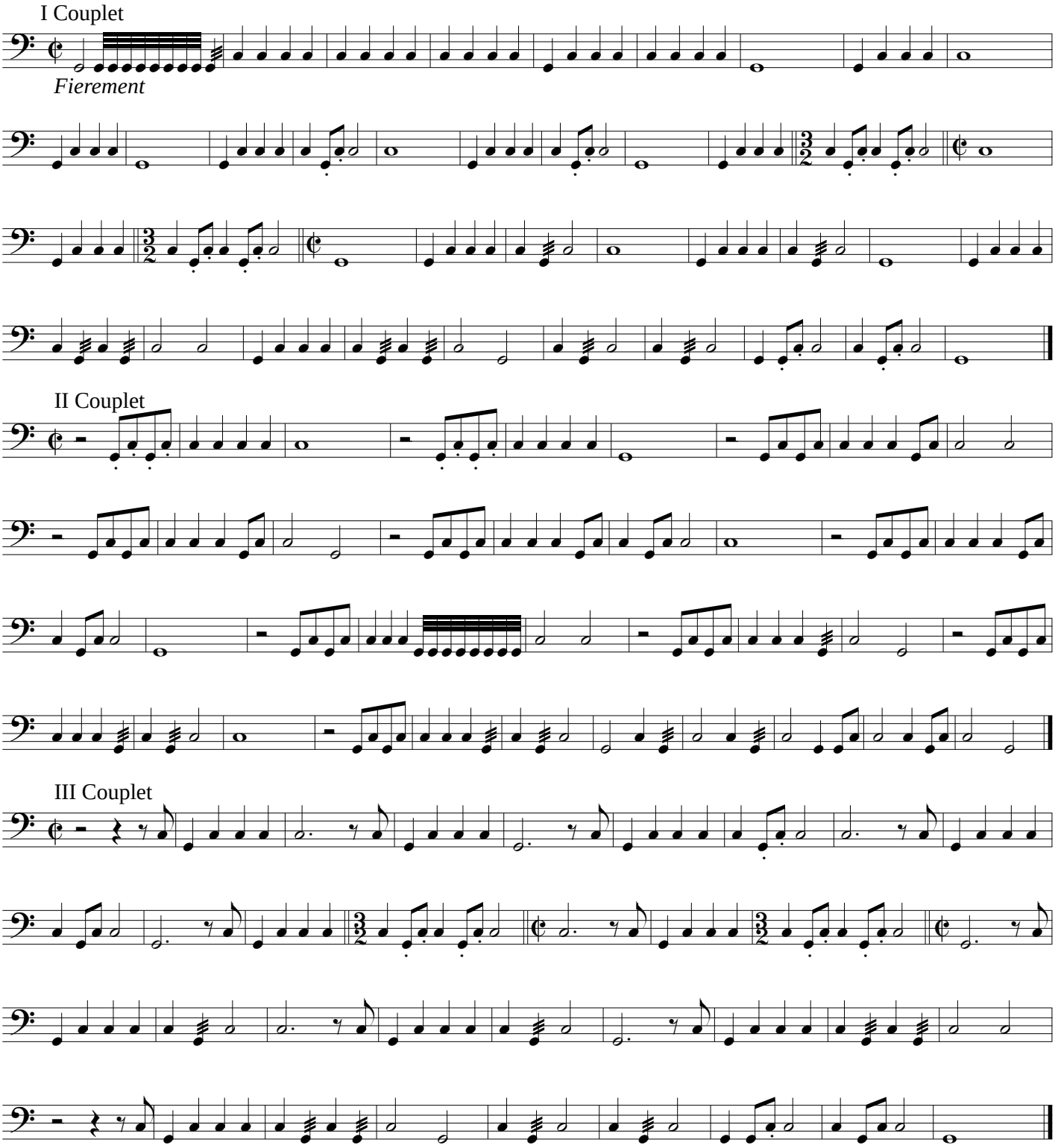
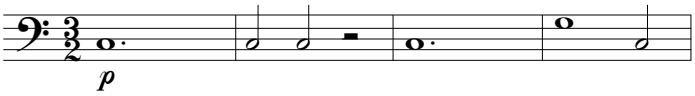


Illustration 3



had always been associated with the nobility. Following this tradition, the more pompous kettledrums at once took their place in the musical social hierarchy.[24]

An example of this can be found in an account of Queen Elizabeth's dinner in Hentzer's *Itinerarium* of 1548: "[Kettledrums] together with fifes, cornets and side-drums, made the hall ring for half an hour together." To quote Percival Kirby's comment: "Royalty was evidently prepared to bear the infliction for the sake of the glory."[25]

Thus, kettledrummers and trumpeters were a famous combination in the court, and on the field of battle. Gustave Reese gives an account of the Court of the princes of Transylvania: "At the opening of the parliament of Medgyes, 1585, while the prince was on his way to attend a Te Deum, eight trumpeters and the kettledrums player, posted in front of the city hall, alternated with the city trombonist standing on the church steeple."[26]

In reference to their use on the field of battle, Menestrier wrote in 1682: "Horses are always made to dance to the sound of trumpets and kettledrums, because they are accustomed to march and move to the sound of these instruments."[27]

Although it is known that kettledrums were played with trumpets, the "music" they played is unknown. Almost no kettledrum music has been preserved from the sixteenth century, probably because little music was written down. In Germany, where kettledrummers were protected by a Guild, the music was considered a trade secret:

> We must recall that the Guild of Trumpeters and Kettledrummers in Germany was an ingrown society; that its members were extremely jealous of their art, acquired through long and arduous apprenticeship; and that these members, once admitted, had to take an oath to keep their art a secret. One result of this was that the music of court and military trumpeters was generally not written down, and thus it could not fall into unauthorized hands. The playing technique and the music were handed on by tradition from one generation to another; each student learned by rote from his master, and for the rest of his career played from memory. When the Guild members did not play from memory, they improvised music by embellishing and combining patterns from their large basic repertoire.[28]

The example used to illustrate what might have been played in the sixteenth century is a march of undatable origin found in J.E. Altenburg's *Versuch einer Anleitung zur heroisch-musikalischen Trompeter—und Paukerkunst* (Heroic and musical art of the trumpet and the kettledrum) from 1795 (see Illustration 1).[29] The court piece (see Illustration 2) can be found in J.G. Kastner's *Méthode complète et raisonné de timbales* of 1845.[30]

One way in which kettledrums were utilized as drums was their use as an accompanying instrument to the dance. A reference to kettledrums is found in Thoinot Arbeau's *Orchésography* of 1589. Evidence that Arbeau, whose legitimate name was Guillaume Tabourot, was strongly identified with drums can be seen from the Tabourot coat of arms—a lion sable on a silver chief and three drums with a gold chevron on an azure field.[31]

Arbeau wrote: "It makes a noise like thunder when the skin is struck with the sticks."[32] This was probably the most flattering description of the kettledrum given in the sixteenth century. Arbeau, the author of a practical dance-instruction manual, likened the drum sound to "thunder," a threatening occurrence of nature, instead of the sound of gunshots or explosions. In relating their characteristic sound this way, he predicted their use as an imitative color, differing drastically from the "music" that annoyed Virdung so vehemently in 1511.

Long before kettledrums were introduced into the orchestra, they were used for special effects in the theater. In England, they were used in several masques beginning in 1604. An early example is Ben Jonson's "The Golden Age Restored" (1615). The stage direction reads: "[The evils enter for] the Antimasque and their dance, two drums, trumpets, and a confusion of martial music."[33] In James Shirley's "The Triumph of Peace" (1634), the direction states: "These moving forward in ridiculous show and postures, a Drummer followed on horseback in a crimson taffeta coat, a white hat and feather tipped with crimson, beating two kettledrums. Then fourteen trumpeters."[34]

Kettledrums were not used in the original productions of Shakespeare's plays. Long drums called "taborines" and smaller drums called "timbrels" were used when Shakespeare specified "drums," but from the stage direction it is probable that a kettledrum effect was desired.[35]

An example would be in "Richard III," Act IV Scene 4, where the stage direction reads "K. Richard marching with Drummes and Trumpets." A later direction indicates "A flourish trumpets, strike alarum drums."[36] The "alarum" was a noisy sound effect easily playable on large seventeenth-century kettledrums. However, the smaller drums may have been used due to the extreme difficulty in procuring kettledrums and players for the theater. (Many of the masques had been presented at court, where kettledrums were more readily available.)

The theatrical possibilities of kettledrums were utilized by Orazio Benevoli when he scored them with brass instruments for special effects in his "Festival Mass" (1628).[37] This elaborate work was written for the dedication of the Salzburg Cathedral, and Benevoli could use a large number of instruments and many singers. Kettledrums were written directly into the score here, and the music has survived.

The use of kettledrums in a religious ceremony (such as the "Festival Mass") was not revolutionary. Michael Praetorius had made the suggestion several years earlier in his "Syntagma II." Praetorius wrote in his dissertation on "Latin and German Cantiones in Polyhymnia": "There one can ad placitum adhibit and employ the trommeters and kettle-drummers."[38]

In sacred vocal music by Malachias Siebenhaarm, published in the 1660s, the title page specifies "Heerpaucken." A mid-seventeenth-century manuscript for an "Auffzug" by Nicolaus Hasse is also scored for two "Heerpaucken." Unfortunately, in both Siebenhaarm's and Hasse's works the drum parts are missing.[39]

The first substantial written music for kettledrums (called "timbales") appears in the French military circles of this period. The outstanding composers were the Philidor Brothers, André

and Jacques, musicians in the Court of Louis XIV. In 1685 Ballard published a volume of "Pièces de trompettes et timbales à 2, 3, et 4 parties" composed by André Philidor, the elder brother. André Philidor also published a collection of seventeenth-century marches and other court pieces in 1705, entitled "Partition de plusieurs marches."

During this period, marches were occasionally performed on kettledrums without trumpets. A march of this type written by Jacques Philidor was included in the 1705 collection. Roman numerals indicate "Couplets" or "phrases," which indicate that these pieces were structured by phrases (see Illustration 4).[40]

Also included in the 1705 collection were two marches composed for the Gardes du Roy by Claude Babelon, Louis XIV's "timbalier des plaisirs"—a kettledrummer who stayed near the king for private service at his "pleasure."[41] The second march contains a notated doublestop for C and G. This is the earliest known consistent use of this technique (see Illustration 5).

According to Blaze, a French historian, in his *Histoire de l'Académie de Musique*, in 1665 the Philidor Brothers performed a march on two pairs of drums for a military tournament.[42] In 1683 they composed and performed a march of this type at Versailles for Louis XIV's carrousel.[43]

Even though written music appeared at this time, noise making was still associated with the instruments. A French ordinance from this period describes the function of the kettledrum in one of the cavalry signals—the call to attack:

> The 'Charge' for the kettledrum is nothing but a very great noise produced by animated rolls, which go from the right kettledrum to the left and from the left to the right, with some detached strokes; as this noise constitutes exactly the underlying bass for the trumpets, it suffices that the kettledrummer have a good ear to fulfill this aim."[44]

In addition to having a good ear, the kettledrummer was required to know the trumpet cavalry signals by heart. Kettledrums were usually tuned to a fourth, supplying a rhythmic dominant and tonic for the bass line.

Kettledrum music was rarely written down. Most cavalry signals only give the top trumpet line; even when all the trumpets parts were written out, it was assumed that a kettledrummer could supply a bass part. An example would be the fanfare that opens Monteverdi's "Orfeo" (1607):

> This basso part was clearly designed for kettledrums; the drums were so much taken for granted where instruments were involved that they did not even have to be included in the list of instruments. The kettledrummer may have rolled throughout on the pitch 'C'; but if he was any good, he enlivened his part rhythmically, as did probably the fourth trumpeter, also.[45]

The bass trumpet part was often doubled by the drum at an octave below. In "La Marche Royalle" by Johann Michael Gottmann, which appeared in Philidor's 1705 collection, the kettledrum part duplicates the "touquet" part for a fourth trumpet exactly an octave below.[46]

The connection between trumpet and kettledrum was so great that the main drum patterns became known as "tonguing strokes," and the kettledrummer was said to pound out "single tonguing, double tonguing, legato tonguing," and so forth.[47]

Sometimes the trumpets and kettledrums were played

Illustration 4

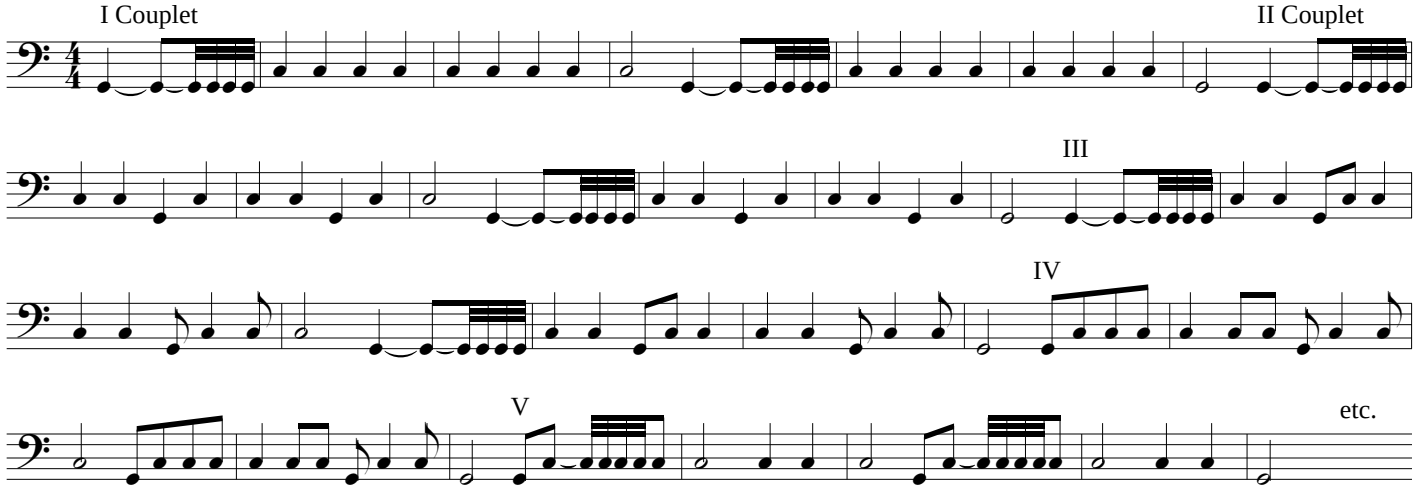
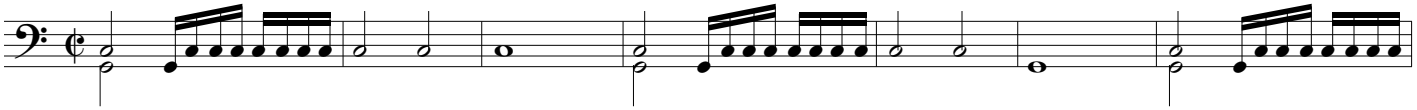


Illustration 5



softly. Marin Mersenne described in his *Harmonie Universelle* of 1636 how the sound was muted so that the enemy could not hear the signal. Daniel Speer, a German cantor, wrote in a work on music education in 1687 that an echo effect could be produced on kettledrums by playing softly near the rim and then booming loudly at once nearer the middle of the drum. This effect was also mentioned in Eisel's *Musicus autodidaktos* in 1738 for its being effective before the end of a piece. Muffled drums were also used at funerals. But, according to Titcomb: "Yet it was generally agreed, and rightly so, that the louder dynamic range was most in keeping with the heroic character of the instruments."[48]

Part 2 of this article will appear in the February 1999 issue of Percussive Notes.

ENDNOTES

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2. Larry S. Spivack, "Percussion Instruments: Their History and Development in Europe to 1550" (Unpublished paper, 1973).
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4. Caldwell Titcomb, "Baroque Court and Military Trumpets and Kettledrums: Technique and Music," *The Galpin Society Journal*, IX (June, 1956), p. 56.
5. Sachs, op. cit., p. 299.
6. James Blades, *Percussion Instruments and Their History* (New York: Frederick A. Praeger, Inc., 1970), p. 226.
7. Thoinot Arbeau, *Orchésography* (1589). Translation by Mary Stewart Evans (New York: Dover Publications, Inc., 1967), p. 18.
8. Blades, op. cit., p. 232.
9. Sachs, op. cit., p. 329.
10. Blades, op. cit., p. 234. See plate No. 114.
11. Ibid., see plate No. 112.
12. For an illustration see Francis W. Galpin, *A Textbook of European Musical Instruments* (London: Williams and Norgate, Ltd., 1937), frontispiece.
13. Blades, op. cit., p. 231.
14. Ibid.
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16. Jeremy Montagu, "The Society's First Foreign Tour," *The Galpin Society Journal*, XXI, (March, 1968), pp. 10–11.
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18. Percival R. Kirby, *The Kettle-Drums* (London: Oxford University Press, 1930), p. 11.
19. Blades, op. cit., p. 232.
20. Titcomb, op. cit., p. 60.
21. Ibid.
22. Ibid. see A.M. Mallet, *Les Travaux de Mars* (Amsterdam, 1685), III, p. 98.
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29. Ibid., p. 61. see J.E. Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter — und Paukerkunst* (Halle, 1795), p. 130.
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31. Evans, op. cit., p. 10.
32. Ibid., p. 18.
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35. G.H. Cowling, *Music on the Shakespearian Stage* (New York: Russell and Russell, 1964), p. 42.
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37. Guido Adler, ed., *Orazio Benevoli: Festmesse und Hymnus, Denkmäler der Tonkunst in Osterreich, No. 20* (Graz, Austria: Academic Press, 1959).
38. Menke, op. cit., p. 36.
39. Blades, op. cit., p. 236.
40. Titcomb, op. cit., p. 64.
41. Ibid.
42. Blades, op. cit., p. 241.
43 Titcomb, op. cit., p. 64.
44. Ibid., pp. 68–69; and J.G. Kastner, *Manuel générale de musique militaire* (Paris, 1848), p. 13.
45. Titcomb, op. cit., p. 69.
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47. Ibid., p. 71.
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Larry Spivack has played percussion for Broadway shows and the Metropolitan Opera. He has composed scores for theater, ballet and film and has written and arranged chamber music featuring the vibraphone and other percussion instruments. PN

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REFERENCE/METHOD TEXTS

Pictographic Score Notation
A Compendium
Gardner Read
$65.00
Greenwood Press
This comprehensive hardback text contains 282 informative pages regarding the standardized pictographs associated with percussion for scoring and/or arranging purposes. Dr. Gardner Read, Professor Emeritus at Boston University, has organized his text into three primary components: I. Instrumental Pictographs; II. Stage Diagrams; III. Pictographic Performance Directives. A bibliography, publisher list, and index of composers and works is also included.

As defined in his preface Read states: "Pictographic musical notation is a method by which not pitches, rhythms, or intensities are represented on the score page but, instead, the relevant instruments themselves are rendered in visual rather than verbal terms...this compendium at the very least will provide convincing proof of the resourcefulness and vivid imaginations of many twentieth-century orchestrators in their devising of individual instrumental pictographs and suggested stage diagrams, essential components of their published scores." To that end this hardback reference text serves as a contemporary tool to enable the active, living composer or arranger for percussion to properly notate percussion instruments in a pictographic format. This text will also prove handy for college arranging and orchestration classes.

—Jim Lambert

Time and Again
Ryszard Pusz
$39.95
Australian Music Centre Ltd.
This 154-page book provides a series of essential practice techniques and rudiments for untuned percussion. The contents include Wrist Exercises, Rolls, Rudiments, Rhythmic Exercises, and Roll Extensions, and each section contains numerous exercises (e.g., Rolls—single-stroke roll, triple-stroke roll, double-stroke roll, quadruple-stroke roll and one-handed roll). Also within each section there is a sticking series that can be used for each rhythmic pattern. Before each section there is an excellent explanation of what is intended to be derived from practicing the exercises and also their relevance to musical styles and ideas.

Time and Again is basically an exercise book with no solos or etudes. But if one follows the suggestions of author Ryszard Pusz, technical and musical results will be derived. It is a well-organized book with excellent exercises that are challenging and necessary in order to become a good, musical percussionist.

—John Beck

KEYBOARD PERCUSSION

Funny Mallets/Funny Xylophone I–IV
Book 1
Nebojsa Jovan Zivkovic
$14.50
Gretel Verlag
This method book for beginning to intermediate xylophone contains 12 brief solos that are idiomatic to the xylophone. Zivkovic composes in a lyrical, musical fashion—even for beginners! Occasional double stops challenge the intermediate student (such as his III "Alla Pollacca"). Number VII is typically Eastern European in its content with Zivkovic's use of alternating meters of 5/8, 7/8, 2/4, and 9/8, etc. Sticking challenges are also presented in such etudes as IX "Dee-Diddle-Doo" with the use of paradiddle stickings in a 4/4 meter with sixteenth notes, and Zivkovic's lyricism is demonstrated in his XII "Lamento." Congratulations to Nebojsa Zivkovic for his continuing attention to the need for intermediate repertoire for the xylophone and marimba.

—Jim Lambert

Promenade à la plage **IV**
Gerhard Stengert
$6.50
Gretel Verlag

This four-mallet solo utilizes a 4 1/2-octave marimba; however, alternate suggestions are printed if only a 4 1/3-octave instrument is available. The piece contains a sheet with corrections of misprints, which is very helpful, especially in regard to instrument range. The performer must have adequate experience with the following four-mallet techniques: double vertical strokes and rolls, single independent strokes, single alternating/double lateral strokes, triple lateral strokes, and one-handed rolls. Stengert's work is reminiscent of the melodic style and form found in Keiko Abe's marimba works such as "Memories of the Seashore."

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLE

Christmas for Two, No. 3 **III**
Traditional
Arranged by Lloyd Conley
$10.00
Kendor Music Inc.
This volume of duets contains ten traditional carols: "Angels from the Realms of Glory," "What Child Is This?," "Away in a Manger," "Good King Wenceslas," "O Come, O Come, Emmanuel," "We Wish You a Merry Christmas," "The Holly and the Ivy," "Up on the Housetop," "O Christmas Tree," and "I Saw Three Ships." This particular volume, for mallet-keyboard percussion, is designed to be used with duet texts scored for other band instruments.

The score features contrapuntal writing that gives both parts melodic significance, and incorporates imaginative interludes that raise these arrangements above mundane versions that merely offer a harmonized melody. Teachers will find these duets useful pedagogical tools, whether playing them with their students or using them for ensemble opportunities from duets to larger groups. And, this material will serve well for enjoyable public performances.

—John R. Raush

Skybound **III**
Nils Gerhardts
$16.50
Gretel Verlag
This quintet for four marimbists and one vibist utilizes two 4 1/2-octave marimbas and two 4-octave marimbas. The vibist employs two- and four-mallet technique; the marimbists employ two mallets.

The vibist must be proficient with double vertical strokes in small intervallic combinations.

Gerhardts' composition follows a loose ABA format with the emphasis of C-major tonality throughout. "Skybound" is an appropriate name for the composition as the shape of the melody seems to arc as a rainbow in the sky, and the changing rhythmic pace resembles the changing shape and movement of the clouds.

—Lisa Rogers

Conversation In The Forest **IV–V**
Keiko Abe
$25.00
Xebec Music Publishing Co.
This duo for two marimbas provides ample opportunity for creativity with dynamic contrasts, expression, and even improvisation. The marimba I part can be performed on a 4-octave instrument, with the second marimba requiring a low-F instrument (G is actually the lowest note). Like many Keiko Abe compositions, "Conversation" has many ostinatti-type patterns with slight alternations of pitch movement as well as accents, and contains sections with driving energy. There are two cadenza sections in which improvisation is encouraged. Special notations or techniques include dead strokes, striking the end of the bars with the mallet handles, and striking the normal part of the bars with the mallet handles. "Conversation" will take 7–9 minutes to perform, depending on the time allotted to the improvised sections and tempi.

—George Frock

Deastlovian Dances Nos. 4 and 5 **IV+**
Tom Deastlov
$21.50
Tom Deastlov
These two short pieces are written for a mallet quartet (two marimbas and two vibraphones) plus two percussion parts utilizing suspended cymbal, tambourine, bass drum, cowbell, woodblock, ratchet and police whistle, and a timpanist playing four drums. Deastlov's dances bring to mind the well-known "Sabre Dance" and other such spirited pieces that would not be out of place accompanying a fast-paced circus act. College mallet players will enjoy passages of rapid sixteenth-note scales in both dances that add a virtuosic veneer over an accompaniment of afterbeats and a bass line played by timpani.

The handwritten manuscript score does pose some questions. If, for example, the fourth mallet part is to be played on vibes as called for in the score, some notes are written out of its range. This and other information that would be helpful to an ensemble director would be welcomed, and make the publication more user friendly.

—John R. Raush

My Friend Eileen **IV**
Emil Richards
$10.00 (marimba solo)
$25.00 (marimba sextet)
Emil Richard Music
Emil Richards derives a lot of "mileage" out of his "Friend Eileen," presenting her in the guise of a four-mallet marimba solo and also as a marimba sextet. Both versions use lush, pop-style chords voiced in close harmony in a homophonic texture. The scores to both the solo and the sextet omit dynamic indications, expression marks, or tempo indications, inviting the imagination of the soloist or the ensemble director. Those wishing to add to their knowledge of the jazz harmonic vocabulary will benefit from studying the chordal structures found in these pieces.

—John R. Raush

Tambourin Paraphrase **V**
Keiko Abe
$17.00
Xebec Music Publishing Co.
Composed originally for solo marimba, "Tambourin Paraphrase" is now available as a marimba duo. Keiko Abe has arranged her work for two marimbas utilizing a 5-octave instrument and a 4 1/2-octave instrument. If a 5-octave marimba is unavailable, alternate suggestions for the substitution of another 4 1/2-octave instrument are printed. The duration of the piece is approximately four minutes.

"Tambourin Paraphrase" is based on the theme of a French folk song and requires special mallet techniques such as striking the handles of the mallets together, striking the edge of a bar with the handle of the mallet, and dead strokes. Abe has provided a clear preface regarding the notation of such special effects as well as mallet suggestions.

Technically, performers should be proficient with four-mallet technique and will utilize double vertical strokes, single independent strokes, single alternating/double lateral strokes, and one-handed rolls. The second marimba part is a bit less technically demanding or challenging than the first part.

—Lisa Rogers

Wind Across Mountains **V**
Keiko Abe
$24.00
Xebec Music Publishing Co.
This six-minute marimba duet requires a 4 1/2-octave (low-F) marimba and a 5-octave marimba. Each player uses a series of graduated mallets (Player 1: left hand—soft bass mallet and soft mallet, right hand—soft mallet and medium-soft mallet; Player 2: left hand—two soft bass mallets, right hand—medium soft mallet and soft mallet). There are no one-handed rolls required, although there are a few sections where a one-handed roll could be used if it were part of the player's technique.

From a compositional standpoint it has a slow-fast-slow structure. For the most part it is sonorous and melodic, with the marimbas working as a duet rather than marimba two being an accompaniment for marimba one. The beginning and ending sections require that all notes be rolled, while the middle fast section requires a good independent four-mallet technique. Tempos range from quarter note = 48 to quarter note = 132. "Wind Across Mountains" is the type of duet from which two mature players would derive much satisfaction and the audience much enjoyment.

—John Beck

Happy Tachyons **VI**
John Psathas
$24.00
Promethean Editions
"Happy Tachyons" is a composition for marimba/vibraphone and piano scored for two players; however, the marimba/vibraphone part may be divided between two players rather than having one player doubling on both instruments. The score clearly indicates what to play with either option.

The piece has strong jazz overtones. The tempo is quarter note = 142 throughout, except for a brief *poco meno mosso*. Composed primarily with sixteenths and sixteenth-note triplets, this piece "moves." There are sections with piano and mallets playing in unison and a few with question-and-answer patterns between piano and mallets. Throughout the piece, attention must be paid to the accents and dynamic contrast in order to achieve a jazz style. The mallet player(s) must have a well-developed four-mallet technique.

—John Beck

Ilijas **VI**
Nebojsa Jovan Zivkovic
$13.00
Gretel Verlag
Written for solo marimba, "Ilijas" is an engaging composition that begins and ends with unmetered cadenza-like passages and harmonies that conjure up images of a cymbalon playing music in a Hungarian vein. These frame a contrasting middle section that incorporates rhythms in 5/8, 7/8, 9/8, 11/8, 13/8, and 15/8 meters reminiscent of the folk-inspired rhythms one encounters in the music of Béla Bartók.

This tuneful work requires a marimba with a low E-flat and the attention of a mature performer. Most of the writing features a right-hand melody with left-hand accompaniment and a melodic line cast in octaves. Feats of coordination, such as playing the right hand in a steady tempo while the left hand plays in a free, rubato style will challenge a good college marimbist. The rewards of a successful performance of this very approachable piece, however, should make the time and effort required to overcome its difficulties worthwhile.

—John R. Raush

SNARE DRUM

Challenging Horizons **III–V**
Michael Varner
$12.00
Michael Varner Music
Michael Varner has penned 11 challenging (and fun!) rudimental snare etudes that are suitable for a variety of musical situations. Each is musical, technically challenging (often using triple stickings, diddles, and most of the PAS 40 rudiments), and the collection is thematically diverse. It teaches the player about meter changes, open and closed

rolls, back sticking, thirty-second notes, and tempo-changing concepts that are essential to any musician.

—Terry O'Mahoney

Focus on Technique **III–VI**
Frank Derrick
$6.95
Music For Percussion
Here is yet another book on snare drum technique, but the author has done more than just rehash already written material. It is clear that Derrick has spent much time developing his warm-up approach, and he presents it in a clear, organized format with excellent advice and clarification sprinkled along the way.

The introduction defines technique and discusses the reasons why technical training is so important: "It gives us the ability to perform a command upon demand." He also discusses the importance of using a metronome. Chapter 1 includes exercises utilizing single strokes, doubles and multiples, paradiddles, and flams. Much like George Lawrence Stone's *Stick Control*, these exercises are short, two-measure patterns meant to be repeated. But the patterns are not copies of that classic book. One innovative example is a section titled "developing the weaker stroke of double and multiple strokes," which involves sticking patterns with accents on the second note of a double bounce.

Chapter 2, "20 Minute Drill," is Derrick's personal warm-up routine. It is divided into five sections with target metronome markings given for each exercise. The final chapter integrates the feet, combining the bass drum and hi-hat with the hands and utilizing the entire drumset.

This is a well-organized approach to technique development and warm-up that will benefit students and teachers alike. Beginners and professionals will find this material useful.

—Tom Morgan

21 Groove Street **IV–V**
Murray Houllif
$4.50
Kendor Music Inc.
Here is a rudimental solo that is true to its name. This well-written piece *does* groove with interesting accent patterns and hemiolas that will be very effective if performed accurately.

"21 Groove Street" has all the elements of an educationally sound drum solo, including a wide variety of rudiments and sticking patterns, dynamic contrast, and rhythmic figures that are very natural, creating logical musical phrases. It begins in 4/4 with a tempo marking of quarter note = 88, and moves to 6/8 for about the last fourth of the piece.

Students will enjoy playing this solo, and even the non-percussionist listener will be able to relate to its straight-forward, groove-oriented construction.

—Tom Morgan

Two Short Pieces **IV–V**
Steve Kastuck
$6.00
Kastuck Percussion Studio, Inc.
Each of this pair of solos for concert-style snare drum is just one page in length, but each presents an expressive and creative theme that explores rhythmic variety as well as pitch or color nuance. Contrasting colors are accomplished via playing on different head areas and rims. The first solo is mostly a duple time feel, with the second being primarily ternary, written in 3/8 meter. Technical demands include rolls, single strokes, flams, drags, and 4-stroke ruffs. There are many dynamic changes for nuance and expression. It is nice to have literature for this medium that allows for expression and interpretation, rather than just technical pyrotechnics.

—George Frock

Una Fatica D'Amore **V–VI**
Art Cappio
$7.00
MSR Percussion Publications
This short solo for rudimental snare drum includes a cadenza that is to be improvised. Along with unusual sticking patterns and complex rhythms, it is written with showmanship in mind with several spots notated for "visuals." Performance notes are provided; however, some instructions don't correspond to the measure numbers given.

The piece begins with a three-measure "theme" in 6/8 and goes through several meter and tempo changes. The piece is quite short (52 measures), which the composer attributes to his desire to "give the performer sufficient time to demonstrate his creativity in the Cadenza Ad Libitum section." The cadenza begins with a short, notated sticking pattern and the performer is directed to begin slowly and gradually get faster. A "D. eseguirisi" or "to be executed" measure is to be played at the end of the cadenza; that leads into the *fine*, which is the restatement of the opening three-measure theme.

This is an interesting and challenging solo. If played accurately, it will certainly demonstrate a high level of technique.

—Tom Morgan

Niitaka Dawn **V**
Steve Kastuck
$6.00
Kastuck Percussion Studio, Inc.
"Niitaka Dawn," subtitled "Yama Mama Moto," is a concert-style snare drum solo that presents ten sections or variations, each contrasting in style and mood. The sections are rhythmical, expressive, and contain huge dynamic contrasts. The solo is written without a time signature, and the performance notes call for freedom in expression. The number of repeats of each section is left to the option of the performer, so performance duration will vary. Technical demands include single strokes, flams, drags, ruffs, and rolls. This is an excellent solo that will require thought and interpretation.

—George Frock

MARCHING PERCUSSION

Fresh Perspectives for the Modern Drumline **VI**
Jim Casella and Murry Gusseck
$30.00
Tap Space Publications
Fresh Perspectives for the Modern Drumline is a collection of ensemble exercises and musical excerpts taken from the Santa Clara Vanguard Percussion Section. Section One (Exercises and Technique) contains 14 warm-up exercises organized under the following categories: Legato Strokes, Accents and Taps, Flams, Paradiddles, and Rolls. The exercises are unique and add a new twist to the old standards. Instructions and insights are provided for each exercise.

Section Two (SCV Musical Excerpts) contains 17 short percussion passages from the Santa Clara Vanguard 1996, 1997, and 1998 shows. Many specialized techniques (especially for cymbals) are included with clear explanations. These excerpts could be used as developmental musical exercises for more advanced drum lines. No pit instruments are included in any of the exercises or musical excerpts.

This unique book would be very beneficial for advanced drum lines looking for innovative and challenging material, as well as individuals who are interested in writing for marching percussion ensembles.

—Tom Morgan

TIMPANI

20 Etudes Progressive **III**
Phillipe Leroux
$13.00
Gérard Billaudot Editeur/Theodore Presser, Co.
This is a collection of 20 etudes for timpani, each written for two drums. The etudes cover a variety of meters including binary and ternary feels. Etude 12 has changing

meters, with the pulse remaining the same alternating between two and three eighth notes per beat. Etude 14 has changing meters using three, four, and five quarter notes per measure. The etudes contain numerous dynamic changes and many opportunities for dampening and contrasting stroke styles. Even though each etude is written for different key or pitch centers, it is surprising that not one of the etudes contains a tuning change within the body of the study.

—George Frock

PERCUSSION ENSEMBLE

Snare Drum Colours **I–III**
Michael Landmesser
$12.95
Universal Edition/European American Music
Snare Drum Colours is not just another book of snare drum duets. The author has come up with a novel approach for inspiring young percussionists. Each of the 14 duets has a part for the student and a part for the teacher. While the student is playing quarter notes and quarter rests, the teacher is playing an accompaniment that has drags, rolls, flams and, in general, more complex rhythms. Landmesser states in the preface that this "demanding teacher's part…has, as I have observed with my own students, been very motivating for them." The same approach has been used in piano methods for years.

He recommends that students master their part separately before they put it with the accompaniment. The accompaniment parts for the earliest of the duets are not as difficult as later duets so as to not confuse beginning students. The duets are sequenced quite well and include a variety of meters, mixed meters, triplets, dynamics, accents, and rolls. They would be valuable for this reason alone, but with the innovative accompaniments they are truly unique to the percussion education literature.

—Tom Morgan

Be-Boppin' **III**
Murray Houllif
$9.00
Kendor Music Inc.
This short piece for a quartet of high school or college percussionists is a clever example of "body music" that pays homage to the music named in the title. Performers use foot taps, finger snaps, handclaps, thigh pats, and hand "slides," plus vocalizations such as whispered "shups" and "sssits" that imitate the sound of a hi-hat. And in case there remains any doubt in the mind of the audience as to the type of music to which this piece refers, at the end of the performance, all in the ensemble shout "Be-Bop!" After which, an audience will hopefully be induced to shout "Bravo!"

—John R. Raush

Flamenco **III**
Murray Houllif
$11.00
Kendor Music Inc.
"Flamenco" is a percussion trio played without instruments, which uses body parts for tonal color. Contrasts in pitch are generated by foot stomps, toe taps, hand pats on the thigh, and by handclaps as well as finger snaps. The three parts combine to produce rhythmic patterns identified with the Spanish Flamenco style of music and dancing. The work will have a better audience response if the players memorize their parts and stage their movements together. (The piece only takes 2–3 minutes to perform.) This should be fun for the players and audience alike.

—George Frock

Bomba **IV+**
Lou Harrison
$9.95

Simfony #13 **VI**
Lou Harrison
$19.95
Warner Bros. Publications
Credit must be given to Warner Bros. Publications for including "Bomba," a percussion quintet, and "Simfony #13," a percussion quartet, in a "Master Percussion Ensemble Series." No one deserves

this honor more than Lou Harrison, one of the significant composers of the 20th century, particularly important for his interest in non-Western source material and his contributions to music for percussion instruments. Both pieces reflect his interest in unconventional instruments.

"Bomba" is scored for three flower pots, brake drums, thundersheet, metal rattle, and rasp, in addition to more conventional concert instruments. In "Simfony #13," each player confronts a large setup including five woodblocks, six water buffalo bells, seven cowbells, five temple blocks, ten brake drums, and elephant bell, plus triangle, suspended cymbal, gong, tam tam, seven toms and a "contra bass drum." Much of the music in these two works is written in a contrapuntal style and treats the instruments in a melodic manner, with patterns often phrased over barlines, setting up rhythmic dissonances between parts, not unlike the writing found in pieces such as Cage's "Third Construction." These two works can be considered "classics," along with the contributions of composers such as Cage, Varèse, and Stockhausen.

—John R. Raush

Five on Five **IV**
Richard K. Levan
$15.00
HoneyRock
"Five on Five" is a duet written for two standard four-piece drumsets with player 1 adding a mounted tambourine. As the title suggests, the piece begins in 5/4 and there are also note-groupings of five (mostly with a division of 2-3) occurring on different levels within the basic 5/4 meter. After a fermata, the meter changes to 5/8 and the performers play the drums with their hands with the snares turned off. This section is followed by a third section, which alternates between a measure of 4/8 and a measure of 6/8 (which is equivalent to 5/4). The tambourine is added at this point and player 2 goes back to sticks. The piece concludes with another 5/4 section.

Along with playing with hands, other effects are employed such as playing on the rims, using mallets, and pressing on the drumhead with one stick to change the pitch while simultaneously striking the drum with the other stick. This is a well-written duet that is not only technically challenging, but musically interesting for both audience and performer.

—Tom Morgan

Sorcery **IV**
Michael Varner
$40.00
Michael Varner Music
Michael Varner describes his percussion ensemble "Sorcery" as "a composition for twelve players in a very orchestral style with twentieth century harmony and a driving timpani ostinato." Instrumentation includes bells, xylophone, two vibraphones, chimes, four marimbas (three 4-octave instruments and one 4 1/3-octave instrument), timpani, suspended cymbal, triangle, four concert tom-toms, bass drum, tambourine, brake drum, five temple blocks, and large gong. Varner also lists mallet suggestions and notational considerations. The duration of the work is approximately four minutes.

Compositionally, Varner's work is reminiscent of twelve-tone music and utilizes the interval of a second and a fourth as the primary melodic, motivic unit throughout. Varner often pits metal keyboard instruments against wooden (plastic) instruments to develop the melodic line as well as unison melodic passages for all keyboard instruments. Marimba and vibraphone players must have adequate three- and four-mallet skills. Additionally, all mallet-keyboard players should keep in mind that accidentals carry through a measure. The timpani ostinato is not technically difficult; however, the performer must count carefully and know the melodic line in order to keep from getting lost.

—Lisa Rogers

Wind from "Celestial Elements" **IV+**
Michael Varner
$16.00
Michael Varner Music
"Wind" is the second movement of "Celestial Elements," a three-movement percussion ensemble for seven players plus snare drum soloist. In "Wind," the solo instrument is treated in a contemporary context as a multiple sound source. It is played with snares on and off, using multiple playing areas and a variety of implements, and also utilizes hand dampening. Varner gives the seven percussionists playing the accompanying parts opportunities aplenty to contribute sounds from their own generous tonal palettes, which include instruments such as a wine goblet, low and high gongs, a marching machine, metal wind chime, three flower pots, and a thundersheet.

Though written for a high school ensemble, this piece should also be of interest to college groups, where the demands on the soloist, who is asked to "make the audience aware of the sound colors available from the instrument, and be very sensitive to how they mix with the ensemble's sound color," would be a good test for a college percussionist. And, after all, shouldn't this also be an admirable goal for playing the snare drum in any context?

—John R. Raush

Rhythmic Odyssey **IV–V**
Richard K. Levan
$18.00
HoneyRock
"Rhythmic Odyssey" is a duo for two standard four-piece drumsets with the addition of a cowbell for each player. The piece is based on ostinato patterns that gradually build in rhythmic complexity as more parts are added. These sections are contrasted with unison passages. Later in the work, space is provided for one player to improvise while the other plays an accompanying pattern.

Most of the duet is in 6/4, but it contains a fairly long section in 4/4. The style is essentially rock-oriented with the fills written in sixteenth notes. There is much dynamic contrast throughout, ranging from *forte* to *pianissimo*. One effective aspect of the duet is the cessuras that occur several times, either after gradual build-ups or decrescendos. If these are executed together they will create an exciting element of surprise and precision to the piece. The notation is very clear with a key provided. In addition, each instrument of the drumset is labeled when it first appears in the score. This is an intelligently and musically written duet that will be fun and challenging for students who have good reading skills and are able to improvise.

—Tom Morgan

Soul of the New Machine **IV**
Michael Varner
$30.00
Michael Varner Music
Seven high school percussionists will find this ensemble a stimulating performance experience as well as an opportunity to utilize some of the instruments and performance

techniques found in contemporary percussion music, including multi-percussion performance. One student, in an imitation of "machine or factory sounds," plays a large setup including a water chime, tambourine, triangle, woodblock, cowbell, brake drum, finger cymbal, and snare drum. Other members of the ensemble also function as multi-percussionists. The bell player plays a bowed suspended cymbal, glass bottle and flexatone; the vibist is responsible for five temple blocks and four tom-toms. Two other mallet players play marimba and xylophone.

An interesting part for the timpanist requires four drums, a variety of implements (including brushes), and playing on the bowls. Even the bass drum part is written with a nod toward contemporary performance techniques, with the player using a brush in one hand and mallet in the other.

There is no doubt that well-written ensemble material such as this can give serious high school percussionists the necessary tools with which to ease their transition to performance of college-level repertoire.

—John R. Raush

Spring **IV**
Richard K. Levan
$11.50
HoneyRock
This drumset duet will challenge the players' reading skills, ability to negotiate rhythmic subdivision changes and metric modulations, and musicality. Written in a straight-eighth/Latin/funk style, "Spring" begins with a cascara-like phrase, segues into a syncopated boogaloo section followed by some sixteenth-note triplet solo figures. A sixteenth note hi-hat ostinato supports the subsequent sixteenth-note melodic tom line. This is followed by a unison tom section (in 3/4 time) that metrically modulates in and out of a 4/4 time section. The piece ends with a gradual *rallentando* after some additional sixteenth-note antiphonal passages.

Two players with good reading skills, the ability to re-establish a tempo after a fermata, enough technical facility to execute sixteenth-note triplets at tempo M.M. = 96–116 and who have a desire to work with simple metric modulations would find this piece enjoyable and challenging. Improvisation is not required. Two basic four-piece drumsets (with crash cymbal, ride cymbal, and hi-hat) are required.

—Terry O'Mahoney

Swing It **III–IV**
Richard K. Levan
$15.00
HoneyRock
"Swing It" is a jazz drumset duet set in an easy swing style for intermediate players. The work begins with several unison lines and antiphonal passages, all in triplet subdivisions and organized into easily identifiable phrases (usually eight bars in length). The players are given several opportunities to improvise (while their partner keeps time), the players must switch to brushes for the middle portion of the piece, and it concludes with a coda featuring unison quarter-note triplet figures. Intermediate students who can read full drumset notation, play the hi-hat on beats 2 and 4 while soloing, execute hemiloa passages without losing their place, and play with a good swing feel would enjoy this work. Two basic four-piece drumsets (with crash cymbal, ride cymbal, and hi-hat) are required, but a larger set might be advantageous during the improvisation sections.

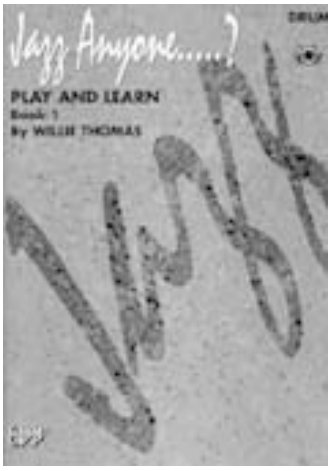
—Terry O'Mahoney

Images de Peaux **V–VI**
Bruno Giner
$28.25
Durand Editions Musicales/Theodore Presser Co.
This is a very interesting and exciting composition for a solo percussionist accompanied by a percussion quartet. The solo part is scored for a pair of bongos, five tom-toms, snare drum, and a large concert bass drum. The accompanying quartet also uses numerous drum sounds, so the work will require three pairs of bongos, 21 toms, two snare drums, and two concert size bass drums. Even though this mass of drum sounds may seem to suggest weight, there is considerable expression and nuance to make this an excellent chamber piece. As expected, there are numerous meter and tempo changes, and additional areas of expression to provide interest and energy. The piece lasts just nine minutes, so it should be appropriate to program on an ensemble concert or a solo recital. All instructions are in French, so a dictionary may be needed in preparing for performance.

—George Frock

DRUMSET

Jazz Anyone...? Play and Learn, Book 1 **III–IV**
Willie Thomas
$24.95
Warner Bros. Publications



This 73-page text is designed to teach jazz performance and improvisation, and can be used in individual study or with an entire ensemble. (The "Play and Learn" series covers all the instruments in a jazz ensemble.) The drum book is designed to introduce the young percussionist to the special demands of set playing in the jazz idiom.

The text is divided into four large units with "lessons" for the entire ensemble. Twelve "mini-charts" are included which feature arrangements that can be played by the ensemble or by an individual student, who plays along with a recorded version. Open choruses are included for improvisation.

Drummers will find such practical topics addressed as "jazz rock styles," "playing the floor tom," "floor tom and snare drum 'conversations,'" "integrating the swing jazz ride beat and snare," "drum fills," and "set-ups and drum fills." In recognition of the importance of the aural experience in jazz performance, the book comes with three CDs, which include a total of 108 tracks. Special jazz rhythm tracks are aimed at the beginning rhythm section.

This text deserves high marks for providing those who do not yet have access to a live ensemble performance venue the opportunity to enjoy an aural experience that is the next best thing.

—John R. Raush

The Commandments of R & B Drumming **III–V**
Zoro with Russ Miller
$24.95
Warner Bros. Publications

Zoro, the rhythm and blues/funk drummer, has authored a practical, historical guide to soul, funk, rhythm and blues, and hip-hop drumming. It includes exercises that utilize concepts from each style, transcriptions of grooves from important recordings, quotes from the originators of each style, discographies and bibliographies with relevant material, and a CD that demonstrates many musical examples found in the book. One of the best features of the package is a pull-out poster that outlines the lineage of each style, complete with the important drummers and corresponding artists. Just learning which drummer played on which recording was enlightening (as well as occasionally surprising). The inclusion of the hip-hop section makes it a very up-to-date text, and Zoro's snappy narrative helps to tie the whole package together. This is a good text for those drummers wishing to study the development of the drumming

styles that permeate our everyday lives.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

All About Congas
Kalani
$19.95
Kalani Music
This 45-minute videocassette devoted to congas covers a lot of territory. It is aimed at a broad audience including beginners, teachers, and even professionals who want to do a little "post-graduate" study. The video addresses such topics as the history of the instrument, setting up the instrument, basic tones, the marcha rhythm pattern, exercises to develop strength and speed, tuning, drum maintenance, head mounting, cleaning and maintenance of the hardware, and cleaning the shell and repairing cracks. Although the conga drum is now a familiar instrument to most percussionists, it would be safe to say that most will discover something new in this video.

—John R. Raush

RECORDINGS

9-45
Pamela Hines Quintet
$15.95
Brownstone Recordings
Pianist Pamela Hines leads an acoustic jazz quintet that features drummer Bob Moses on a seven-song compact disc. Hines' style leans toward the opaque horn harmonies and feel of the "cool" jazz, but she allows the rhythm section to experiment and employ an interactive approach that suits Moses' style well.

Moses is a superb accompanist to Hines' lyrical, floating style. The tunes swing with a linear undulation that really propels the music. He makes use of the many tonal nuances of the brushes during the title track and always plays what's right for the music. He seems to musically "answer" his fellow musicians throughout the recording. His angular soloing in 5/4 is extremely melodic and fresh. His free improvisation on "Porridge" is particularly interesting, especially the bending of tom notes. Hines could not have picked a better drummer to complement her style.

—Terry O'Mahoney

A Very Green Christmas
Artists for Earth
$15.95
Seventh Wave Productions
'Tis the Season! *A Very Green Christmas* is a compact disc featuring a variety of instrumentalists including Suzanne Ciani, Spencer Brewer, Alex de Grassi, Paul McCandless, and Kate Price. Percussionists featured on the disc are Michael Pluznick, Ian Dogole, Joe Davel, and Peter Maund.

The fifteen selections range from ensemble to solo arrangements of familiar Christmas tunes as well as original seasonal compositions. Percussionists are only featured prominently in "Little Drummer Boy," in which Michael Pluznick uses congas, shekere, etc. to "spice up" this familiar tune.

All proceeds from sales will benefit environmental organizations such as the Tree Foundation in order to protect, sustain, and restore the forests and rivers of California's North Coast Region.

—Lisa Rogers

Conversation
Keiko Abe and the Michigan Chamber Players
$25.00
Xebec Music Publishing Co.
This compact disc contains six compositions that feature Keiko Abe and the Michigan Chamber Players. Composers represented include Keiko Abe, Michael Udow, Koaru Wada, and Akira Nishimura. All six settings provide a creative manner of expression,and the collaboration of Eastern, Western, and Middle Eastern styles provide rhythmic and tonal colors that are exciting and interesting as well. Of particular interest is Udow's "Lightning," which combines Middle Eastern influences in his quote from the "Dies Irae" used by Berlioz in "Symphonie Fantastique," and the Wada composition, which includes shouts of excitement and energy. The works are brilliantly performed and the recording is extremely clear. This is an excellent collection that presents good music as well as interesting listening.

—George Frock

Duos
Fredy Studer/Robyn Schulkowsky
$15.95
For4 Ears Records

This collaboration between percussionists Fredy Studer and Robyn Schulkowsky was recorded live during a 1996 concert at Altes Casino, Lucerne, Switzerland. It consists of two compositions, both of which were completely improvised. As with most lengthy improvisations there are sections of melancholy drama, loudness, softness, rhythmic interest, spaciousness, introspection and timelessness. Studer and Schulkowsky work well together to complete their ideas before moving on to another section. Their choice of instruments is well thought out producing interesting sounds. For those interested in this sort of unstructured soundscape, this would be a good listen.

—John Beck

Fancies, Toyes and Dreams
The Air Combat Command Heartland of America Band Chamber Ensembles
ACC Heartland of America Band
The Air Combat Command of American Band is based out of Offutt Air Force Base in Nebraska and performs nationally and internationally. This compact disc features different chamber ensembles within the band, one of which is the percussion duo of Larry D. MacTaggart and Ron Johnson.

MacTaggart transcribed three piano preludes by George Gershwin for marimba and vibraphone duo. The second prelude, "Andante Con Moto e Poco Rubato" features vibes and marimba; the other two preludes utilize two marimbas. The

transcription works well for this instrumentation and the duo's performance is mesmerizing and inspirational.

—Lisa Rogers

Fantastic Marimba
Keiko Abe
$25.00
Xebec Music Publishing Co.
Each of the compositions featured on this superb marimba recording is different. "Voice of Matsuri Drums" uses special mallets to simulate traditional Japanese drums. "Wind Sketch" is built on fourths to resemble a gentle breeze. "Itsuki Fantasy" uses six mallets for a full chorale style. "Wind across Mountains," also for six mallets, resembles a soft melody echoing from the mountains. "Ban–ka," dedicated to her late father, has a tranquil theme like falling snow, and "Tambourin Paraphrase" is based on a French folk song. Excellence in performance has become the benchmark for Keiko Abe. She brings to each composition a musical and technical command not available to many marimbists. Her compositions contain all the ingredients necessary to make them challenging, satisfying and enjoyable.

—John Beck

Knots
The Kevin Norton Ensemble
$15.95
Music and Arts Programs of America
Kevin Norton is the personification of "talent deserving wider recognition." This recording is truly innovative—a melding together of eclectic styles that include wonderfully inventive composition and great improvisation by players who are comfortable in traditional jazz, free jazz, and contemporary styles. All the compositions are Norton's but two ("Epistrophy" and "Brilliant Corners" by Thelonious Monk). His writing is so spontaneous sounding and the improvisation is so compelling, it is often hard to tell where the composed sections end and the improvisation begins. A wide variety of musical influences are evident here, and yet they all meld together in a way that is not disjointed or forced.

The improvised sections often go off in directions stylistically quite different from the starting point. But Norton has assembled a group of master improvisers, and so there is never a feeling of searching or "noodling until I can think of something else to play" that is so often found in this type of approach. There is much freedom but there is also confidence and control.

Norton's drumming is nothing short of remarkable. His command of phrase and nuance is impressive. He is a driving force but he never intrudes. He plays the way one would expect a composer to play the drums, treating the instrument as an orchestra in itself.

While this is not a "percussion recording" it will be of interest to any percussionist who is into contemporary composition and improvisation, as well as drumset players who want to hear a great colorist and accompanist at work.

—Tom Morgan

The Language of Rhythm
Bikram Ghosh/Trichy Sankaran
$26.95
Music of the World

The casual listener (or even informed percussionist) often finds listening and understanding the music of India quite challenging. Bikram Ghosh and Trichy Sankaran are two masters of Indian music who have produced a CD (with accompanying booklet) that will definitely help remedy this situation. Sankaran performs six pieces on the mrdangam (the double-headed drum) and kanjira (lizardskin tambourine) from southern India, and Bikram Ghosh performs six pieces on the tabla from northern India in this two-CD set.

The accompanying booklet does not give notational examples of the performances but discusses general concepts—construction and stroke techniques of each drum, the syllabic relationship between sounds and strokes, principles of metric construction, and the musical traditions of northern and southern In-

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dia. By reading the text and carefully listening and analyzing the recorded examples, the listener will definitely begin to hear the metric patterns (known as *tala*) in each piece. The package does not attempt to delineate the intricacies of the music but present an example of how the instruments fit into their respective musical traditions. To this end, it is completely successful.

Both Ghosh and Sankaran give outstanding performances. Even listeners who are not particularly interested in learning more about the Indian musical tradition would enjoy these recordings; they are just very interesting.

—Terry O'Mahoney

Marimba Encores
Keiko Abe
$25.00
Xebec Music Publishing Co.

This compact disc features the virtuosity of Keiko Abe, who is joined on three of the selections by the Kroumata ensemble. Selections featured on the recording are: "Scaramouche-III Brazileira," "Dona Dona," "Song of Seashore," "Flapperette," "Pavana Lachrimae Antiquae," "Londonderry Air," "Piacer d'amor," and "With Courage as My Only Companion."

All selections on the disc are relatively short (approximately three minutes in length) and explore a broad range of styles from ragtime to folk songs. Abe's artistry and virtuosity permeate all selections. A lot can be learned by everyone, especially students, from Abe's flawless and fluid sounds as well as her musicality and phrasing. If I had to make a list of recordings or performances that have enhanced my life and touched my soul, *Marimba Encores* would be at the top of that list.

—Lisa Rogers

Sticks & Winds & Strings
Igor Lesnik
$17.95
HoneyRock

This CD features percussionist Igor Lesnik in four works for solo percussion: Mladen Tarbuk's "Zildjian Concerto" for percussion and concert band, Stanko Horvat's "jeu des cloches" for marimba and string quartet, Marko Ruzdjak's "Notturno" for guitar trio and percussion, and Boris Benini's "Concertino for Marimba and Tambouritza Orchestra." Tarbuk's three-movement concerto is the most ambitious work on the disc. The percussion part is tastefully scored, and focuses primarily on the drumset, expanded to include timpani. The percussion writing places high demands on the musical abilities of the soloist, and if one has any doubts about Lesnik's credentials, they are immediately dispelled in the well-structured, effective cadenza. In direct contrast to the "Zildjian Concerto," Horvat's "jeu des cloches" exploits the mellifluous sounds of the solo marimba, played against string sonorities artistically sculpted by the Zagreb String Quartet.

In Ruzdjak's "Notturno" the listener hears yet another interesting sound palette, this time provided by three guitars juxtaposed with subtle metallic percussion sonorities. However, the most exotic sounds are found in the concluding tracks, Benini's three-movement "Concerto for Marimba and Tambouritza Orchestra," scored for twelve tambouritzas (Croatian folk string instruments of different sizes and shapes, played with a plectrum). In this piece, Benini turns back the clock stylistically, writing music with Baroque and jazz affinities, not to mention a hint of "popular" music.

Percussionists, especially those looking for solo vehicles, will want to add this CD to their collections. The works on the disc are published by HoneyRock, giving this CD importance as a reference source for material that is readily available to performers.

—John R. Raush

Tambouren Feuerwerk
Alex Haefeli/Anton Wymann
$15.95
AMOS Tonstudio
Here's something you don't see every day—75 minutes of recorded snare drum compositions. Alex Haefeli and Anton Wymann, both military percussion instructors in Switzerland, perform 23 works by European composers featuring snare drum. Some are solo pieces and some feature snare drum prominently in an ensemble setting. The ensembles and solos are of intermediate difficulty but the execution on the snare drum is very good. This recording would be good for teachers who wish to demonstrate the sound of clean, crisp rolls and rudiments.

—Terry O'Mahoney

Ulterior Motif
Mat Marucci
$15.95
Jazz Inspiration Records
Drummer/leader Mat Marucci takes listeners on an 11-tune musical journey into the world of contemporary acoustic jazz on his latest release. The compact disc features Marucci in a jazz quartet setting performing three original tunes, five jazz standards, two lesser known jazz tunes ("Ignominy," "Sing Me Softly of the Blues") and two tunes from others genres performed in a jazz style (Sheryl Crow's "All I Wanna Do" and Anthony Newley's "What Kind Of Fool Am I?"). Marucci swings throughout, takes several nice solos, engages in some fiery duets with saxophonist Doug Webb, and demonstrates his adept brushwork on several ballads.

—Terry O'Mahoney

Vital Tech Tones
S. Henderson/S. Smith/V. Wooten
$15.95
Tone Center/Shrapnel Records
Guitarist Scott Henderson (of the band Tribal Tech), drummer Steve Smith (of Vital Information) and bassist Victor Wooten (from Bela Fleck and the Flecktones) have united their musical talents and band names to form a potent funk/fusion power trio. Their considerable musical prowess allows them to deliver clean tutti passages, inventive solos, and make even difficult time signatures groove.

The majority of the nine tunes fall into the contemporary funk/fusion category with strong backbeats, syncopated bass lines and slightly distorted guitar sounds. Smith sounds great grooving in 13/4 ("Everglades"), laying down a half-time feel ("Crash Course"), swinging a tune with a rhythmically displaced melody line ("Giant Steps"), delivering blazing fills in a funk rock feel ("Lie Detector") or soloing ("Two for One," "Snake Soda"). Smith's fluid style is very evident on this recording. His use of metric superimposition in his solos and as part of a groove are particularly interesting. The world needs to hear more from Smith in musical settings such as this, in which he can really show his musicality and versatility.

—Terry O'Mahoney

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1998 PAS Composition Contest Winners

BY W. MICHAEL HOOLEY

Each year the Percussive Arts Society encourages the development of new works for percussion by sponsoring the annual PAS Composition Contest. The society has recognized that special effort must be made to encourage original compositional effort in both solo and ensemble repertoire. To further that goal the PAS holds the contest in both a solo and ensemble category. This year's contest featured writing for solo timpani as the solo medium and smaller percussion ensembles as the ensemble medium. The rules of the contest stated that the timpani solo was to be for four drums only, while the ensemble should be from 3–5 members. No specific instruments were required in the ensemble work.

Judges for the 1998 solo competition included Gary Cook (Tucson), Doug Igelsrud (Syracuse), James Oliverio (Atlanta), and Dwight Thomas (Omaha); the ensemble composition judging panel included Judy Moonert (Kalamazoo), Dennis Rogers (Kansas City), and Gary Smart (Laramie). The award for winning each category was $1,000, with $250 and $100 going to second- and third-place winners, respectively. Innovative Music and Meredith Publications will publish the winner of each category.

SOLO TIMPANI CATEGORY

First Place: "Sonata in C for Solo Timpani" by William Hill

"Sonata in C for Solo Timpani" is in three movements, and four tunable instruments are required. Although a substantial amount of quick pedaling is necessary, the retunings are not impossible. Hill did not specify which drum is to be changed, acknowledging that different performers will prefer to use different drums for the same pitch. The piece explores different timbres by using wood, felt and fingers, as well as many glissando effects. Hill also requires the performer to sing into the head during the second movement. The final movement is marked *vivace*, and is a strong technical, as well as musical, final gesture. This work is well-written and should find its way onto many collegiate and professional recital programs. It will be published by Innovative Music.

Second Place: "In the Valley of the Kings" by Kevin Erickson

This is also a three-movement work, and the titles of the movements suggest an ancient Egyptian theme. The performer must play on the bowls, play with fingers and a brush, and play on specified parts of the drum. There are several untraditional notational devices in the first movement, but all are clear. The composer also notes all pitch changes within the body of the work. This composition is skillfully written, and very idiomatic. This work should quickly become a recital favorite.

Third Place (tie): "Capriccio for Solo Timpani" by Guy Gauthreaux; "Feet and Hands" by Frederic Macarez

"Capriccio for Solo Timpani" is in three movements and uses traditional notation throughout. The pitch changes are not marked but are easily understood. This work also includes an optional cadenza that can be played as written or used as a basis for improvisation. "Feet and Hands" is a single-movement work that requires some independence. All pitch changes are clearly marked as are the specified playing locations. These pieces are slightly less demanding than the previous works, but are very effective solos.

SMALL ENSEMBLE CATEGORY

First Place: "Between the Lines" by Lynn Glassock

Glassock is no stranger to percussionists, having won last year's large ensemble category with a work entitled "No Exit." "Between the Lines" is a single-movement quintet in which each player plays a small group of non-pitched instruments and a mallet instrument. The work explores ostinato, meter and timbre to produce a composition that should quickly become very popular. This work will be published by Meredith Publications.

Second Place: "Passing Through the Waters" by Brian Prechtl

This was one of the most moving works entered in the category. In the composer's notes Prechtl explains that the work was written at the time his family had suffered the loss of a child. Very imaginative compositional techniques and scoring make this quintet very descriptive and effective. The composition uses bells, vibes, marimba and non-pitched instruments.

Third Place (tie): "Stonehenge: Rites of the Solstice" by William Hill; "Starburst" by Michael Zuk; "Dragon" by Jonathon Orfe

"Stonehenge: Rites of the Solstice" is a single-movement quintet with much rhythmic and textural contrast. One player must also play piano. "Starburst" is a quartet using three vibraphones and one marimba. This composition is rhythmically and technically complex, and would be a challenge for any college group. "Dragon" is a single-movement trio that uses non-pitched percussion instruments. Rhythmically intense, this ensemble is another exciting example of the quality of compositions submitted.

All compositions for the 1999 PAS Composition Contest will be due by April 1, 1999. Refer to the announcement in this magazine for entry information. The categories are Duo Keyboard and Percussion Ensemble. In 2000 the categories will be Percussion Solo with Band or Wind Ensemble and 4–6 member ensemble.

W. Michael Hooley is Director of Percussion Activities at Truman State University. He serves on the Percussive Arts Society Composition Committee and PAS Marching Committee. PN

Orchestra Bells

BY HARRY A. BOWER

This article originally appeared in the March, 1914 issue of The Dominant. *Among the ads that also appeared in that issue was one for a set of Deagan Orchestra Bells, which sold for $24 and included three pairs of assorted mallets. The bells would be "Shipped anywhere on three days' trial on receipt of $2.00."*
—Jim Strain and Lisa Rogers, PAS Historians

The word "bell," as we find it in the dictionary, would signify a hollow metallic vessel, usually cup-shaped, and giving forth a clear, ringing sound when struck.

There are many different kinds of bells, also as many different shapes, which are used in many ways to call attention and alarm, etc., etc. I will not enter into the description of the many different kinds, neither will I attempt to speak of the many ways in which the bells are used at the present time. The Orchestra Bells, being flat pieces of steel, would not hardly answer the description given in the dictionary. However, it has come to pass the Orchestra Bells are real bells, and they have come to stay.

The name of Orchestra Bells is taken from the German name Glockenspiel, and is given in German as signifying "a chime of bells; a set of small bars of polished steel, used in the orchestra, which on being struck with a mallet, give forth tinkling tones of definite pitch."

I will also state here what the German books quote in regard to the use of the Glockenspiel. "The Glockenspiel is only used in passages of extreme sweetness, and the instrument is scarcely used in symphonies or other musical works. Examples of its use can be found in the Feure-Zanber in Wagner's opera "Die Walküre" and in Mozart's "Magic Flute." This last explanation is not in keeping with the demands of the Orchestra Bells of today.

The drummer is expected to use his bells, not only for the passages of extreme sweetness, but for almost every and any kind of musical playing. They are adapted more for passages of sweet and doleful music, rather than lively airs. The modern dance tunes and rag-time music has created a great demand for drummers who can keep pace with and play the bell parts to this class of music.

The composers seem to have no limit as to what they write for this instrument. As a matter of fact, some of the bell parts which are written for the modern two-steps and rag-time pieces are ridiculous; they not only mar the performance of the orchestra, but spoil the character of the music entirely. The end is near approaching when the rotten music of today will be replaced with something more sensible and satisfying. Even now the demand, both from the public and musicians, is for music of a more simple form, as with not more than three or four notes in a measure in two-four time. This would add immensely to everything, as it would save much labor to the music, and also the dancing would be easier, as the rhythm would be more definitely marked. The bells would sound much better if there were fewer notes in a measure, the character demands this, and the nearer we approach this the better.

The bells, as an instrument, are set up right-handed, that is, so that the right stick must play the principal part (likewise the pianoforte). The bells point to the right, the best position will be obtained by having the left side of the body nearest the instrument, and looking to the right as the direction in which the bells point. This engages the right stick to the naturals (so to speak), and the left stick to the sharps and flats. I do not mean that the right cannot play on a sharp or flat or the left on a natural, but, assuming that we must have a position, this certainly is the best and only way in which we may strike the given notes in the easiest way, playing the bells right-handed.

It is quite important that some explanation be made regarding the execution on the bells and xylophone, as I am convinced there has never been a correct method, or a way set forth, in books on this subject, so as to enlighten the student how to use the hands and sticks properly, so that his progress would not be limited. In the first place the position at the instrument should be thought of—the position of the hands and sticks. Hold the sticks (with an easy grasp), crossing the first joints of first fingers, and held in place by the thumb. Hold firmly, yet quite relaxed, with knuckles flat on top. The whole arm should be used as much as possible, although in playing bells where the note execution is not far to reach, the arms do not come into play near as much. As for xylophone playing, however, use the forearm, wrist and fingers, although the fingers do not come into play, except to hold the sticks firmly while the notes are being played.

Make the blow with a snap. As for small drum, start from the bells; make the blow up and down without slowing up while the stick is in the air. All blows to be made the same with each stick. Strike the notes in the center. Ascending, keep the right stick ahead and out of the way of the left stick. Descending, keep the left stick out of the way of the right stick. Commence all even grouped notes, scales, etc., with the right, alternating with the left.

The right should commence the first note of every measure, except if the student has studied the rule-breaking examples in the Harry A. Bower System. He may play accordingly. The right must commence every other measure in 3/8 or 3/4 time, also in groups of odd notes (three) on every other group. The execution must be made with single (primary) blows, not doubled; some execution must be made with doubling up the blow (with a bounce of the stick). Adhere to the single blows always when you can. The right being the leading one, it always plays the hardest part or moves twice as much in cross-hammer playing as the left, for instance, supposing you have an arpeggio to play, four sixteenth notes on C E G E, using right-left, right-left. The left remains on E, while the right moves on C to G. If this group is repeated, as it is many times, the right is doing most of the work and moving from one place to the other, while the left remains still, or the arm is held still while the note is struck.

In all kinds of arpeggio playing this will always follow, as the

right being the leading and best stick, the music also being set up even so that the first note of an even place is the best place, it must certainly match to the best stick. In extreme note playing and also when the interval between the notes are more than three notes, the left may be used to commence even-grouped notes starting the first of a measure.

In playing the bells and xylophone the position of the left stick should be at right angle with the notes; this allows perfect playing for cross hammering, so that the left may remain still while the right crosses over. This rule may be reversed, however, if the left stick is used to start an even group. This seldom occurs.

If the student is acquainted with the modern Bower System of drumming, the execution may be applied to the bells, xylophone and tympani. All percussion instruments are very near alike in this note execution, as for raising the sticks and the proper one to use, etc., etc. The roll on the bells is made with single blows, first with right, then left. Always keep the roll weighted on one side with the right, with an even number of beats, so that it may be controlled, both to start and finish with the right. This weight which is applied must be done without it being audible to the listener.

The roll in playing a melody must be tied over to the next note and played as though it was all connected, whether the piece be written so or not. The only way in which the bells or xylophone can sing, or prolong the notes to any given length, is to roll, and the character of the instrument demands this way of playing.

If the roll is being made on a given note, with the next melody note some distance (either above or below), the new note may be approached with one stick, while the other remains playing on the note until the new note is struck, after which the stick follows in lively order. In making the roll from the natural notes to the sharps and flats, make a movement reaching out, resembling a person rowing a boat, moving to and from the sharps and flats. This must be done without deviating from the regular alternate movement between the two sticks.

Some very important rules for playing bells at sight: Play all extreme high notes with the right, and all extreme low notes with the left. Read more than one note at a glance; this may be accomplished by reading the groups, etc., as in chords (whether they appear so or not), and played as written according to their respective rhythmic order. First, look on the music and find out what you are going to play; take in all you can at a glance, then look from the music to the bells, and render same. Hold your head rigid, moving only the eyes, in glancing to and from the bells.

Establish a system of looking back and forth to and from the bells in rhythm. Better count "one and, two and," glancing back and forth in strict rhythm on the counting places. Keeping the head rigid with the body is of vital importance. In this way it will be easy to keep your place while playing at sight. With some little practice the eyes will get accustomed looking to and from the music without loosing the place.

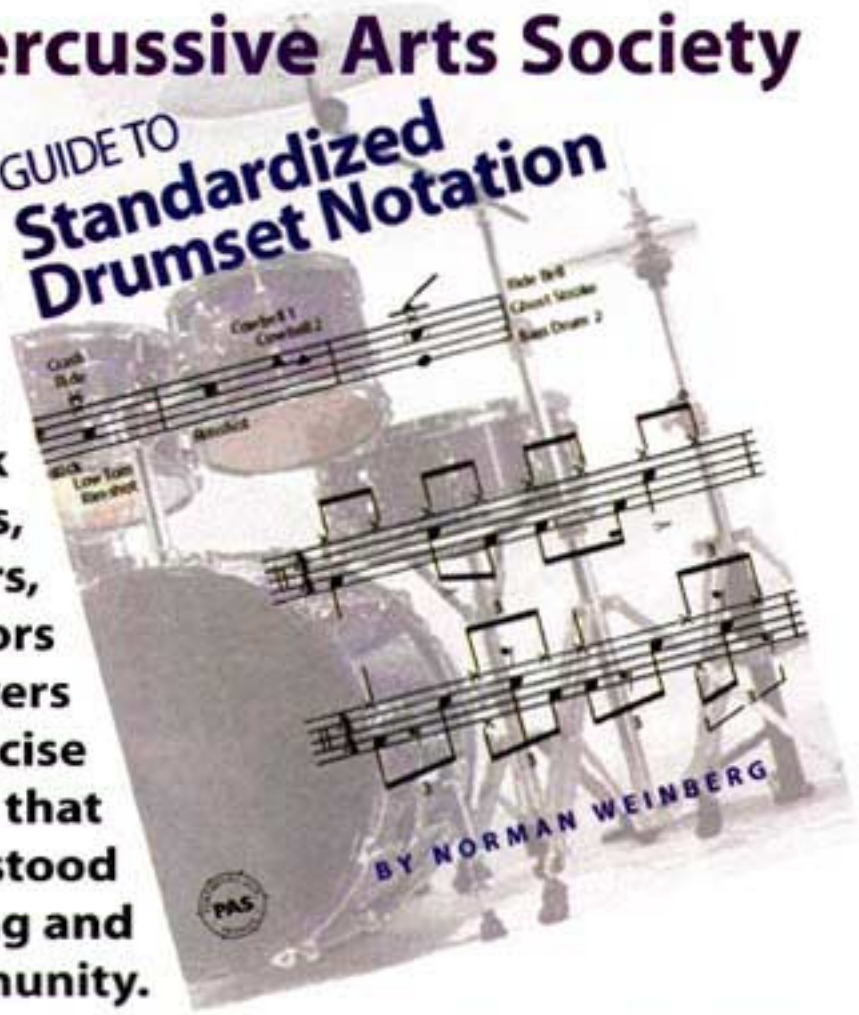
The tempo may be changed in counting, so in glancing to and from the bells it may be done either fast or slow. The old fashioned idea of having the sharps and flats set up higher than the naturals on the Orchestra Bells is indeed worthy of some comment. Why do they make them in this way? Certainly the playing would be much easier if they were level, as the blows would fall the same distance for all notes, irrespective of the key in which you are playing, also for the legato playing (rolling), it would facilitate this immensely.

I see no reason why the manufacture of bells and xylophones continue in these old ruts, when they would be improved so much by having the keyboard to both sections level. Many improvements will be made along these lines, within the next decade, as both bells and xylophones are gaining a strong foothold in the musical world.

The stereotype xylophone act on the vaudeville stage has become a nuisance, also the Orchestra Bells, as they are played at many of the dances in our halls, but, nevertheless, this will all right itself in time, and as in all other things when they get so bad that it is impossible to be any worse, they change for the better. There will always be an opening for first-class drummers, and those who can play bells nicely, also xylophone solos, together with tympani, will be sought after. The modern drumming and solo playing on these special instruments has become quite an art, and it behooves one to keep up to date in his chosen profession, and fortify himself so that his neighbor will not take away his job. PN

New from the Percussive Arts Society

The definitive reference to drumset notation!



Based on extensive research, this guidebook for composers, arrangers, performers, authors, educators, students, editors and music engravers presents a clear, concise drumset notation system that is recognized and understood by the drumming and percussion community.

This book is a must for all arrangers and orchestrators. I wish this text had been around years ago when I was trying to make sense of the collective, "hand-me-down" drum notation of the day.
John La Barbera, Composer/arranger

I hope and recommend that ALL composers, arrangers, authors of pedagogical studies and drummers read, digest and use this long-awaited standard of drumset notation.
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Authors, publishers, composers and performers are now liberated to communicate in a common notational language. What a triumph to release us from the "medieval" practice of slash marks with the term ad lib.
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If everyone who writes for drumset adopts these guidelines, the ambiguities inherent in much current drumset notation can be alleviated.
Ron Spagnardi, Editor/Publisher, *Modern Drummer* magazine

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PARADE DRUMS

LUDWIG & LUDWIG PARADE DRUM

Donated by Velma Lee Williams

This highly ornate drum, measuring 17" x 14", was manufactured by Ludwig & Ludwig in Chicago, Illinois, most likely in the 1920s. The drum has hoops inlaid with pearl, double-tension tube lugs, and three hand-painted scenes on the shell. Although the paint has deteriorated, one can tell that each scene depicted some type of Renaissance setting. The strainer is of simple design that does not allow the snares to be turned off.

SOISTMAN PARADE DRUM

On loan to PAS from Randy Eyles

This is a modern reproduction of an American Revolutionary Era parade drum. Its shell is a natural varnish finish decorated with tacks, which provide a simple means of applying a decorative pattern, and which support the shell at the point where it overlaps itself when it is bent into a circle. This drum was handmade by Charles "Buck" Soistman in 1972 at the Rolling Drum Shop in Baltimore, Maryland for John Bosworth. It was one of the last drums made by Soistman, and features a rope-tensioning mechanism with wood hoops on a 16" x 16" wood shell. The snares consist of heavy-gauge, gut strands.

ROYAL AIR FORCE BAND PARADE DRUM

Donated by Carroll Bratman

This parade drum bears the coat of arms for the Royal Air Force Band, and would therefore have been manufactured after the Royal Air Force was established during World War I. It measures 11" x 14" and is tuned or "braced" with ropes, a common method of tightening the heads without using screws or lugs. To tune a rope drum, the leather "ear" is pulled down on the ropes, providing increased tension on both heads simultaneously.

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