# Percussive Notes

**The journal of the Percussive Arts Society • Vol. 43, No. 1 • February 2005**

## TIM ADAMS JOINS PRO-MARK

World renowned symphonic percussionist Tim Adams has joined Pro-Mark as an Autograph Endorser.

Mr. Adams, currently the principal timpanist for the Pittsburgh Symphony Orchestra, has toured and recorded with Atlanta Symphony, Indianapolis Symphony, Florida Philharmonic, as well as the Pittsburgh Symphony, and serves on the faculty of Carnegie Mellon University as Associate Professor of Music, directing the percussion program. He also teaches percussion at the Brevard Music Center in North Carolina. He is a regular guest lecturer at the University of Chile, International Percussion Festival in Puerto Rico, International Percussion Festival in Patagonia, and Percussion School of Madrid.

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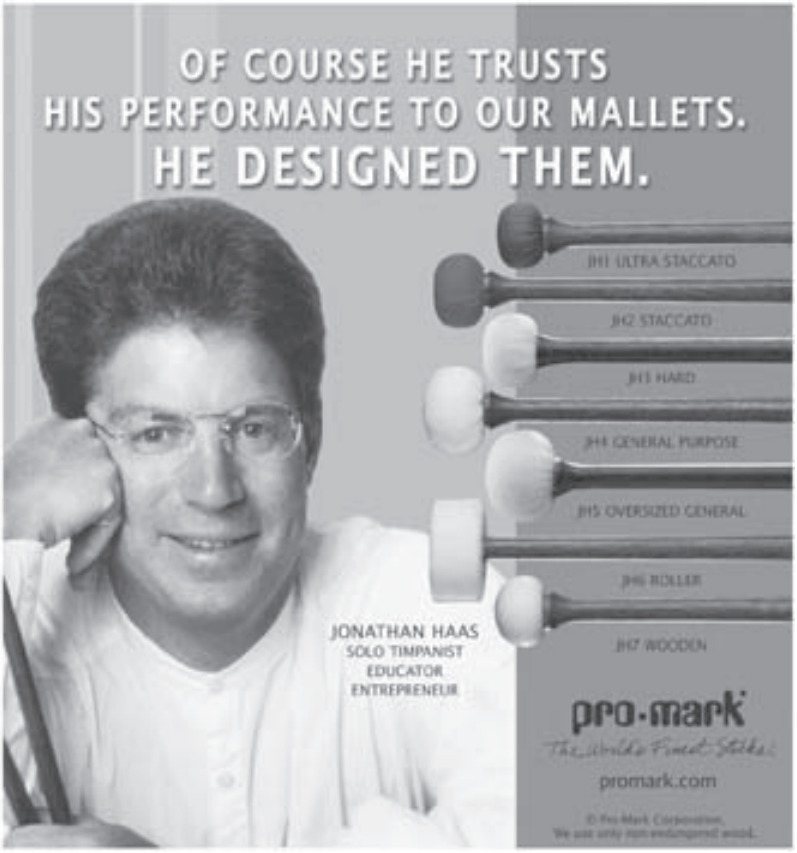
TXSE Eclipse

TXSxi

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The EG-XS is considered a "soft" mallet, and is constructed with a yarn-wrapped head on a birch handle.

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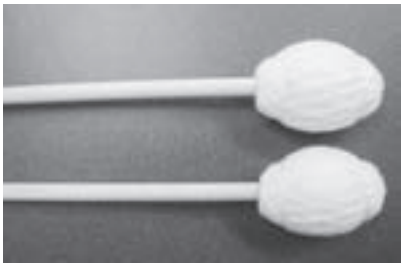

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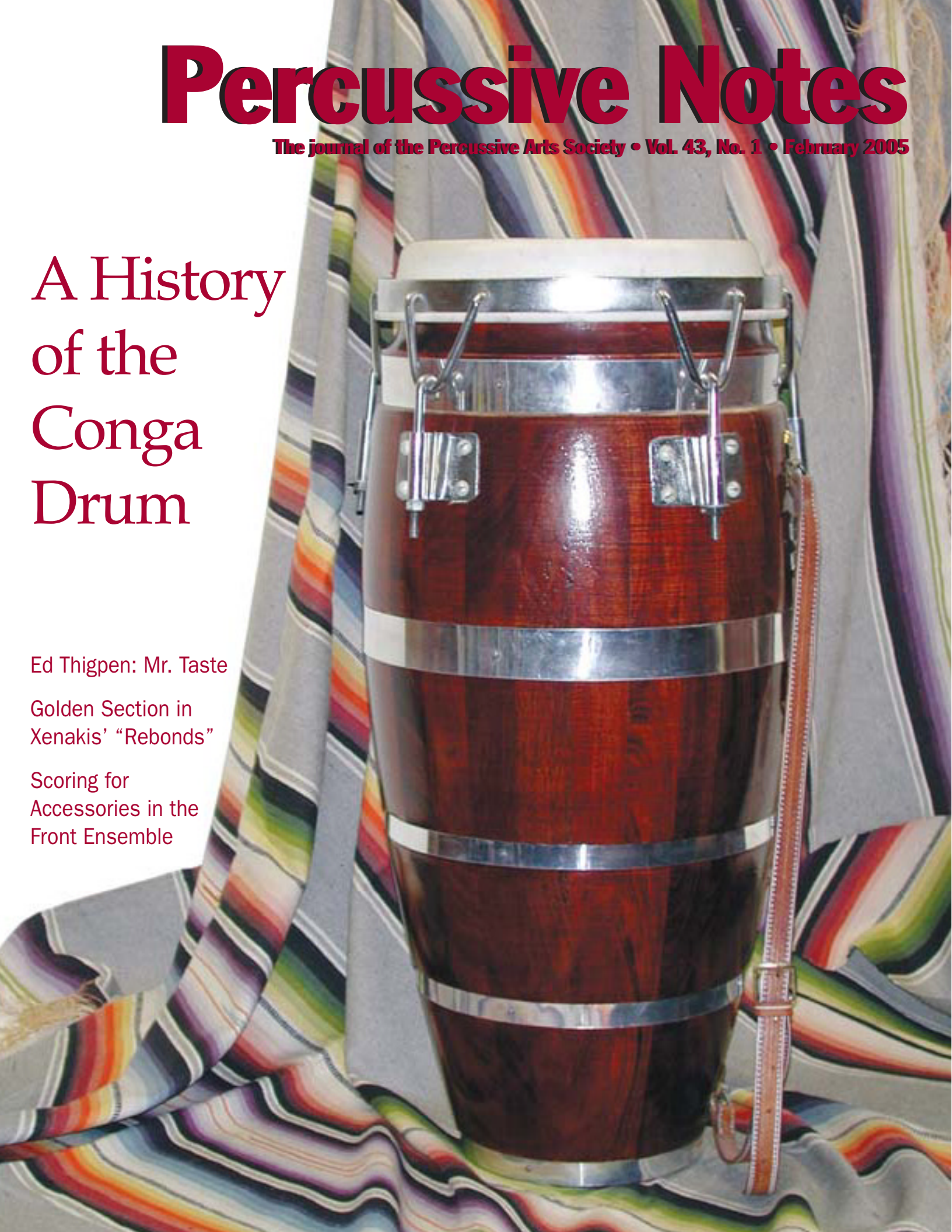
# A History of the Conga Drum



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# Percussive Notes

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**Cover Photo** The La Playa conga is from Mexico. It is part of the Shelly Manne Collection at the PAS Museum (1995-02-36), donated by Florence "Flip" Manne.

Achiagbekor for Drumset, page 18

Adaroll Technique, page 28

# Percussive Arts Society

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# Percussive Notes



PERCUSSIVE ARTS SOCIETY

***Mission Statement***

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

FROM THE PRESIDENT

# Your Percussive Arts Society

BY RICH HOLLY

It is a great honor and privilege for me to write this message as your president. Having spent the past four years as a member of the PAS Executive Committee in the roles of Vice President and President-elect, I have been able to work closely with PAS committees, our 70+ chapters throughout the world, and many other leaders in our society and our field. I am confident in saying that the percussive arts have never been stronger, more vibrant, more visible, or more poised for continued growth.

The Percussive Arts Society has been a leader—perhaps the most active and recognized leader—in promoting percussion over the past 44 years. No one, in particular the president, can do this alone. It takes a massive effort by many members to continually uphold the mission of PAS: to promote percussion education, research, performance, and appreciation throughout the world. Although there are several hundred elected and appointed leaders in our organization, it takes the work of all 8,000 of us to keep the mission moving forward. For this, I challenge you to actively promote the percussive arts in your local community, schools, and beyond.

During my two-year term as President I will rely upon the PAS Executive Committee to help keep our message and mission alive in all members. I am pleased to tell you that continuing on the PAS Executive Committee is Gary Cook, of the University of Arizona, as the new President-elect. One of Gary's major duties will be to serve as liaison between the Board of Directors and our chapter presidents. Michael Balter continues in his role as Treasurer, Mark Ford remains on the Executive Committee as Immediate Past President, and PAS Executive Director Michael Kenyon (and the PAS staff in Lawton, Oklahoma) will help keep me straight on the hundreds of issues we must address each year.

New to the PAS Executive Committee are Steve Houghton and Lisa Rogers. Steve joins the Executive Committee as Vice President, and as such will be the point-person for all PAS committees. Lisa joins us as Secretary, and in addition to maintaining records will head one of the PAS Task Forces.

On a personal note, I wish to thank Jim Campbell and Steve Beck as they leave the Executive Committee. I have learned a great deal from both of them and will sincerely miss hearing their opinions, witnessing their thoughtfulness and leadership skills, and being impressed with their historical knowledge.

The PAS Board of Directors and Executive Committee are guided by the PAS Strategic Plan. This is what I like to call a living, breathing document—one that helps us organize our goals and track our progress. To date, many goals have been completed, many new goals started, and many are ongoing. During the next two years I look forward to working with our Board of Directors as we continue to update the Strategic Plan and maintain the Society's growth and improvement.

But most importantly I look forward to serving you, the members of our society. While it may be true that you get out of something what you put into it, I also believe that your membership is and should be meaningful. My goal is to provide as much meaning to your membership as possible.

## PRESIDENT'S CIRCLE

*The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.*

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

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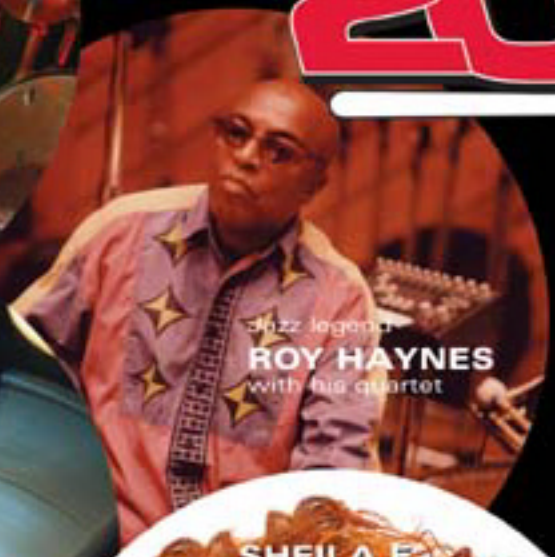

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# PAS Contests and Scholarships

BY MICHAEL KENYON

The Percussive Arts Society continues to promote percussion performance and composition, and provide opportunities to its members through a variety of contests, competitions, and scholarships. Many of these opportunities have spring deadlines, which are quickly approaching.

### THE INTERNATIONAL PASIC SCHOLARSHIP GRANT

This scholarship, now in its second year, provides financial assistance of $1,500 to an international student to offset travel and expenses related to attending PASIC. The deadline for application is March 1.

### PAS/REMO, INC. FRED HOEY MEMORIAL SCHOLARSHIP

This $1,000 scholarship is presented each year to an outstanding incoming college freshman. Application deadline is March 15.

### PAS/SABIAN, LTD. LARRIE LONDIN MEMORIAL SCHOLARSHIP

Created in memory of Larrie Londin, scholarships are awarded to outstanding drumset students to further their education. Awards are presented in two categories, under 18 years of age and 18–25 years of age, with a total award amount of $3,000. The deadline for these applications is March 15.

### 2005 SOLO PERFORMANCE CONTEST

The category for this year's solo performance competition is multiple percussion soloist with tape/CD. A student competition, the contest is designed to select four finalists to compete at PASIC 2005 in November. Finalists receive cash awards ranging from $250 to $1,000 with matching grants for the school percussion programs. Please see application form for repertoire. Deadline for applications is April 15.

### 2005 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

This prestigious competition is for both high school and collegiate percussion ensembles, and up to three schools in each category are selected to perform at PASIC Showcase Concerts.

### 32ND ANNUAL PERCUSSION COMPOSITION CONTEST

This competition encourages the creation of quality compositions for both solo percussion and percussion ensembles. Winners receive cash awards, publication of their work, and performance of their compositions at PASIC. For 2005, the Solo category is for solo multiple percussion with CD accompaniment, and the Ensemble category is for percussion ensemble (8–12 players).

Each year, PAS awards nearly $25,000 in contest awards, scholarships, and grants to promote percussion education and performance. Additional information and applications for all these opportunities are available by visiting the PAS Web site at www.pas.or/News/Contests/index.cfm.

### PAS WELCOMES NEW INTERN

Jim Gratner joined PAS in early January as the society's spring intern. A December 2004 graduate of St. Joseph's College in Indiana, Jim holds a B.A. in Music with a minor in Education. He was a student of Robb Thiel and also served as percussion instructor for several schools in Northwest Indiana. Jim continues the long line of outstanding interns who have started their careers with PAS. **PN**


# "Accessible" Marimba Rep

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

**Benjamin Moll**
I am writing for recommendations regarding very high-level marimba works for a 4.3 octave instrument. I am currently teaching and performing percussion in the Portland, OR area at Warner Pacific College as well as high schools, etc. I am looking for music to perform myself, but I only have regular access to a 4.3 marimba for practice/performance.

I would highly regard advice on solos that would be worthwhile for a "post-Masters degree percussionist" as well as music that would be "accessible" to the high school/college/beyond audiences. I have played such pieces as "Velocities" and "Marimba Spiritual."

**Daniel Kirkpatrick**
I am currently working on Lynn Glassock's "Lydeka" and it continues to become more interesting every day. I'm sure it would offer a challenge to anyone who worked on it.

**Tony Donofrio**
Here are some other suggestions. We're talking just low-A marimba literature:
Maslanka - "Variations on Lost Love."
Any of the Sammut "Rotations."
Burritt - "October Night."
Serry - "Night Rhapsody."
Abe - "Michi."

**Rebecca Kite**
"Recurrences" by Bruce Hamilton is an outstanding three-movement solo marimba composition for 4.3-octave marimba. It is a professional-level composition.

**Jeffrey Barudin**
Let's not forget Bach! Any of the violin sonatas or partitas (played as written) would be great additions to anyone's professional repertoire.

**Mark Maynor**
I agree with Jeffrey Barudin. Playing Bach is a great idea, especially if you are looking for a mental and physical challenge! Check out some of the arrangements put out by Marimba Productions. The violin sonatas are transcribed down a minor 7th in order to utilize the lowest notes on a 4 1/3 marimba. Marimba Productions also has available a few keyboard works by Bach. The "B-Flat Prelude and Fugue" is one of the most difficult works on the market. If you choose any arrangements by Marimba Productions, double check the score for note accuracy!

**Behzad Habibzai**
Early Japanese stuff:
Minoru Miki - "Time."
Akira Miyoshi - "Torse III" and "Conversations."
Yasuo Sueyoshi - "Mirage."
This stuff may not be "accessible" to all; it's your call.

**William Moersch**
Why not just play good music well and stop this nonsense about "accessibility"?

Takayoshi Yoshioka gave a Tokyo recital on October 24, 2001, featuring new and recent Japanese music for 4.3 marimba.

Toshimitsu Tanaka - "Gestalt" (1997).

Hitomi Kaneko - "La Sculpture Sur Son pour Marimba" (2001).

Akira Nishimura - "Improvisation for Marimba" (2001).

Tokuhide Niimi - "Ach Bach II" for Marimba" (2001).

Shin-Ichiro Ikebe - "The Steps of Wood" for Marimba (2001).

Akira Miyoshi - "6 Preludes = Etudes pour Marimba a 2 Baguettes" (2001).

Makoto Nakura has performed and recorded several new and recent pieces for 4.3 also:
Kevin Puts - "Canyon."
Jason Eckardt - "Transience."
Pierre Jalbert - "Sonata."

**Ted Rounds**
Quote: "Why not just play good music well and stop this nonsense about 'accessibility'?"

Now there's a hot topic. I would start by saying that players who suggested certain repertoire understood exactly what Mr. Moll was referring to. It's like knowing which bins in the record stores have the music you are looking for.

But the intended audiences (high school/college/beyond audiences) cuts a pretty wide swath. Hence, some of the suggested repertoire may be appropriate for some performances and not for others. College audiences are accustomed to hearing music that challenges them. High school audiences can turn off pretty quickly when the music goes way over their heads. And the "beyond" folks are the consuming public: an all-encompassing non-homogenous identifier analogous to the record bin with the identifier "classical." This audience associates freely; if they have gathered as part of a new music society, you probably won't be playing Bach. If they are the parents of the members of the high school band, you probably wouldn't program Roger Reynolds.

The first instance designates a group who pays admission to hear music that appeals to their level of sophistication, and the second designates an unsuspecting and fairly naive bunch of good sports whose criteria for what constitutes good music includes what they hear in the stores at Christmas. They, being good sports, supporting their kids in the local school program, can only take "new music" in about the same sized dose that I can take Christmas music. They don't attend concerts with the intent of being educated, although they are at least a little open minded: "My kid wants to play the drums, what can I say?"

Those folks include voters who see no need for the National Endowment for the Arts, and applauded Giuliani's closing of art galleries in NYC that displayed what they perceived as pornography. How many of them also played in their high school band? Conversely (and this may get me into trouble), I attended the new music day at PASIC in Dallas a few years ago called "Time for Marimba." While I appreciated that a great deal of the music presented was "good music," I only bought a couple of pieces. And in the commemoration of Mozart's death that inundated the airwaves back in '91, I got a large enough dose to last me until, well... I guess he'll be 300 in 2056.

**Benjamin Moll**
I do not wish to allocate too much of our valuable time to a discussion that will

most likely not change anyone's mind. However, to clarify: I noted the "accessibility" issue for a few, very non-personal reasons.

1. I am looking for pieces I can play on a certain high school's marimba, which can show the students the beauty of the instrument, the wonders of four-mallet technique, etc. I am trying to broaden their view of classical percussion as fast, and as thoroughly, as I can. (By the way, progress is being made on this front! Last year's program at this school was nearly 100% marching only! Marching percussion is equally good, but not exclusively good).

2. I am looking for these pieces because they may also be performed in front of junior high students (for recruiting purposes for the high school) as well as some parents from either school.

Trust me, new music, living composers, new jazz, free form, contemporary, etc. is exactly where my own musical heart is.

However, in this case, "my own musical heart" is not the issue nor is it the audience to be served.

I do not intend to "serve the audience" aural delights with no musical substance. I do not intend to play 1 to 1.5 hours of atonality and expect to recruit many teenage drummers.

I wish to have their entire focus upon the "new" (for them) field of classical percussion and mallet playing. Expanding their aural musical horizons is a related, yet separate issue. I find, with these particular students at least, that focusing them in one direction creates the best results. Then refocusing in another direction, and then trying to combine things seems to allow them to retain the most musical information/sounds.

I perform at many functions. The college-type functions get different tunes than the high school/junior high performances. Audience is important to some degree. I don't know that we need to know exactly what that degree is, if in fact, it is constant. I would not play straight Bach or an entire jazz set for example.

I very much appreciate all of the suggestions that have been given. These help tremendously.

**Rebecca Kite**

I think it is a really good idea to play music for high school students that they could actually envision themselves playing ("Yellow After the Rain," "Raindance," "Monograph IV," etc.) You can make their marimba sound great, much better than they are used to it sounding, simply because you are an expert at what you do and you have the appropriate technique, mallets and musicianship. Demonstrating what their marimba could sound like when played really well is the most effective way to go and will definitely get their attention. "Prism" (Keiko Abe) is a great piece for demonstrating where you can go if you practice your scales (two mallets).

**Ty Forquer**

I understand the desire to present accessible music for recruitment/non-classical-experienced listeners. A friend of mine recently played a transcription of one of Weber's piano pieces at our university and the students loved it. I am pretty sure, however, that it would elude most jr. high students. (It was short, though, so maybe they wouldn't have enough time to be confused.)

However, when I was younger I would have preferred something more modern over something like Bach. I like Bach now, but back then it just seemed too boring and classical. For these audiences, I would suggest shorter, high-energy pieces, even if they are "modern." Also, I'm surprised no one has mentioned ragtime pieces. Although usually written for xylophone, many work well on marimba with piano accompaniment ("Valse Brilliante" comes to mind).

I guess my point is that in adapting to your audience, don't dumb down too much. They may not come out humming some of that serious Japanese rep., but if the energy is there, they will eat it up. (Just make sure it's surrounded by safer music.) **PN**

# A History of the Conga Drum

By Nolan Warden

Despite its widespread use, the conga drum may be one of the most misunderstood percussion instruments. It is all-too-often disregarded as an "accessory," not worthy of serious consideration. Even though the past decade has brought increased interest in "world" percussion, information about the history of congas remains hard to find. Before approaching that history, though, we must consider a few fundamentals. Besides, we haven't even called this drum by its correct name yet!

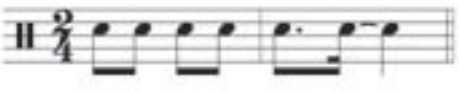
Photo © CIDMUC, Havana. From book/CD entitled *From Afrocuban Music to Salsa* by Dr. Olavo Alén Rodriguez (PIRANHA Records, BCD-POIR1258, 1998).

**THE BASICS**

In the United States, we hear these drums referred to as *conga drums* or simply *congas*. However, in Cuba, where these drums were developed, the word *conga* is usually only applied to a drum and rhythm played during Carnaval (similar to Brazilian Carnaval or Mardi Gras in the U.S.).

A more accurate term, used in a traditional sense and by most Spanish-speakers, is *tumbadora*. This term is not traditionally applied to the drums played in Carnaval, but for those played in most traditional and commercial Cuban music. How these names historically came to be confused (and essentially interchangeable) is a difficult question. Unfortunately, since this confusion began near the beginning of the twentieth century, and since useful scholarly study of Afro-Cuban music didn't appear until about 30 years later, it is difficult to speak with authority about the history of the two words. Presenting all the hypotheses would make for tedious reading. For in-depth information on the subject, refer to the works of Fernando Ortiz and Olavo Alén Rodríguez. However, I'll present a somewhat simplified version of this issue.

In the early to mid-1900s, when people from the U.S. could still freely travel to Cuba, Cuban rhythms were picked up and popularized by the U.S. media. This led to many U.S. pop-culture explosions of "Latin" styles, one of which was *la conga*. Even today, a watered-down version of the *la conga* rhythm isn't hard to find at public gatherings throughout the U.S. You might have even participated in a "conga line" at the last wedding you went to!



A generic version of *la conga*.

This and other pop-culture use mistakenly led to the word *conga* being used to refer to all Cuban drums of similar construction. The word *tumbadora*, which is considered more accurate among Cubans and aficionados, comes from the folkloric style called *rumba* (not to be confused with ballroom rhumba). Since rumba is considered to be responsible for the *musical* development of these drums, the word *tumbadora* is used out of respect for that setting as opposed to *conga*, which is a more commercial term. Today, it's not really necessary for English-speaking percussionists to call these drums tumbadoras. However, since they are predominantly called tumbadoras by the culture that created them, this article will refer to them as such.

It's also difficult to pin an exact meaning on either of these words, but they are both generally accepted as being of Bantu provenance. The most known scholar of Afro-Cuban music, Dr Fernando Ortiz (1881–1969)[1], considered the Bantu word *nkónga*, which means "navel" or "umbilical," as a possible root of the word *conga*. This seems plausible considering the nature of the dances for the rhythm *la conga*, which flow through the streets during Carnaval.

Others maintain that *conga* is simply a linguistic feminization of the word Congo, referring to the geographic origins of the drums. As for tumbadora, a simple Spanish explanation is that it is the drum "que tumba." Colloquially, this means the drum that throws down or lays it down. However, the word *tumba* is also found in Bantu languages. Depending on the dialect in Africa, it may refer to a type of drum, dance, or initiation ceremony. It also can refer to a party, an herbalist, or simply be an onomatopoeia.[2] All of these explanations are possible but, since such theories are largely based on conjecture, it is impossible to say for sure.

**Sizes**

To complicate matters further, the generic term *tumbadora* can be dropped in favor of a more specific name based on size or application in an ensemble. For example, tumbadoras used in rumba can be specifically referred to as *salidor* and *tres golpes*, depending on the part they play. This is somewhat similar to the way *snare drum* can mean many different things depending on its size and application (e.g., concert snare, piccolo snare, field drum, etc.).

The words *quinto*, *conga*, and *tumbadora* are now used as a practicality among performers and retailers to indicate size. Quinto, the smaller drum, traditionally refers to the lead part in rumba. Conga refers to the middle or medium-sized drum, and tumbadora refers to the larger drum. Some manufacturers now produce requintos (extra small) and/or supertumbas (largest). It should not be inferred, however, that drums with these names were ever used together in a traditional ensemble.

**Pronunciation**

Something else to consider is the pronunciation of these words. Whether you choose to say conga or tumbadora, it's best if you pronounce it correctly! Most English speakers pronounce conga like "cahnga," but it is more accurate to pronounce it with Spanish vowel sounds (*CONE-gah*). Pronunciations such as "koonga" or "kuhnga" creep into certain percussion circles, but these are not based on any traditional pronunciation. They are likely just attempts to make the word sound more exotic.

Tumbadora is also best pronounced with Spanish vowels and an accent on the "o" (*tumb*—like the mummy's tomb; *a*—long "a"; *dora*—like the name Dora but with a slightly rolled "r").

So, now that we're starting to speak the same language, let's explore where these drums came from.

**ORIGINS**

The tumbadora is truly a hybrid instrument, the result of many African and Cuban influences. Although many sources only speak about the Bantu (aka Congolese) origins of the tumbadoras, that is an oversimplification of a more complex phenomenon. To get a better view, we must consider some precursory cultural and historical events.

After slavery in Cuba was completely abolished in 1886, a large number of blacks began to move from the plantations and countryside to urban areas, especially to areas around Havana and Matanzas. Jobs were scarce, though, with such a huge influx of workers. Lacking financial means, they began to live on the outskirts of town and group together in what became known as *solares* (slums).[3] This became the essential backdrop for the development of the tumbadoras and a percussive music known as rumba. And, since the majority of Cuban slaves were from Bantu-speaking nations in the

The area historically known as the Congo.

area known as the Congo, it was natural for their cultures to permeate the solares of Cuba.

**Bantu**

Some sources speak of Bantu *ngoma* drums as being the cultural forebears of tumbadoras. However, this is not precise. First, we must consider that the area historically called "the Congo" is not just one country or group of people. In fact, it historically refers to a large area of central Africa that includes many Bantu-derived languages and ethnic groups. Therefore, when Cuban slaves originating from different areas of the Congo said *ngoma*, they could have been speaking of completely different drums.

Even today, the word *ngoma* in Africa refers to many different types of drums. When slaves from the Congo arrived in Cuba, they likely found that *ngoma* was a common word among their many dialects, though not necessarily referring to exactly the same drums. Ortiz stated that, "In Cuba, generally, all drums of Congo lineage are recognized with the generic Bantu word *ngoma*." So, if *ngoma* is not a precise term for the Bantu drums influencing the tumbadoras, what is?

The specific drums most associated with the Bantu people in Cuba are the *Makuta* (mah-kú-tah) and the *Yuka* (yú-cah). To this day, both are still occasionally called *ngoma*. Makuta ensembles played for religious ceremonies, whereas the Yuka drums were secular. This is an important point since it means that Makuta drums may have been reserved for use only in closed, secret ceremonies, while the Yuka drums could be heard and used by anyone in the solares. Although Yuka drumming greatly influenced rumba, it is interesting to consider that the Makuta drums (especially the larger, low-pitched ones) have a greater physical resemblance to tumbadoras.

**Lucumí**

The drums of the Bantu people probably had the strongest influence on the tumbadoras, but they were not alone. The second largest group of Afro-Cubans, whose drums also had an impact on the development of the tumbadoras, was the Lucumí.

The word *Lucumí* (loo-koo-mee) is used in Cuba to refer to the descendents of the Yoruba people of Nigeria. The Yoruba batá drums, and the Santería ceremonies where they are played, are commonly considered the most recognized symbol of Afro-Cuban culture. Batá drums have a strict liturgy to this day and were historically played in closed, secret ceremonies. However, there was (and still is) a less sacred Lucumí drum called bembé, which likely influenced the tumbadoras.

Although similar to batá music, and religious in nature, the bembé ceremonies were not necessarily closed to the uninitiated. They took on more of a festive atmosphere and, like the Yuka festivities, could have been frequented by anyone in the solares.

The construction of bembé drums varied, but many types were almost identical to tumbadoras. In fact, the construction that Ortiz considered the most common for bembé drums is exactly like early tumbadoras except slightly smaller. This fact is often overlooked when considering the tumbadora's origins.

**Rumba**

The development of rumba is inseparable from that of the tumbadoras. It was the first music to make use of drums specifically called tumbadoras and, eventually, led to their use as a popular and serious instrument. Rumba is still popular today and is played by groups such as Los Muñequitos de Matanzas, Grupo AfroCuba, Conjunto Clave y Guaguanco, and many others, including groups in the U.S.

It is also interesting to note that before

Sketch of relatively modern Makuta drums by Fernando Ortiz.
Sucesores de Fernando Ortiz

Yuka drums being played.
CIDMUC, Havana[4]

the word *rumba* became standardized, other words such as *tumba*, *tambo*, and *macumba* were used to refer to these musical gatherings. It is possible, although impossible to verify, that the name *tumbadora* was simply applied to the drums that were played during a tumba.

## CONSTRUCTION AND MODERNIZATION

The first, and most important, change in Afro-Cuban drum construction that led to the development of the tumbadora was the use of stave construction, similar to the way barrels are made. This change, according to Ortiz, was an adaptation to distinguish these drums from their African counterparts.

During Spanish colonial rule in Cuba (and during the U.S. military occupation of Cuba from 1898 to 1902) African drums were often banned. However, since these drums were no longer carved from a single piece of wood, they were not considered completely African. This change was an act of survival that allowed blacks to continue playing these drums with less persecution. The drums maintained, however, their African shape, sound, and tuning method.

The lug-tuning mechanisms of today's tumbadoras are a relatively modern development. Like their predecessors, the Yuka, Makuta, and bembé drums, the membranes of early congas and tumbadoras (usually mule or cowhide) were attached to the body of the drum by tacks. In order to raise the pitch, a player would hold a flame near the drumhead to evaporate the retained moisture.

Lug-tuned drums became widespread during the mid-1950s, as materials became more accessible and as performers became less patient with the time required to tune with a flame. Carlos "Patato" Valdez has claimed that he introduced lug-tuning to the tumbadoras.[5] This is a grand claim and, despite Patato's importance in the history of tumbadoras, it is highly unlikely. Armando Peraza probably got closer to the truth when he stated in an interview that this development took place in Cuba by a person named Vergara.[6] The issue is not put to rest, though, since Candido Camero has stated that Vergara may not have been the first. He believes that the first lug-tuned tumbadoras were created in the city of Santiago de Cuba (Vergara was located in Havana).[7]

Ortiz did not pursue this issue much, but his work does show a set of creolized batá drums using lug-tuning as early as 1915. Therefore, it's not a stretch to imagine that tumbadoras had the same type of hardware applied much earlier than the '50s. What is certain, though, is that this development significantly changed the range of available pitches for these drums, allowing pitches much higher than previously possible.

Interestingly, drum makers in the United States have had quite a hand in using new technologies to construct tumbadoras. The first instance was the creation of drums made of fiberglass. According to credible accounts, the first person to make a fiberglass tumbadora was Sal Guerrero, a bandleader and autobody repairman living in San Francisco.[8] Guerrero, actually of Mexican heritage, created the drums for use in his band, not only making the drum shells stronger, but also able to project their sound over a high-volume big band. It is thought that Armando Peraza was the advisor for this process and the first to play these drums, which were created in 1949.

Another innovator who is also sometimes credited with making the first fiberglass tumbadoras (usually by

Sketch of bembé drums by Fernando Ortiz
Sucesores de Fernando Ortiz

percussionists on the East Coast) is Frank Mesa. Mesa created a popular line of drums called Eco-tone. Starting in the early '50s, and becoming most popular in the '60s, Eco-tones were endorsed by many stars including Candido, Miguelito Valdés, and the percussionists for Jimi Hendrix. Eco-tones and other brands, such as Gon Bops and Valje, were well established during the '50s and early '60s, but business and political realities were beginning to change.

When Cuba's revolution of 1959 eventually led to a full U.S. embargo of the country, the markets changed dramatically for drum makers. The popularity of tumbadoras was growing while the supply of drums from Cuba halted completely. This would appear to be a positive development for the U.S. companies mentioned above, but the increased demand couldn't be met through their production methods.

Martin Cohen, founder of Latin Percussion, Inc. (LP) began to meet this demand. Citing the embargo with Cuba as one of the conditions leading to his business success, Cohen was the first drum maker to provide a mass-produced yet relatively authentic tumbadora. This heavy competition was the beginning of the end for the smaller companies, but the increased supply and lower prices allowed new markets to be formed (e.g., school bands).

Remo addressed the temperamental nature of animal-skin heads in 1995. The company's first attempt at a synthetic tumbadora head was a significant event, albeit not appreciated by all players. Certainly, with an instrument so steeped in tradition, technological advances are not always received kindly. Many people thought the synthetic Mondo head was doomed to failure since it did not sound exactly like real skins. However, freedom from the elements was an enticing advantage for many players.

Synthetic heads did not fail. Instead, they were improved upon and adopted by other manufacturers, including Evans. Today's synthetic heads sound drastically better than the first models, and their acceptance seems to be growing.

## POPULARIZATION

For a long time during their development, around the beginning of the twentieth century, tumbadoras were not well known or accepted by mainstream Cuban society. They were in a class of instruments and music considered inferior due to their inherent connection to the solares. Luckily, this began to change with the help of some brave musicians, the growth of the music industry, and the open ears and minds of music listeners.

### 1930s to 1940s

In the late 1930s and early '40s, tumbadoras began to find a place in popular Cuban music. The person usually credited with fully incorporating them into popular music is Arseñio Rodríguez. A famous musician, composer, and bandleader, Rodríguez was proud of his African heritage. In 1940, when he began to standardize the instrumentation of the *conjunto* ensemble, he had his brother, Israel Rodríguez, play tumbadora. Another popular group of the time, Arcaño y Sus Maravillas, asked Israel to sit in with their band and teach their percussionist how to play tumbadora.[9] These ensembles revolutionized the sound of Cuban music and became hits at home and in the States.

Desi Arnaz has some splainin' to do about that technique!
BMI Archives

In New York City, a popular big-band called Machito and His Afro-Cubans was the first to introduce a tumbadora on stage consistently. This occurred by 1943 with Carlos Vidal, among others, playing tumbadora. Actual conga drums had been seen and heard in the U.S. before, but they had mostly been a novelty act.

The first bandleader to perform relatively authentic Cuban music in the U.S. was Don Azpiazú in 1930. Throughout that decade, his band traveled the country, becoming famous with hits such as "La Conga."[10] This song was probably the first time the rhythm *la conga* had been played on U.S. soil, but it is unclear whether or not it incorporated actual conga drums.

Later, Desi Arnaz (of *I Love Lucy* fame) claimed that he was the first to introduce the conga in the U.S. It is not clear, though, if he was speaking about the dance, the drum, or both. Either way, it is difficult to seriously consider this claim since Arnaz's authenticity is questionable, to say the least. His commercial application and exploitation of the Carnaval-style conga drum in Broadway musicals, and later television, is the reason he is not respected by true culture-bearers.

In any case, bandleader Machito (Frank Grillo) is credited with being the first U.S. artist to use a true tumbadora, in the sense that it was not connected with the rhythm *la conga*. Machito's musical director and brother-in-law, Mario Bauza, also had a large impact on the most famous pairing of Afro-Cuban rhythms with jazz.

In 1947, Dizzy Gillespie contacted Bauza to find someone to play what Dizzy then called "tom-toms." Bauza directed him to a new arrival in town, Chano Pozo. Chano was a famous percussionist and composer from Havana who had come to New York after realizing that his compositions were popular among groups such as Machito's Afro-Cubans.

The fusion of danceable Cuban rhythms and non-danceable American jazz created tension at first. Some of Dizzy's players complained about the situation, saying that jazz wasn't the

Chano Pozo
BMI Archives

place for such "jungle drums." But the new sound of "Cubop," later known as "Latin jazz," was a hit with audiences. "Manteca," one of Pozo's most famous compositions, made popular by Gillespie, is now a standard among Cuban musicians and jazz musicians alike. Pozo is legendary among hand percussionists today. He was a powerful performer whose rough-around-the-edges lifestyle led to his tragic death in 1948.

It is important to note that, during this time period, most performers were using only one tumbadora at a time. This was the standard, since folkloric music also called for one man per drum. The musician usually credited with being the first to use more than one drum is Candido Camero (usually just called by his first name). Candido arrived in the States in 1946, playing percussion for a dance team. At that time he was playing bongó and quinto at the same time, and later, in 1952, he began to regularly use two tumbadoras. He also considers himself to be the first person to use three tumbadoras simultaneously. This established an increased level of professionalism for these instruments by implementing a higher degree of coordination.

**1950s to the Present**

Tumbadoras, and Latin music in general, gained widespread popularity during the 1950s. In the U.S., a mambo "craze" swept the nation and reached its zenith with the arrival of the cha-cha-cha.[11] Meanwhile, an important musical development of the tumbadoras was taking place in Cuba.

In 1952, the folkloric rumba group called Guaguanco Matancero recorded a hit called "Los Muñequitos."[12] This was significant not only to the musical development of the tumbadoras, but also to the increasing popular support for folkloric Afro-Cuban music. Finally, after years of being applied in other musical styles, the tumbadoras were gaining success with the musical style that created them. This newfound support for folkloric Afro-Cuban music also made its way to the U.S., helping to establish many percussionists.

One such percussionist, Ramón "Mongo" Santamaria, made his debut as a bandleader in 1958 with an Afro-Cuban folkloric album called *Yambu*. Although some tumbadora players had been bandleaders before (e.g., Miguelito Valdés and Chano Pozo), Santamaria was the first to achieve long-lasting success as such. Some of his later songs, such as "Afro-Blue," have become standards, and his recording of Herbie Hancock's "Watermelon Man" was a tremendous hit. Santamaria also led the way in crossing tumbadoras into other popular styles of music, such as R&B. This crossover was just one of many successful appearances of tumbadoras in U.S. music culture.

It is interesting that tumbadoras, while their heritage was relatively unknown, were adopted so thoroughly in other cultures. In the early '50s, New York "beatnik" poets hip to bebop would stereotypically pick up a bongó or tumbadora to accompany their works, but the integration goes further. Rock music began to apply tumbadoras frequently during the '60s, providing a wider national recognition of the drums. Tumbadoras were used by multiple bands at Woodstock (most notably Santana) and were commonly seen in television performances. However, popular musical styles weren't the only ones adding the sounds of tumbadoras.

Orchestral and band music has also

Mongo Santamaria
BMI Archives

made use of tumbadoras. Ever since the 1920s in Cuba, classically trained composers have been adding Afro-Cuban percussion to their orchestral pieces. Outside of Cuba, authentic rhythms and instruments were picked up slowly in the realm of classical music, but recently have had more impact. A significant example of this is a recent work by Osvaldo Golijov titled "La Pasion Segun San Marcos." A choral passion in the tradition of Bach, it amazed audiences by successfully integrating Afro-Cuban, Venezuelan, and Brazilian instruments and rhythms.

In the classroom, the push for "multicultural" education has led to the adoption of tumbadoras as a catch-all instrument. Being widely available and relatively inexpensive for mass-produced models, tumbadoras have become almost standard equipment for school band programs in the U.S. Such a presence has even led some schools to develop programs of study that involve tumbadoras in the curriculum.

Recognizing the importance and popularity of hand percussion, Berklee College of Music in Boston became the first degree-granting institution to allow students to study tumbadoras as a principal instrument (in addition to other required hand percussion instruments). It is also probably the first music school to incorporate tumbadoras into the curriculum at all. This began in the late 1970s with Pablo Landrum teaching them on the side and, in the mid '80s, with Joe Galeota teaching a class called "Latin Percussion." In the late '80s, Ed Uribe developed the official hand percussion curriculum that would allow students to major in hand percussion performance. Other instructors, such as Carmelo Garcia in 1990, were hired to assist Uribe with running this new program.

A year later, Berklee hired Giovanni Hidalgo, a world-famous tumbadora player who has revolutionized tumbadora technique and speed. Hidalgo's presence in the department helped spread the word about the program, bringing students from around the world.[13] Although Berklee remains the only U.S. college where one can major in hand percussion performance, the importance of preparing students in all styles of music has led many percussion departments to add tumbadoras to their curriculum.

North America was not the only place to accept and apply tumbadoras to its own music. In fact, the place that has integrated tumbadoras into its music with the most zeal could be said to be Africa. Cuban music gained tremendous popularity in African countries such as Mali, Senegal, Cameroon, and Congo, generating styles such as African Rumba and Soukous. Indeed, some of today's greatest African superstars, such as Youssou N'Dour and Baaba Maal, got their start by performing Cuban music for African audiences.[14] Now, even in popular African styles not based on Cuban music, tumbadoras can be found on stage regularly.

## CONCLUSION

Today, tumbadoras are so widely available that they often replace the drums that birthed them—the bembé, Makuta, and Yuka. Even outside of Cuba, they have found a place in the music and institutions of almost every corner of the globe. As such, they have also been taken for granted, sitting in the closets of percussion departments and being used as catch-all "ethnic" drums. I hope this article has begun to address that problem by giving the reader a deeper understanding and appreciation of these culturally fascinating, yet serious instruments.

Giovanni Hidalgo
Photo by Martin Cohen, courtesy of LP/congahead.com

## ENDNOTES

1. Sketches by Fernando Ortiz used in this article come from *Los Instrumentos de la Música Afrocubana*. They are used by permission from his daughter, María Fernanda Ortiz, representative of Sucesores de Fernando Ortiz.
2. Fernando Ortiz, *Los Instrumentos de la Música Afrocubana*. Havana: Publícaciones de la Dirección de Cultura del Ministerio de Educación, 1952.
3. Olavo Alén Rodriguez, "A History of the Congas," *The Conga Cookbook.* New York: Cherry Lane Music, 2002. Article available online: http://www.chucksilverman.com/congahistory.html.
4. Reproduced from book/CD *From Afrocuban Music to Salsa* by Dr. Olavo Alén Rodriguez. Piranha Records, BCD-PIR1258, 1998.
5. http://www.patato.com
6. The interview, with Luis Ernesto on SalsaWeb (http://www.salsaweb.com/music/articles/peraza_cm.htm), gives the name as Valgaras. Through other sources, including my own interviews with Candido, I have learned that the name was probably transcribed incorrectly and should be spelled Vergara or Vergaras, since it was actually two brothers.
7. Candido mentioned this during a telephone interview with the author on December 23, 2003.
8. Armando Peraza (see endnote 6). John Santos, e-mail to the author, April 12, 2003.
9. Liner notes, *Cuba: I Am Time*, CD, Blue Jackel, 1997.
10. John Storm Roberts, *The Latin Tinge: The Impact of Latin American Music on the United States*. 1979; New York: Oxford UP, 1999.
11. Cha-cha-cha is the full name for the style sometimes only referred to in the U.S. as "cha-cha."
12. The popularity of this song later led the group to change their name to Los Muñequitos de Matanzas. The group still exists today under that name and is considered by many to be the ultimate Cuban rumba group.
13. Specific dates regarding Berklee's hand percussion program come from personal communication with Mikael Ringquist (cur-

rent Hand Percussion Program Coordinator), Ed Uribe, Joe Galeota, and Dean Anderson (Percussion Department Chair).

14. Sue Steward, *¡Musica!* London: Thames & Hudson, 1999.

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practice room


# Rumba Styles

## By Ed Uribe

From *The Essence of Afro-Cuban Percussion & Drum Set*
By Ed Uribe
Published by Warner Bros.



### Sound Enhanced

Hear audio examples of these rhythms in the Members Only section of the PAS Website (www.pas.org).

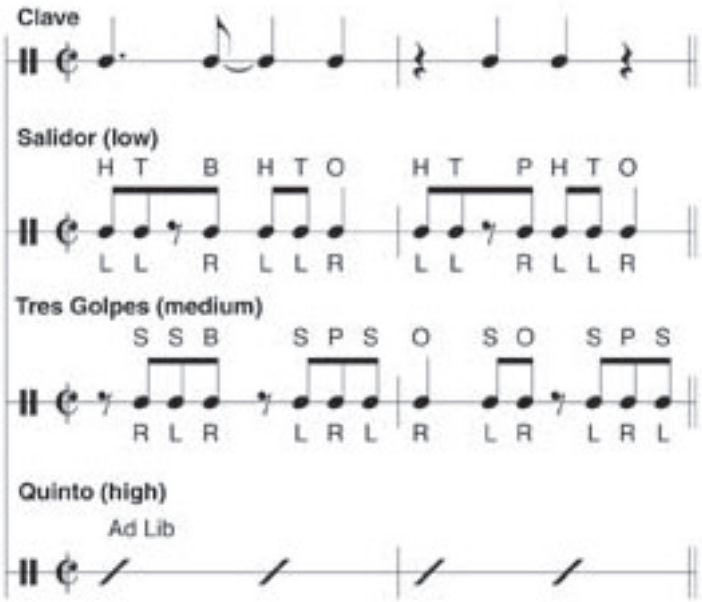
There are three Rumba rhythm styles: Guaguancó, Yambú, and Columbia. Originally the Rumba was played on the cajones—wooden boxes in three different sizes—that functioned as the three congas do now.

In the following examples, the Quinto (high drum) improvises and interacts with vocals, dancers, and the other two drummers.

Key
H = heel of hand
T = toe or tip (fingertips)
S = slap
P = palm tone (closed)
B = bass tone
O = open tone

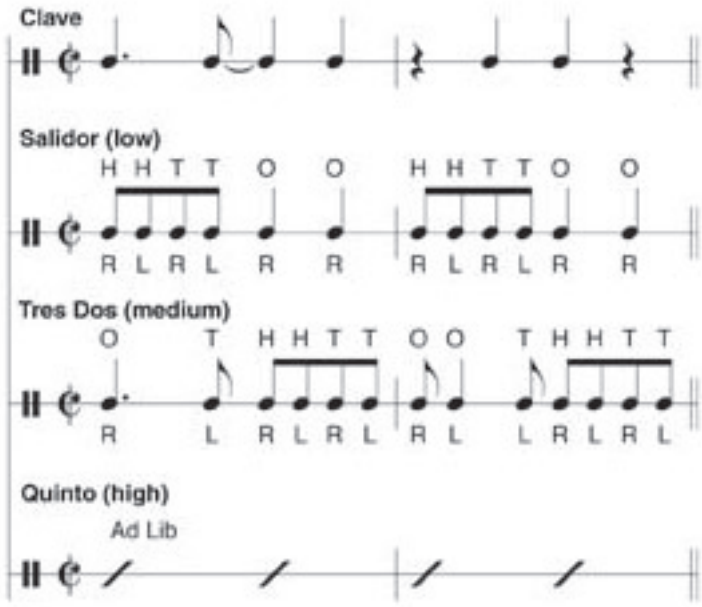
### GUAGUANCÓ

The Guaguancó has a wide variety of interpretations both in its conga drumming as well as its other percussion and vocal parts.



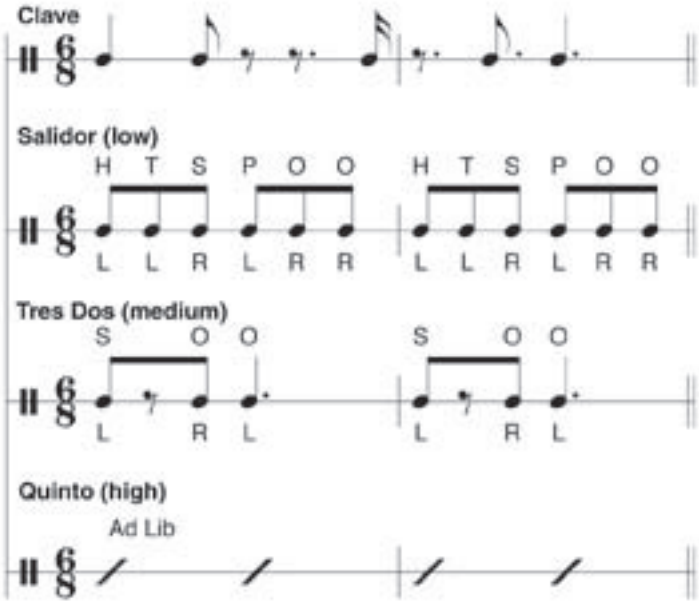

### YAMBÚ

The Yambú is the oldest and slowest of the three Rumba styles and is traditionally played on the cajones—especially when played by folkloric ensembles—but can also be performed on congas.




### COLUMBIA

The Columbia is the fastest of the three Rumba styles and is played in 6/8.

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# Ed Thigpen: Mr. Taste

BY MARK GRIFFITH

Ed Thigpen is one of the most knowedgeable drummers I have ever encountered, and his knowledge knows no boundaries. In our time spent together the subjects ranged from 1930s big band leader Andy Kirk to such drummers as Dennis Chambers and Chico Hamilton.

We all should know Ed's credentials: He made dozens of recordings with the great Oscar Peterson Trio; check out *West Side Story*, *Oscar Peterson Meets Ben Webster*, *We Get Requests*, and *Very Tall* with Milt Jackson. Ed has accompanied great singers like Dinah Washington and Ella Fitzgerald, and worked with jazz legends Bud Powell, Benny Carter, and Billy Taylor. Ed has invented some great percussion products, written a seminal book on playing brushes, *The Sound of Brushes,* and is a master educator. However, there are a few things you may not know about Mr. Thigpen.

Ed is an active and outstanding bandleader and composer; his 1990 recording *Young Man and Old* is a personal favorite of mine. More recently, *Easy Flight* and *Mr. Taste* are excellent resources through which to learn many of the standards while you are hearing great drumming and music.

Even on his recordings, there are many lessons to be learned. "Learning the standards," Ed says, "is like improving your vocabulary." Or you can play along with *Easy Flight* and learn directly from the master within a great musical context. All of the tempos and styles are right there.

If his drumming sounds extra tasty and musically perfect on his two most recent recordings *Element Of Swing* (with Joe Lovano) and *#1* (with Thigpen's Scantet), consider the fact that music is "in his blood." Ed's father, Ben Thigpen, was a great drummer who's best known for his work and recordings with the aforementioned Andy Kirk Orchestra.

The subject of brushes is a given when you are talking to Ed. "When I was coming up," Ed recalls, "brushes were an integral part of the accoutrements of the drums. You still had shows, tap dancing and soft-shoe, singers, and comedians, and when you went to the theater that was all part of it. Learning to play brushes was essential. With the later advent of electronics and its use in R&B and rock styles, brushes became a bit forgotten, because they couldn't compete with the volume."

Unfortunately, some of the lessons that you can learn from using brushes were also forgotten or simply not learned. "Brushes really help you develop a touch on the drums," Thigpen continued. "You are forced to use your wrists and fingers more because there is no natural rebound/bounce. Playing brushes also helps you learn the difference between intensity and volume—two things that should never be confused!"

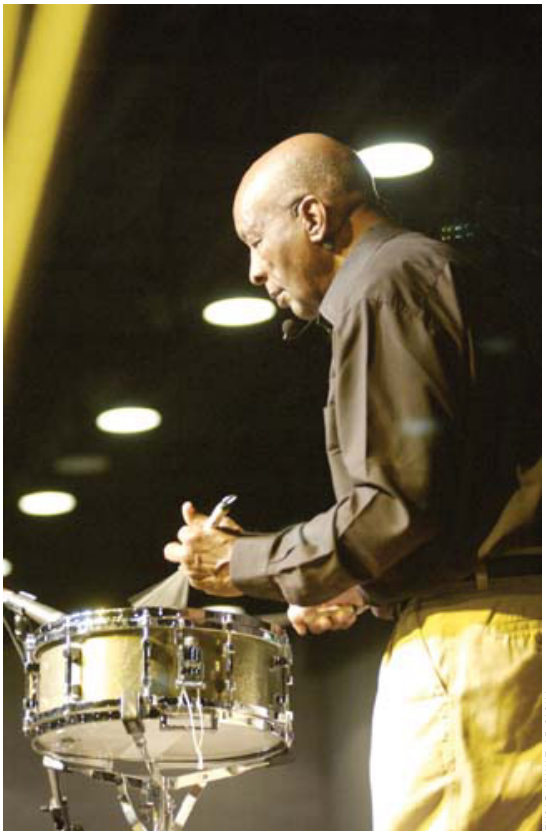


PHOTO BY BRYAN STONE

Ed Thigpen performing at PASIC 2004

The art of brush playing has benefited through many of Ed's educational products, like his book *The Sound of Brushes*, now in its second edition, which includes even more detail and insight, and his brush video, *The Essence of Brushes*. The interest and business of brushes seems to have been reincarnated by Ed as well. "When I did my first book, *The Sound of Brushes*, I went to the Frankfurt Music Fair, the largest music trade show in the world," Ed recalls. "Billy Cobham and I wanted to find some some brushes so we could play brushes together. We could only find three pairs in the entire place, but now everybody is making several models of brushes."

Although Ed is very proud of the resurgence in brush playing, in which he has played a major role, he doesn't think the art of brush playing ever entirely disappeared. "There have always been guys like Billy Higgins, Elvin Jones, Max Roach, Buddy Rich, Alan Dawson, and Tony Williams, who could all play great brushes," Ed says. "All of these guys have been around for a long time, playing great brushes. Now you have guys like Lewis Nash, Kenny Washington, Jeff Hamilton, Albert 'Tootie' Heath, and Victor Lewis, who are highly visible drummers and fierce brush players."

Ed has learned from many of the greats, and since I never got to meet "Papa" Jo Jones (speaking of intensity), I was eager to ask Ed about playing brushes with the snares off as opposed to with the snares on, something Papa Jo felt strongly about. "It all has to do with harmonics," Ed explained. "When the snares are on, you always hear a bit of a buzz, and when they are off, you have a clear, open sound. That open sound is more neutral, and usually more appealing in quieter situations, where brushes are preferred. I usually play brushes with the snares off." I asked Ed what, if anything, would cause him to play brushes with the snares on. He paused, smiled, and replied humbly with an important lesson: "The bandleader." Lesson over!

"I used to watch Papa Jo a whole lot;

he was a strong influence," Ed continued. "Jo used to carry around the original Gardener drum book and tell everyone that it was all you needed. The original Gardener book was designed to give the drummer/percussionist all of the essential fundamentals. Simply put, the book dealt with the rounded percussionist's role in music.

"My father, along with Papa Jo, taught me the importance of keeping good, swinging time. By watching, listening to, and emulating their and other great drummers' subtle nuances when playing with a big band or a smaller ensemble, as well as accompanying a soloist, I was able to learn and gain a great foundation to build my own approach to playing this instrument."

Ed's father, Ben, was also a great jazz drummer. He worked with Andy Kirk for 17 years in a band that included many jazz artists, including the great pianist Mary Lou Williams. Ben Thigpen, who died in 1971, was a swinging drummer who should be included among the forefathers of big band drumming. Check out his finger-poppin' swing on Kirk's aptly titled, "Walkin' and Swingin'." Ed and his father bring to mind another swinging father and son team of Sonny Payne (who played with Erskine Hawkins and Count Basie) and Chris Columbus (who played with Louis Jordan and Wild Bill Davis), but we'll save that for another time.

Ed continued on about another of his earliest influences, Chico Hamilton. "Chico attended Jefferson High School before me, but was still living and working in L.A. He lived in the same neighborhood as I, and was always kind and willing to help younger kids. I'll always remember that he taught me how to play a paradiddle. I also learned a lot watching him play with the Bardu Ali Orchestra at the Lincoln Theater—particularly his work with mallets. Chico comes out of Papa Jo Jones, who remains the grand master of brushes. Chico is also a master of playing with a vocalist.

"Chico can swing hard or he can swing in a more picturesque way; he is a master of shading and playing colors," Ed continued. "I used to emulate the things he did with mallets. Chico is a huge influence on my drumming. Unfortunately, he seems to have been overlooked in drumming history."

Because so many people associate Ed with the Oscar Peterson Trio, one of the greatest piano trios in music history, I asked Ed about some drummers in other piano trios and how they influenced his approach within the trio. "I never saw Denzil Best play when I was starting out," Ed replied, "but I heard him playing on the George Shearing records. He had a great influence on my brush playing, which was how I came upon the circular thing I do.

"I have seen two piano trios in my life that really knocked me out. The first was the trio that backed up Dinah Washington, which was Wynton Kelly, Keeter Betts, and Jimmy Cobb. Jimmy just turned me around; he was playing so much stuff it was amazing. The other trio was the Ray Bryant Trio with drummer 'Specs' Wright and bassist Ike Issacs. I have never heard a trio like that, ever. 'Specs' was a master brush player. More recently, Jack DeJohnette is my all-time favorite; I love the way Jack plays. I also recently heard Steve Ellington playing with Hal Galper, and Ed Soph can play some of the best shuffles around. We can't forget about guys like Smitty [Marvin "Smitty" Smith] and Dennis [Chambers] either. There are so many great ones out there, it's hard to keep up."

Ed is an eternal student of the drums, which also makes him an eternal teacher of the drums. This relationship prompted him to share a lesson that he had recently learned, and relate it to his own life. "Remember how I said that I learned from Denzil Best without ever seeing him play? I recently found out that this is how a lot of Cuban drummers have learned—strictly by sound. They didn't see the masters play, but they hear them play and practice emulating the sound that they hear. I think that this is a process that gets lost today. We are all trying to create and emulate sounds; be it sounds from nature, or sounds from music, that is what we do. Many times 'sound' gets lost within the complicated language of music.

"I don't use the term 'subdivision' much. I have created another terminology that I prefer, called the 'ground pulse' and 'mini pulse.' There is a dominant mini pulse contained within the ground pulse, and it will number either 2 to 1, 3 to 1, or 4 to 1—which is what we usually refer to as subdivisions. The dominant mini pulse will determine the rhythmic interpretation of the music, based upon style or genre. Different tunes and eras of music have different dominant mini pulses. I talk about this in the most recent edition of my book *Rhythm Brought to Life*."

As we concluded our talk, Ed said something that echoed an idea that I had been pondering for a while. "Jazz has always been fusion music," he said, "whether it was absorbing R&B, classical, world music, or whatever. But it has never been compartmentalized as it has recently, and that's not good."

When you see Ed at a trade show or in a club playing, you will often see him surrounded by many of the modern greats. That is because he is an elder statesman—not just of the brushes, or jazz, or even of drumming, but of good music. We can all learn from Ed Thigpen.

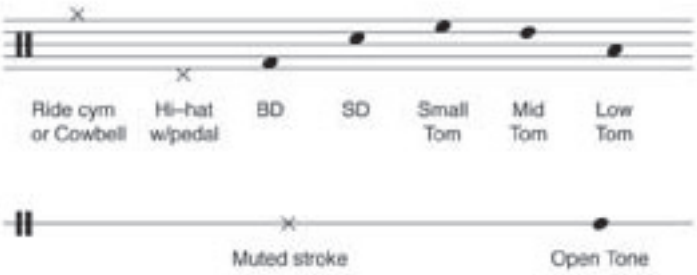



**Mark Griffith** is a recording artist, bandleader, educator, author, and a drumming historian. He is a featured writer for *Modern Drummer*, *Stick It*, *Batteur*, and *Jazz Hot*, and is the drummer with the popular blues rock band Magic Red and the Voodoo Tribe. **PN**

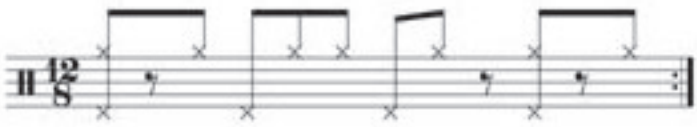
# Achiagbekor for Drumset

BY MARK POWERS

A war dance of Ghana's Ewe people, Achiagbekor (or Agbekor, also spelled Atsiagbekor) utilizes a 12/8 bell pattern that will be familiar to anyone who has studied Afro-Cuban rhythms. To apply Achiagbekor to the drumset, begin by playing the bell pattern on the ride cymbal or cowbell with your right stick while keeping a dotted-quarter-note pulse on the hi-hat with your left foot.

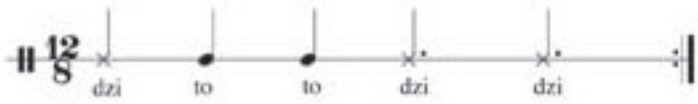



Example 1



Some of the supporting drums play combinations of short, muted strokes (pressing the stick into the head) and regular open tones (pulling the stick away after the stroke). The low-pitched totodzi plays a series of muted and open tones, "speaking" its own name.

Example 2




Combine this with Example 1, playing totodzi's open tones on the bass drum.

Example 3

The next step is to add the other Ewe supporting drum parts to the mix with your left stick. Totodzi's "twin," kroboto, also plays muted and open tones, embellishing on her sibling's pattern.

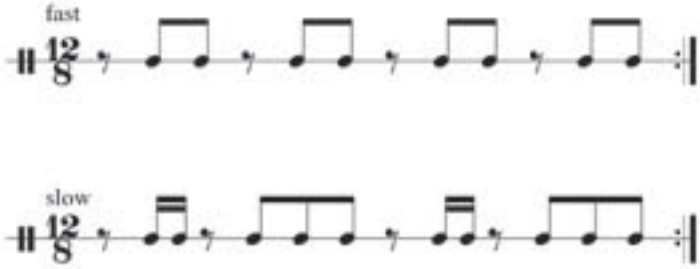
Example 4

Now play kroboto's open tones on the mid tom, combined with Example 3.

Example 5

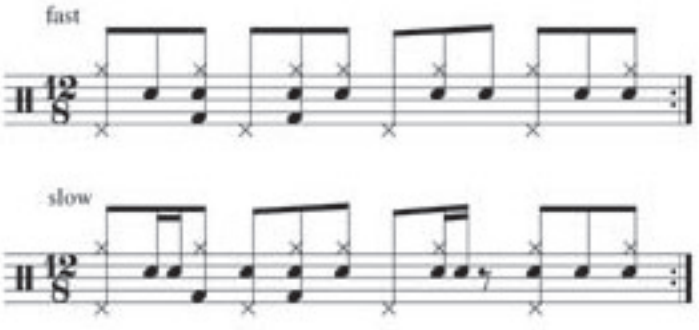
The high-pitched kagan (or kaganu) is the smallest drum used in Achiagbekor and has two parts: one played during slow Agbekor and another for the fast sections.

Example 6



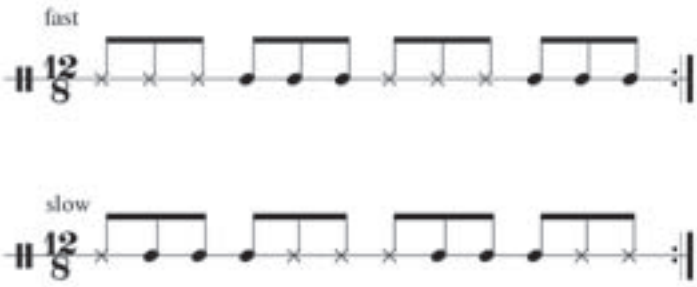

In place of kroboto, add each of the kagan parts to Example 3, played on the snare drum (snares off) with your left stick.

Example 7



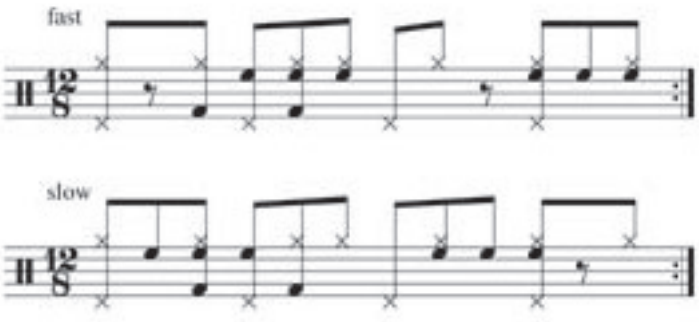

Like kagan, kidi has different parts for slow and fast Achiagbekor sections.

Example 8




Combine the open tones from each of kidi's rhythms to Example 3, this time with your left stick on the high tom.

Example 9




Practice each exercise slowly, focusing on dynamic balance between all four limbs. Be patient; exploring these rhythms will broaden your horizons, increase independence, and supply you with many new ideas that can be applied to any style of music you play.

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**Mark Powers** spent the fall of 2003 in Ghana, West Africa, studying the music of the Ewe and Ga people. Mark is a freelance percussionist and educator, an adjudicator for the Wisconsin School Music Association, and co-holder of the Guinness World Record for longest drum roll by a group. PN

## SUBMITTING PROGRAMS

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

Venue (i.e., the name of the school)
Date of Performance • State • Country
Name of Performer or Ensemble
(including director and any guest artists)
Composition Title • Composer Name (first and last)
Arranger Name • Publisher

Send information to Wilber England
3813 Laura Way, Bloomington, IN 47401
E-mail: englandw@indiana.edu

# Scoring for Accessory Percussion Instruments in the Front Ensemble

BY ERIC J. WILLIE

To capture the pinnacle of a delicate musical moment, strike a triangle; to entice audience participation, use a tambourine; and to create a seamless transition between two pieces of music, employ wind chimes, bell trees, and other metallic effects. The purpose of the percussion arranger is to choose the appropriate time for these moments by assigning an accessory percussion instrument to attain a desired effect. It is important for the arranger to understand the source material, know what instruments and implements are available for the ensemble, and know when to score accessory percussion parts.

## KNOW THE SOURCE MATERIAL

The term "source material" refers to the original composition on which the arrangement will be based. Often, the percussion arranger is only given the wind arrangement, which, by itself, may not provide adequate information regarding the context of the original work. Traditionally, wind arrangers will take their excerpts from the original musical score (source material), and the percussion arranger should employ the same process in order to make the percussion arrangement sound as if it is part of the original score.

Much of the symphonic repertoire from the Romantic period to modern-day employs percussion parts that can be extracted from the original score directly into the percussion arrangement. Although you, as the arranger, may not choose an exact duplication of the original, it is vital that the part retains its musical purpose.

The same holds true for arranging music that has a defined feel or groove, such as a jazz or Latin chart. Although you do not have to duplicate the original part, the percussion arranger should be familiar with the style of the chart (cha-cha, guaguanco, etc.) and what instruments/sounds are intrinsic to these grooves so that the flavor of the music is successfully communicated.

Example 1 is taken from the front ensemble arrangement for the 2004 Southwind Drum and Bugle Corps. The music is from *The Mummy* soundtrack. The groove was defined as "Middle Eastern," and it was determined that we would need a doumbek sound, a riq sound, and that timpani would outline the beat groupings (3+3+2). This groove is not to be taken as folkloric, but it does retain the proper feel.

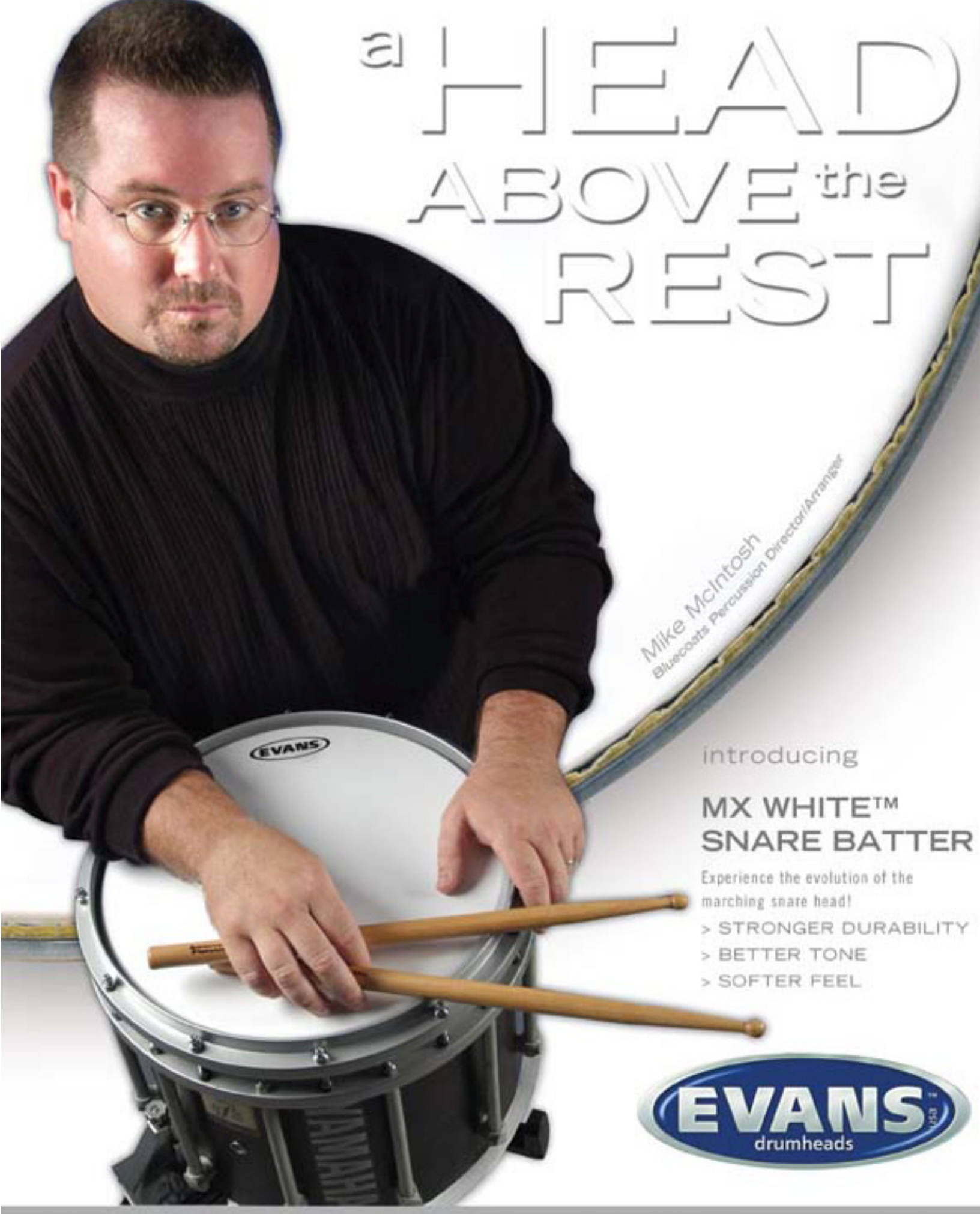
You will notice that bongos and djembes produce the doumbek timbre. There are only two tones represented: doun (bass tone) and tak (high tone). The doun is performed in the djembes and the tak is performed in the bongos. The reason for this instrumentation was sound projection. Traditional doumbeks could not project well enough, so combined instruments were employed to attain the desired sound.

Additionally, percussion parts were doubled in the vibe parts (as the vibraphone sound was not needed), and marimba parts I and II took on dual responsibilities, simultaneously playing bongos (with sticks) and marimba. Riq and timpani were used only to supplement the style and groove.

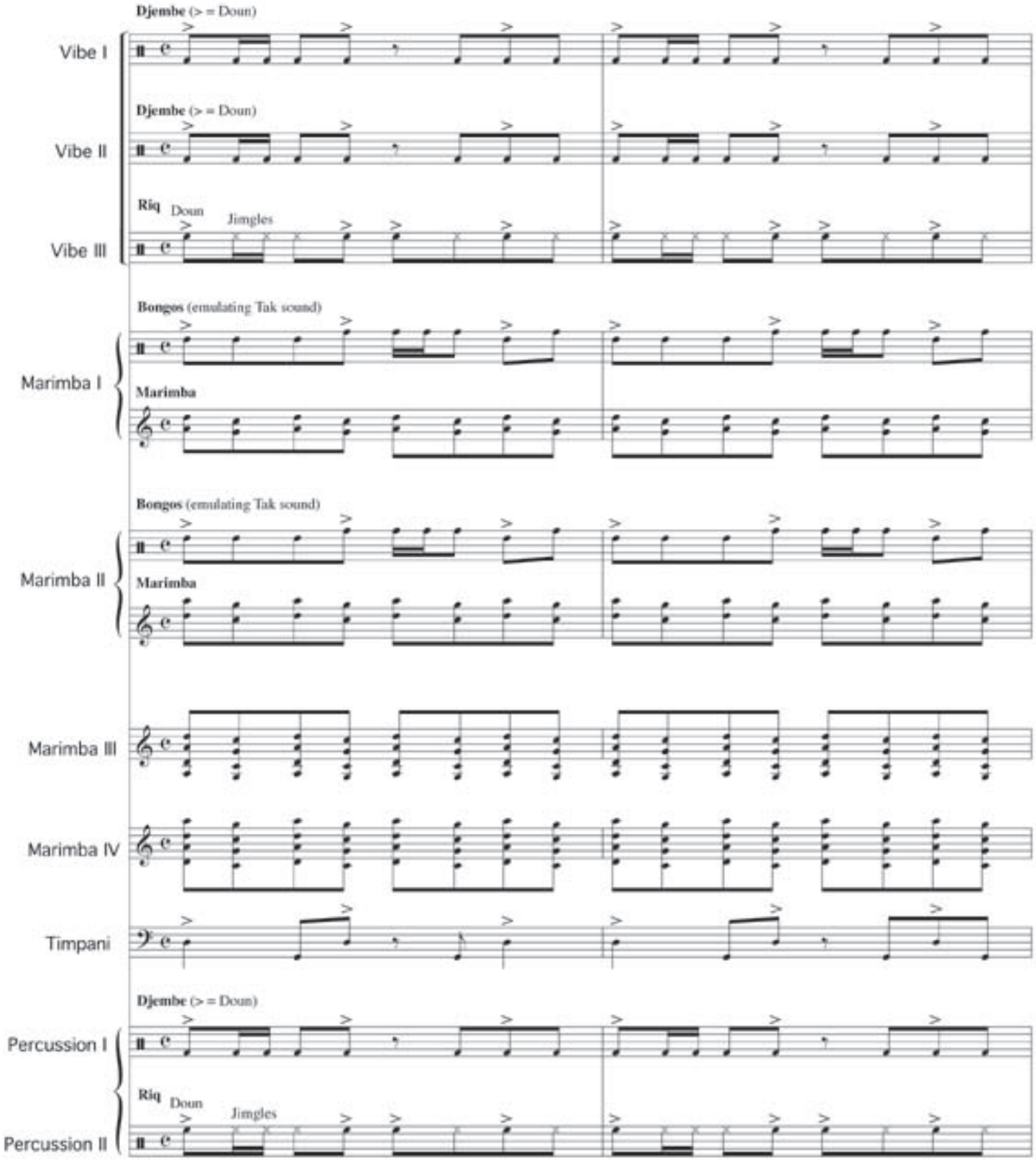
Our goal as percussion arrangers is to emulate the sound and feel of the original musical composition. Once you have the original score and wind arrangement, and you have listened to the source material multiple times, it is time to choose the sounds you wish to orchestrate. However, it is important to first decide what sounds are available to create your sound palette.

## KNOW YOUR RESOURCES

Knowledge of available resources is vital to the success of the group. The arranger should know the number of performers available, the general ability level of these performers, and the available instruments. Most often, the percussion arranger is only given a basic setup of the front ensemble. Three marimbas, a timpanist, and two vibraphones will not be adequate information as to what accessory percussion instruments are available. Are triangles, tambourines, and gongs available? If not, what could the group purchase?



Example 1


Djembe (> = Doun)
Vibe I
Djembe (> = Doun)
Vibe II
Riq
Doun
Jimgles
Vibe III
Bongos (emulating Tak sound)
Marimba I
Marimba
Bongos (emulating Tak sound)
Marimba II
Marimba
Marimba III
Marimba IV
Timpani
Djembe (> = Doun)
Percussion I
Riq
Doun
Jimgles
Percussion II

Once you have acquired the instrumentation and have a general list of instruments and/or sound effects you wish to create, develop a spreadsheet of items that are available and start detailing your ideas. Most importantly, decide where the instruments will physically be located.

In the spreadsheet shown in Example 2, I have determined that I have one available tambourine and have decided that Marimba III will play it. Therefore, I will lose some of the marimba voice when I want a tambourine played.

Example 2

| Performer | Primary Instrument | Accessory Instrument(s) |
|---|---|---|
| I | Marimba I | Triangle |
| II | Marimba II | Bongos, Suspended Cymbal |
| III | Marimba III | Tambourine, Shaker |
| IV | Vibe I | Gong, Suspended Cymbal |
| V | Vibe II | Bass Drum, Wind Chimes |
| VI | Timpani | Toms (3) |

## WHEN TO SCORE FOR ACCESSORY PERCUSSION

Discussions with colleagues and teachers revealed that most arrangers establish the keyboard and timpani parts first, and accessory percussion scoring takes a subordinate role in the arranging process.

Know your source material and create the proper orchestration to allow your arrangement to sound like the original composition. If you are writing percussion sounds simply for the players to be doing something, it can negatively impact the integrity of the original music (source material).

In adjudicating high school marching percussion sections, I have observed that the need to give performers something to play can, unfortunately, take precedence over musical integrity. Two performers simultaneously playing a suspended cymbal roll on the same cymbal is but one example. Realize that everyone does not have to play during every second of the show. Keep your ideas simple (not too many at once) and clear. Clarity of scoring will produce an accessible product to enhance the audience's ability to grasp the music's effect on a first listening.

In summation, know your source material, have a sense of the group's ability level, and score for what you feel is appropriate. Accessory percussion instruments can be used to capture a moment, but if used in excess or inappropriately, they can be musically distracting.

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**Eric Willie** is a freelance percussionist in the Nashville, Tennessee area, where he performs as an extra percussionist with the Nashville and Bowling Green Symphonies. In addition, he is the front ensemble arranger for the Southwind Drum and Bugle Corps. He holds degrees from the University of North Texas (DMA, in progress), University of Kentucky (MM), and Austin Peay State University (BME). He has performed at PASIC, the Bands of America National Percussion Festival, and the Texas Association of Schools of Music Conference, and has premiered works for mixed instrumentation at the World Saxophone Congress and International Trombone Association Conference. PN

# A Method of Rhythm Pedagogy For Primary Learners

BY MICHAEL PETIFORD

Rudimentary music theory can present unique teaching difficulties when introduced to primary learners—children in preschool and primary grades as well as students who have received no exposure to music fundamentals. For such students, the concept of rhythmic notation can be particularly difficult to grasp. It takes time to familiarize beginners with rhythmic notation, and at first, particularly with preschool children, the symbols can be virtually incomprehensible. So I use the following method to establish a visual representation of rhythmic notation that is not dependent upon the standard lexicon of notes and rests, yet acts as a basic model that will quickly build a foundation for understanding written rhythm.

The tool I use in my teaching (Figure 1) consists of a 12-inch long board with 16 shallow holes drilled in it. The holes are set in a horizontal row and are organized in groups of four with a slightly larger gap between each group. This board represents one measure of 4/4 time, with each hole representing a sixteenth note.

In addition to the board, I use 16 black marbles and 16 white marbles to represent beats. The holes in the board are smaller in diameter than the marbles so that the marbles may rest on the board without rolling off. The black marbles represent beats that are played, and the white marbles represent beats that are silent.

I begin by placing the 16 black marbles on the board. I then set a metronome to a reasonably slow tempo and explain to the students that each click of the metronome equals one marble on the board. In time with the metronome, I point at the marbles sequentially and ask the students to play a beat for each marble. The students may tap on a table, clap their hands, or the exercise can be applied to an instrument (tapped on a drum, played on a piano key, plucked on a guitar string, etc.). I explain that when we get to the end of the row we will immediately go back to the beginning and repeat the pattern. We then practice playing and repeating all 16 beats until the students can consistently follow the tempo.

When the students have successfully grasped the introduction, I explain that the white marbles represent notes that are not played. I then replace one black marble at random with a white marble and repeat the exercise. I continue this process while moving the white marble around to various positions on the board.

As the students become more familiar with the exercise I begin adding more white marbles, creating more complex rhythms. Because the marbles are easily recombined, the students can quickly be taken through a series of varied rhythmic patterns.

The simplicity of the exercise makes it comprehensible even to very small children (my four-year-old son understood it the first time). Furthermore, because the visual nature of the exercise is so graphic, I find that students begin playing in minutes what has often required several lessons to explain, demonstrate, and practice.

As we progress in rhythmic complexity, I shift the metronome so that it is playing the eighth-note pulse and later the quarter-note pulse. I also begin to explain the concepts of 4/4 time and the difference between sixteenth, eighth, and quarter notes. Of course, the degree of detail must be tailored to the age and intellectual level of the students, but by the time we make the transition to learning written notation, the students will already have a mental picture of the rhythmic model previously described.

Once the students have become familiar with the basic model, variations can be added and tempos can be increased. Additional groups can be added to create odd meters, and I also like to use red marbles to represent accented notes.

Another good extension of the model is to create additional rows. Figure 2 shows a three-row model that I use to represent the drumset. In this model I use the hi-hat row first. We treat this just like the previous exercises, playing it with the metronome and repeating the pattern. Then we add marbles to the snare drum row and finally the bass drum row to create a complete drumset part.

I should point out that expansion beyond this point tends to become unwieldy due to the number of marbles involved. More importantly, remember that this is

Figure 1

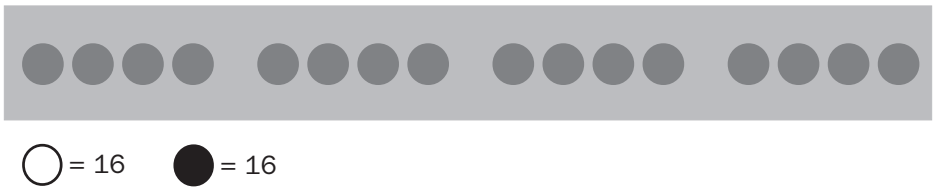
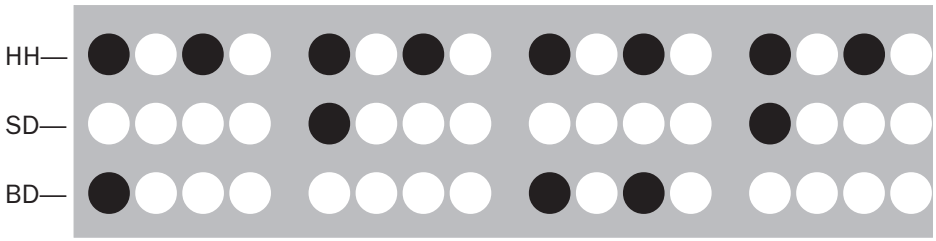



Figure 2



a model and it should be used only as a starting point. It is important that the relationship to written notation be established as soon as possible, and then the model should be removed so that it does not become a crutch.

While I principally use this method to teach drumming to primary school students, I have found that it is also effective with beginning students at any age level. Furthermore, it can also be applied to any instrument.

One aspect of this method that I find particularly noteworthy is that students of all ages instantly want to play with it themselves. This makes the learning process a game and adds a tactile dimension for children to work and play with. Since there are no symbols to learn and the motor skills required to write are not needed, students can begin creating rhythmic patterns right away. Even preschoolers can understand the basic concept and immediately begin experimenting with a multitude of rhythmic combinations.

**Michael Petiford** received a Bachelor of Fine Arts degree from Arizona State University, where he graduated summa cum laude. He is an active teacher, performer, and contributing author to *Percussive Notes*. PN

## ZILDJIAN FAMILY OPPORTUNITY FUND

The Percussive Arts Society is now accepting grant applications for the Zildjian Family Opportunity Fund, which will provide funding for percussion-based presentations directed to underserved youth, ages pre-school through high school. Grant awards ranging from $500-$3,000 will be awarded by September 15, 2005.

The Zildjian Family Opportunity Fund, established by the Zildjian family in 2001, is a permanently endowed trust managed and administered through the Percussive Arts Society. This fund will be used to provide programs featuring outstanding percussion presenters to schools, community centers or other publicly accessible facilities at no charge to participants.

Download an application
http://www.pas.org/News/Contests/index.cfm

# Adaroll Technique

BY ADAM WEISMAN

The Adaroll technique is a one-handed ripple roll that allows the player to roll loudly on single notes or small-spread intervals. The motion is vertical from the arm; it is not a turning of the forearm, as in the Stevens technique, which loses dynamics in a small spread of the mallets.

The roll works best on a single note or the interval of a second, but it also works for thirds and fourths. Wider intervals are possible but more difficult due to the pressure on mallets 1 and 4. Practicing this technique means searching for the balance of not pushing mallets 1 and 4 down too much, which dampens the bar, as well as controlling mallets 2 and 3 with the thumb and first finger so that they hit rhythmically and dynamically correctly.

I learned not to say "never," but I believe the Adaroll only functions with the Stevens grip. The normal position of the hands and mallets for the Adaroll begins at the octave in front of the player's torso (see Photo 1), and it ends with outstretched arms (Photo 2). When the hands enter the octave in front of the torso, the mallets have to invert to remain on one note (Photo 3). Specifically, when the left hand is in front of the torso or on the right side, mallets 1 and 2 have to invert, and when the right hand is in front of the torso or on the left side, mallets 3 and 4 have to invert. The mallets in one hand "cross" each other a tiny bit and the thumb turns toward the outside, slanting the hand a little. (Additional photos can be found in the Members Only section of the PAS Website: www.pas.org.)

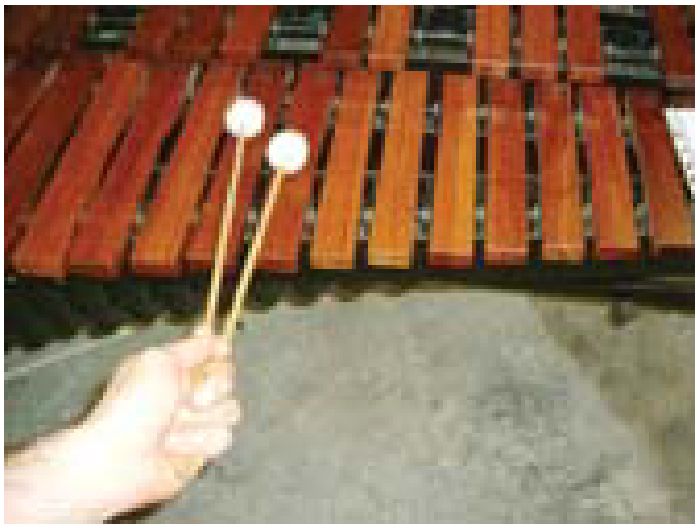
Sometimes, to start a trill on the inside note, you may have to double invert the mallets so that the inside mallet becomes the outside mallet (Photo 4). The hand is then angled more to the outside.

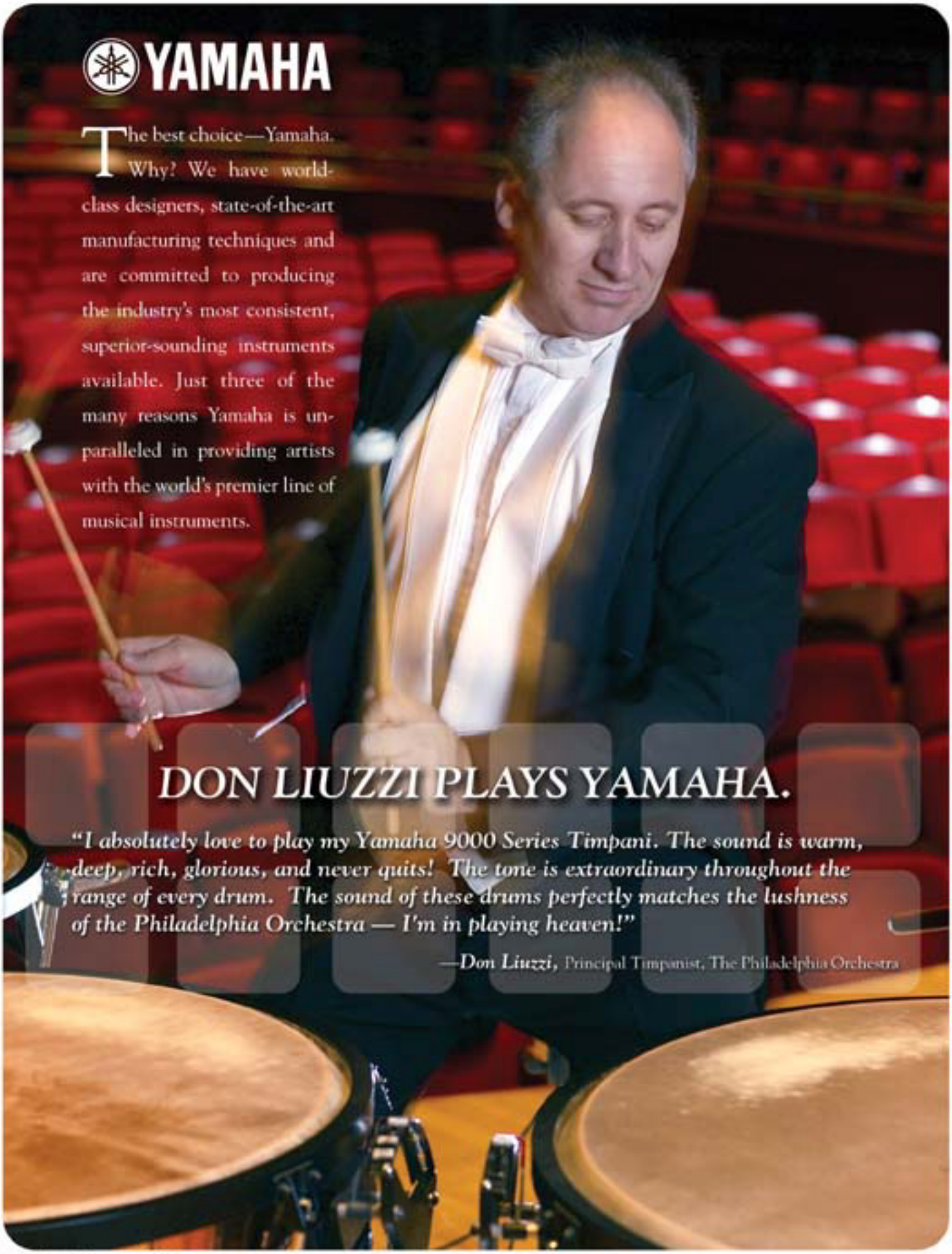
Photo 1

Photo 3

Photo 2

Photo 4





Tip: If your hands start to hurt, take a break. Do not practice incorrectly. This technique is easier with lighter sticks.

Special note (with thanks to Robyn Schulkowsky): For a marimba roll, the speed of the strokes is variable. It does not always have to be fast. Because the upper register of the marimba has less resonance, a soft roll there tends to be faster than a soft roll in the lower octave. Use the speed of the roll as a color. In general, a very fast roll is more intense or nervous, a medium or fast roll may be more full or louder, and a slow roll more open, relaxed, fragile, or transparent. When rolling with one hand, the evenness of dynamics is more important than the speed.

The Adaroll exercises break down into eight parts.

1. Basic ripple roll with four and three mallets. This must be absolutely mastered before working on the Adaroll. Keep in mind that the thumbs are vertical or almost vertical for a ripple roll. The inside mallets (2 and 3) are held higher than the outside ones (1 and 4). That way, they naturally strike the bar later. The ripple roll stroke is vertical, so don't turn the wrist. (A more controlled ripple roll is also possible by turning the wrists, but we need the pure vertical stroke for the Adaroll.) While working on the normal ripple roll, we will use all three positions of the Adaroll: normal, inverted, and double inverted.



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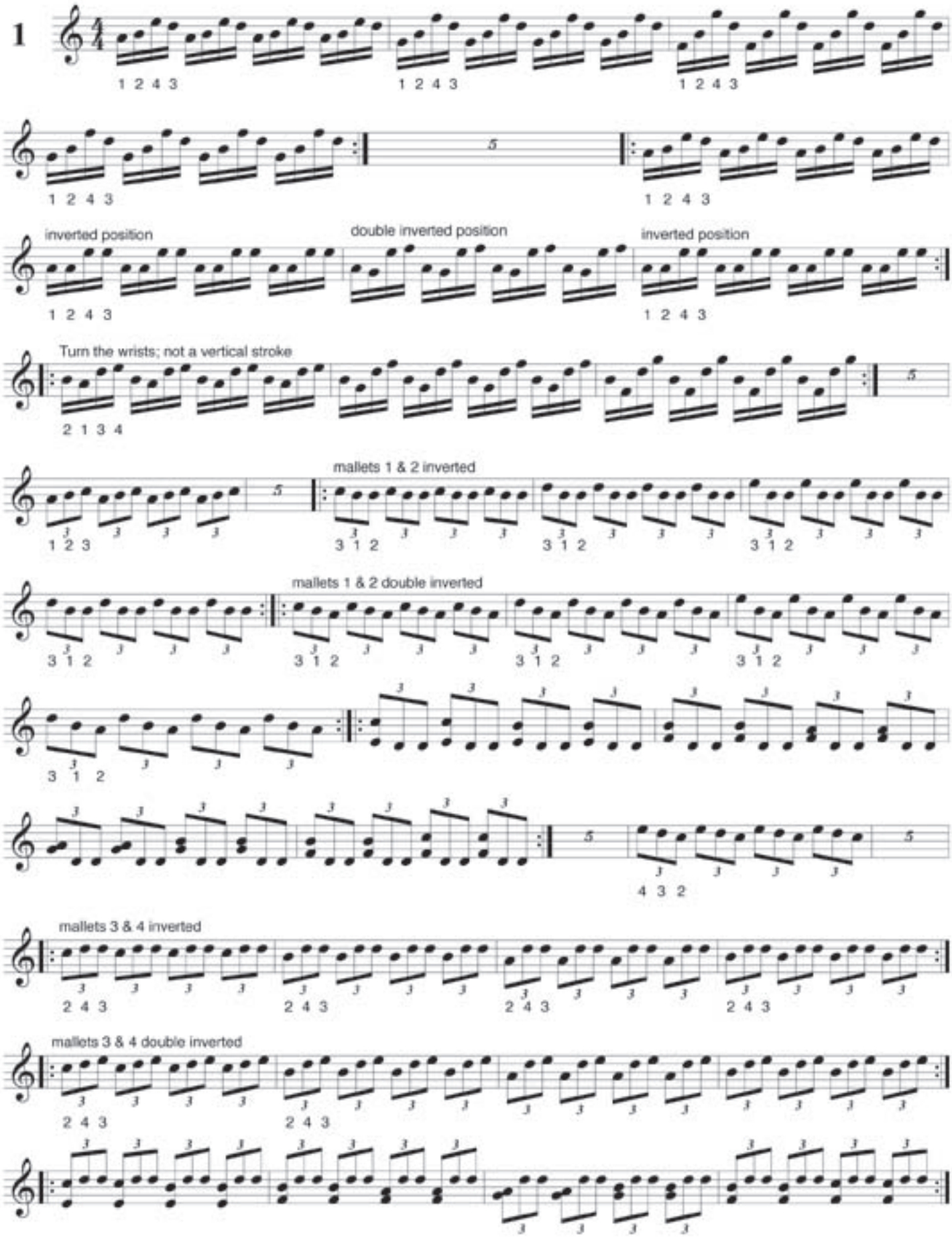
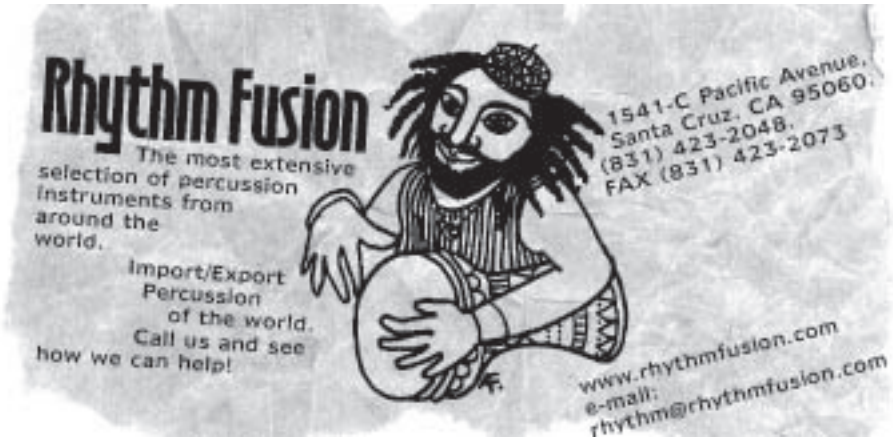

1
1 2 4 3
1 2 4 3
1 2 4 3
1 2 4 3
1 2 4 3
inverted position
double inverted position
inverted position
1 2 4 3
1 2 4 3
Turn the wrists; not a vertical stroke
2 1 3 4
mallets 1 & 2 inverted
1 2 3
3 1 2
3 1 2
3 1 2
mallets 1 & 2 double inverted
3 1 2
3 1 2
3 1 2
3 1 2
3 1 2
4 3 2
mallets 3 & 4 inverted
2 4 3
2 4 3
2 4 3
2 4 3
mallets 3 & 4 double inverted
2 4 3
2 4 3

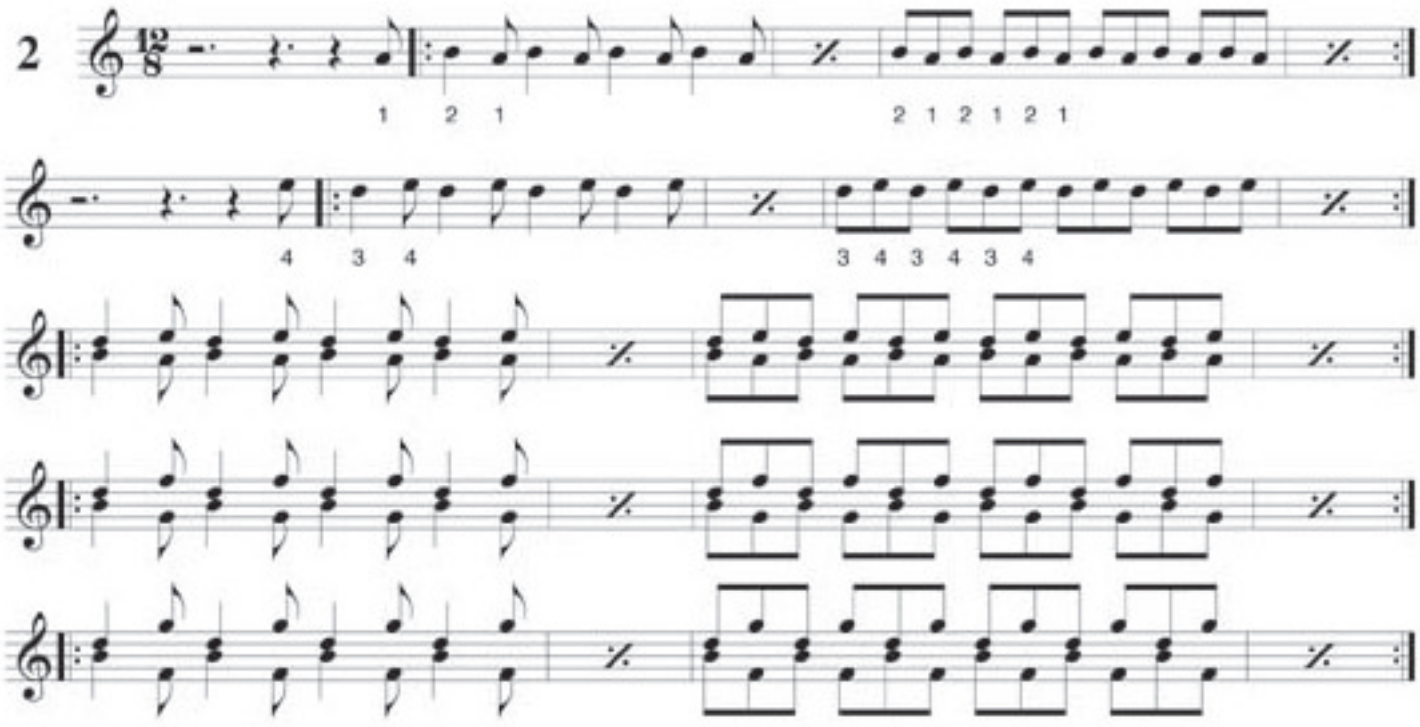


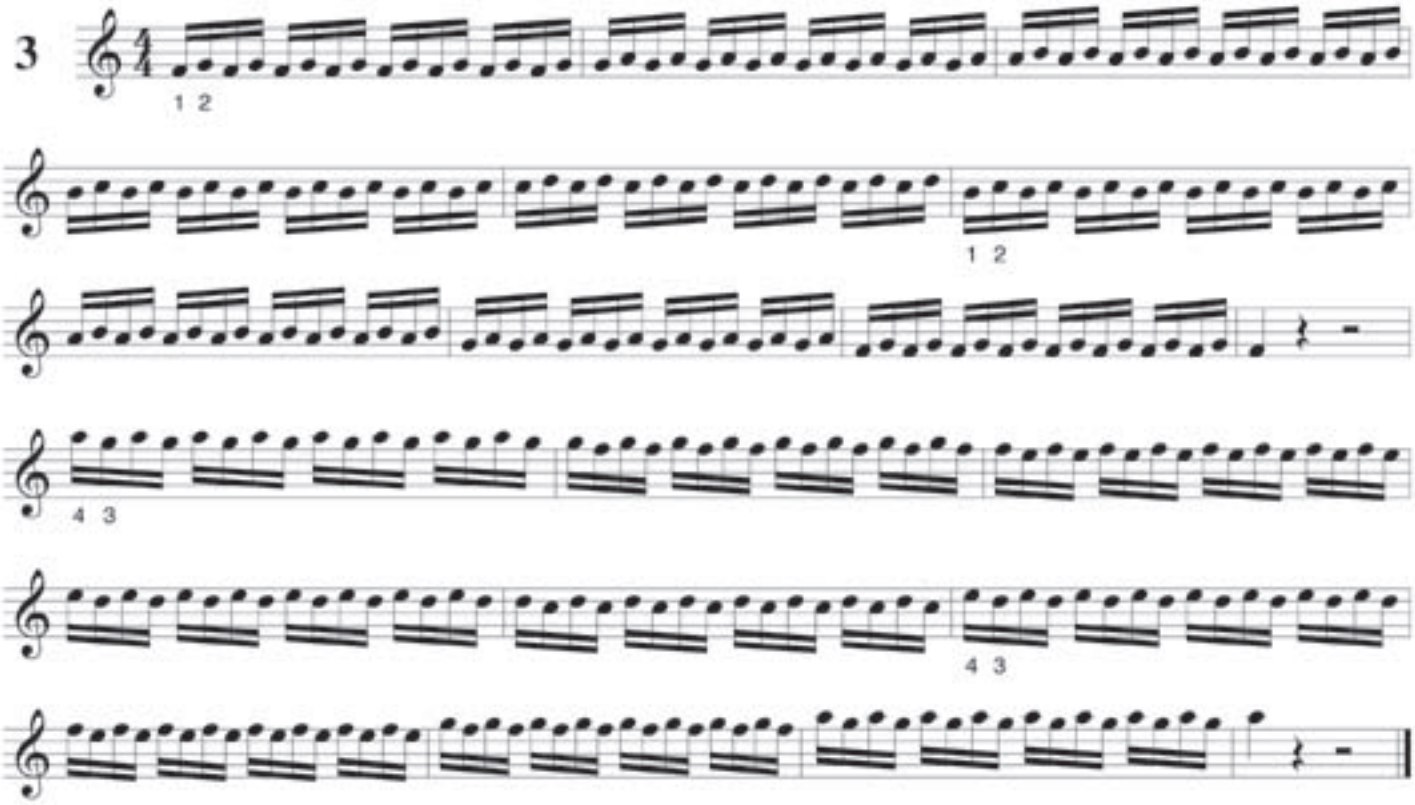

2. This is the first real Adaroll exercise, which is derived from a three-stick ripple roll. Let us define a ripple stroke as the single vertical stroke of the arm, and a ripple bounce as the two mallets hitting one after the other, either 1 and 2 or 4 and 3. I found that I could comfortably play a ripple bounce in a triplet rhythm of eighth note/quarter note from fast to slow with good sound and lift. Then I tried playing the next ripple stroke in the rest directly after mallet 2 or 3—sort of a trick "fill in the blank." Remember to lift the mallets and work on smoothing out the rhythm and dynamics. Do not play both hands together (lines 3–5) until each hand is individually correct.

About the grip on the mallets: The tip of the third finger does not touch the back of the inside mallet (2 or 3). Therefore, the inside mallet is free behind the firm touch of the thumb, the base of the third finger, and the second joint of the index finger. This is the main difference compared to the normal Stevens position. The ring and little finger are firm around the outside mallet (1 or 4). The forearm and wrist are as supple as possible.

3. Here is the Adaroll as sixteenth notes to specifically develop evenness of rhythm. Play this exercise *mf*, *ff*, and *pp*. If you are left handed, stop on the first beat of measure 6 and continue with measure 11. If you are right handed, end on the first beat of measure 16.

4. This exercise is for moving the hands while Adarolling. Using very basic





scale and arpeggio exercises, strive for evenness of the sixteenth notes and smoothness of movement while moving the hand to different notes. You should also play this exercise in other keys. When you are more proficient, you can reduce the 4/4 bars to 2/4, i.e., change notes every two beats instead of every four beats.

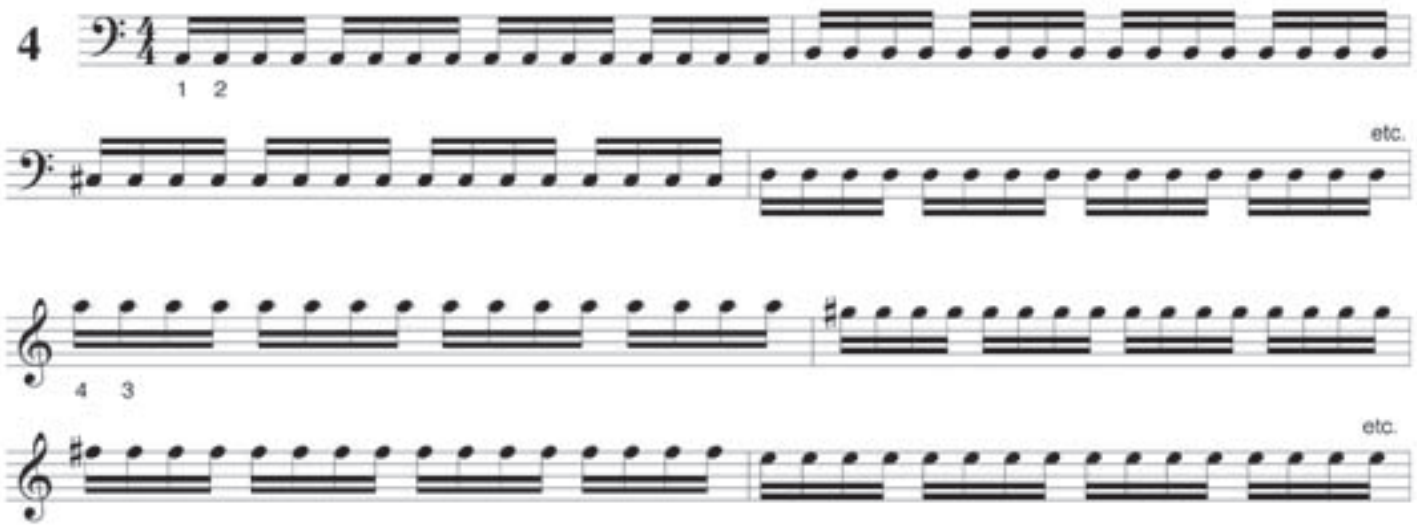
5a. The next examples are quasi-phasing exercises. The object is to widen the ripple bounce rhythm, meaning that the inside mallet, 2 or 3, strikes in the middle of each beat. The first version goes from a tight ripple bounce (mallets 1 and 2 or 4 and 3) to an open one, to the exact middle of the beat. Keep the forearm and wrist as supple as possible while the grip on the mallets remains firm. Try to keep the hand as light and lifting throughout the exercise as it is at the beginning. Think of lifting the outside mallet in the last bar, even though it is pushed down a bit.

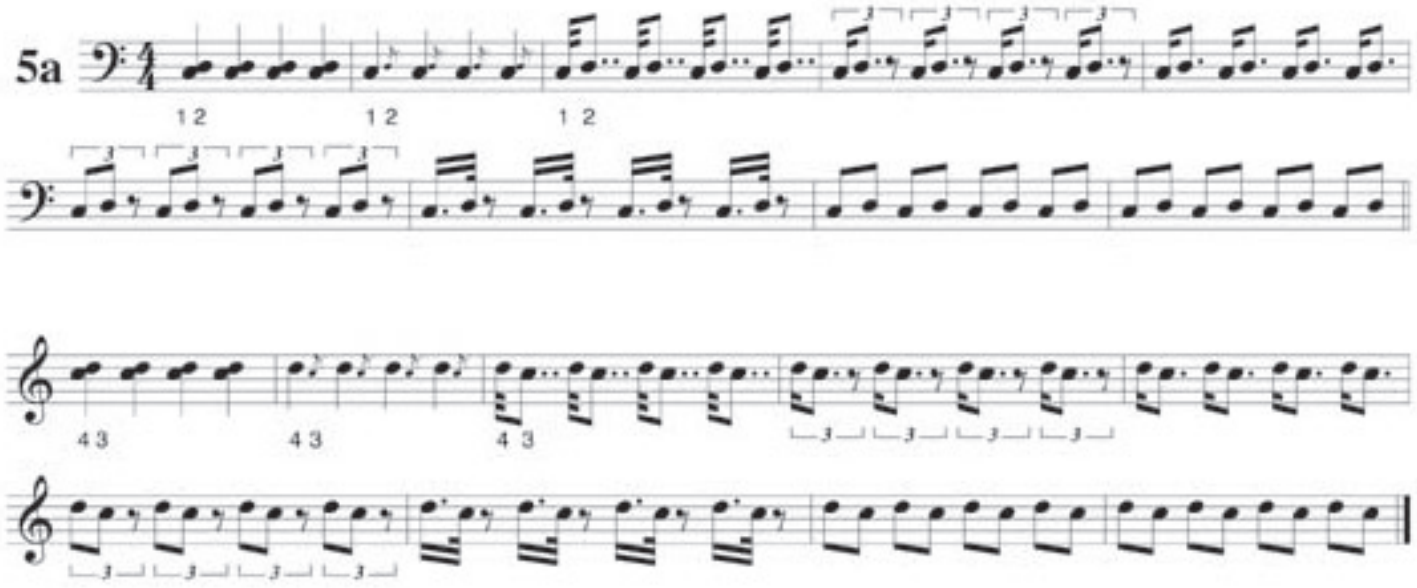
In Exercise 5b, the speed of the bounce stays the same but the tempo speeds up as each hand works its way into a roll. The two bars before tempo 180 are an attempt to write out the phasing, but don't try to count them.

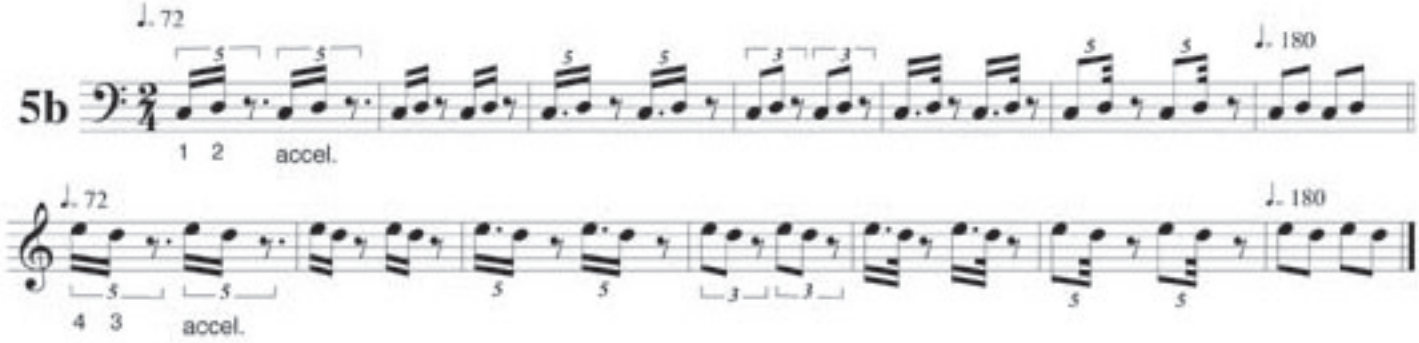
6. This exercise concentrates mostly on switching hand positions between normal playing and using the Adaroll. It also uses some phasing for help in starting the Adaroll. When I created this exercise I was thinking of the times I had read through some Bach Inventions and wanted to be able to do a quick trill with one hand.

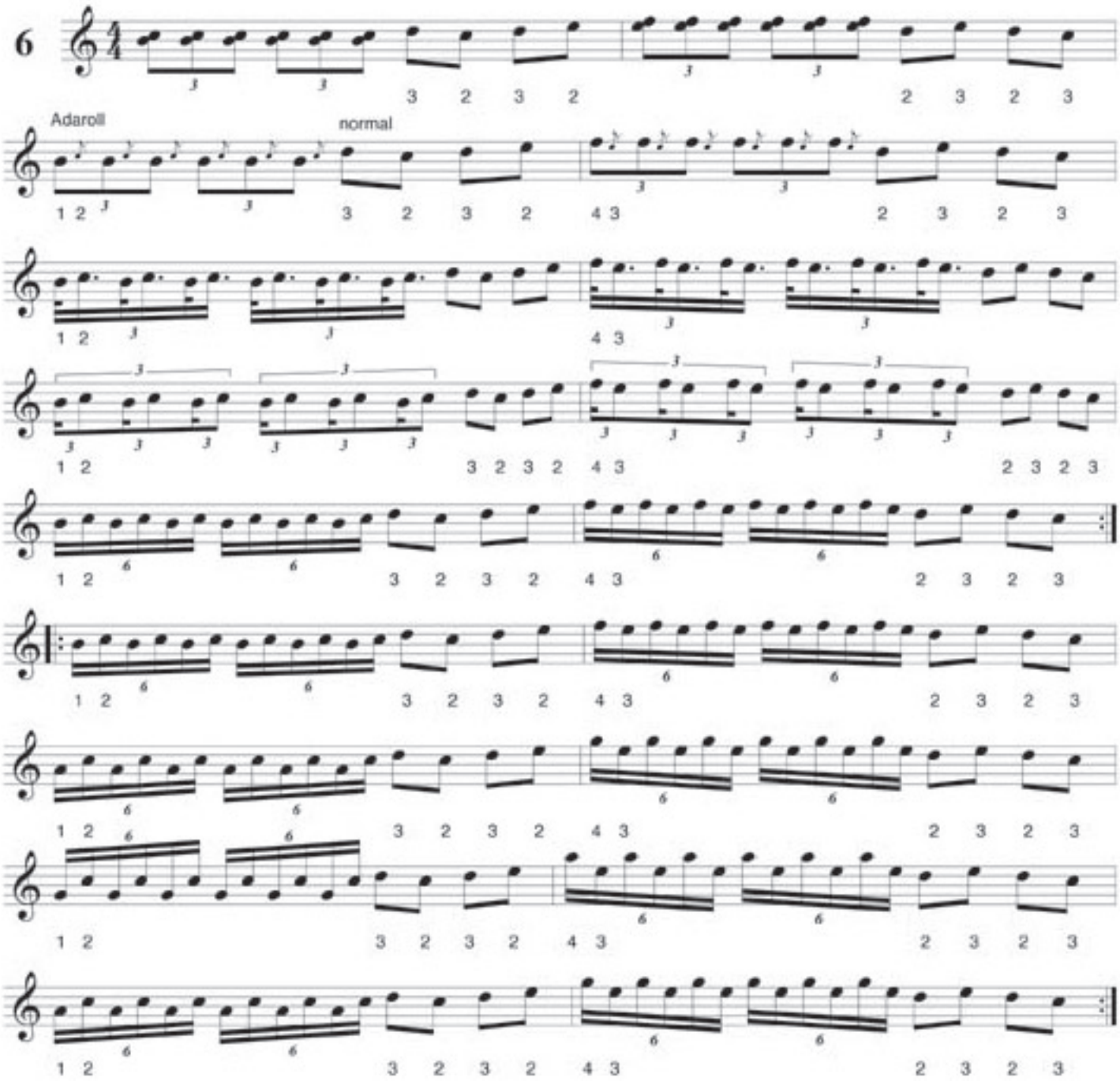
7. More position-change practice. The next series is for working on the position change between the Adaroll normal and inverted positions while rolling.

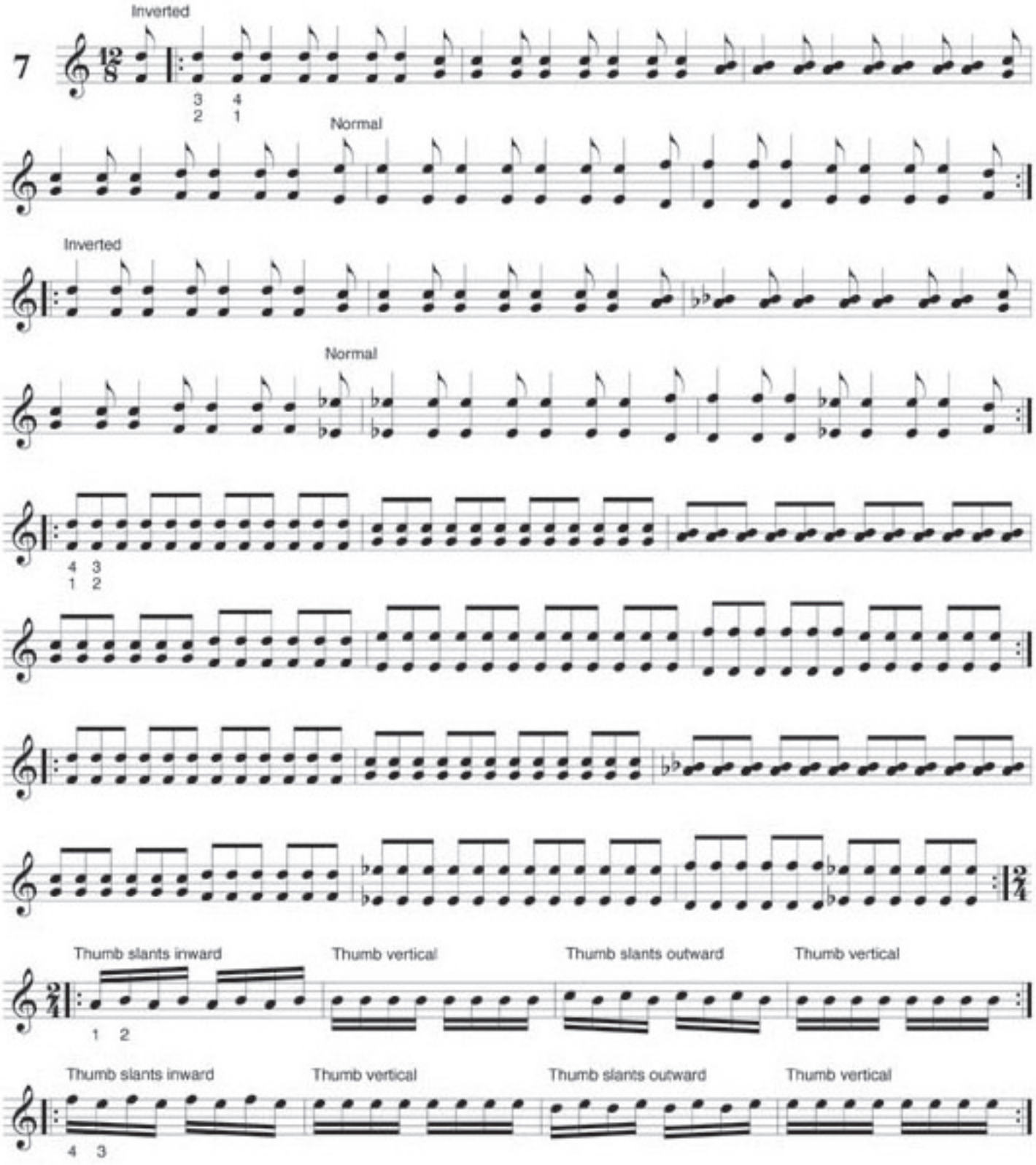
8. The exercises and text for Part 8 can be found in the Members Only section of the PAS Website (www.pas.org). The goal of these exercises is to play running sixteenth notes or triplets with one hand while the other hand plays a syncopated rhythm on top of that. These are very advanced exercises; don't attempt them until parts 1–7 are well under control. Be patient.



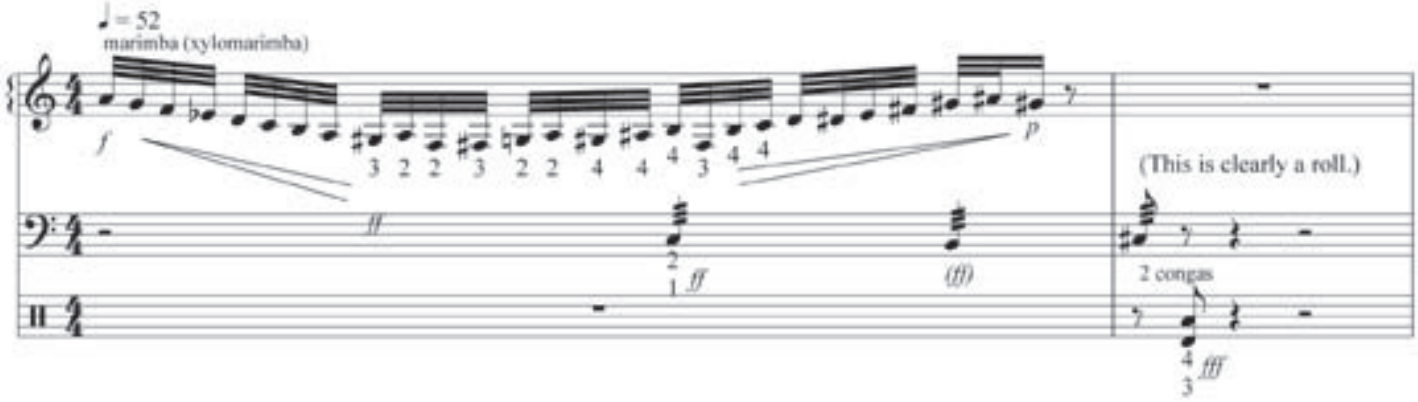

5b
♩. 72
1 2
accel.
♩. 180
♩. 72
4 3
accel.
♩. 180


6
Adaroll
normal

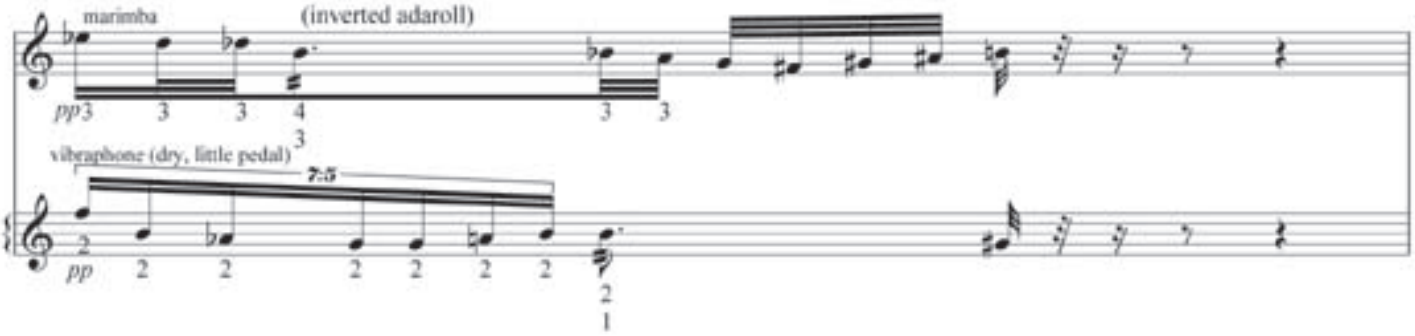

7
Inverted
3 4
2 1
Normal
Inverted
Normal
4 3
1 2
Thumb slants inward
Thumb vertical
Thumb slants outward
Thumb vertical
1 2
Thumb slants inward
Thumb vertical
Thumb slants outward
Thumb vertical
4 3

## APPLICATIONS

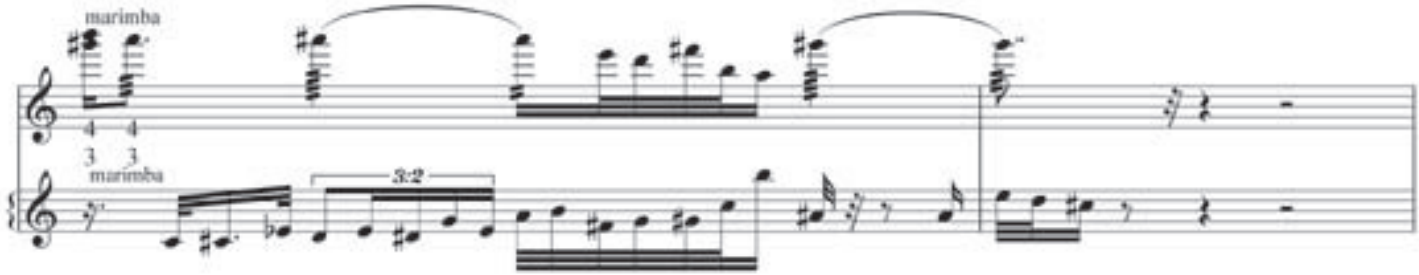
Here are some examples where the Adaroll is usefull. Below is bar 83 from "Dmaathen" by Xenakis. The left hand plays the rolls while the right continues the melody as well as the first note on both congas. Special note: Xenakis does try to show a roll as sixty-fourth notes (four slashes on a quarter note or three on an eighth note), so perhaps the left hand should be playing thirty-seconds. You decide.



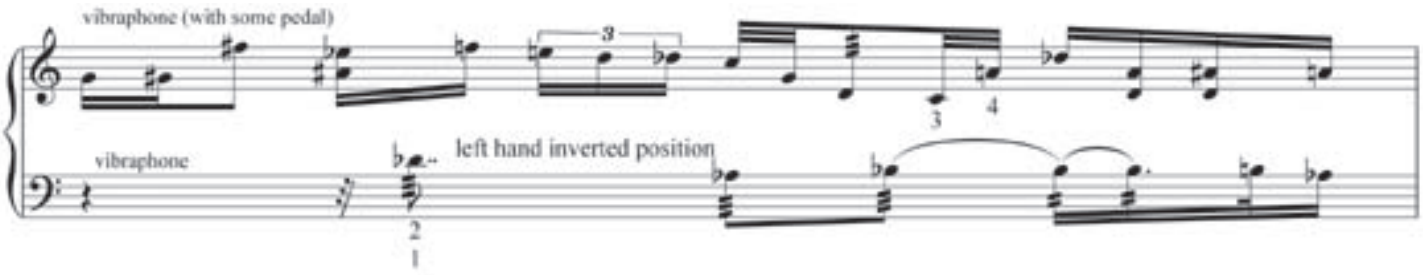

This is part of bar 100 from "Dmaathen." Again, should it be a roll or 32nds?




This is bar 111 of "Dmaathen." In the score Xenakis obviously forgot a sixteenth note on beat three for the right hand. I have chosen to continue the roll for the sixteenth note.



This is bar 126 from "Dmaathen."




Examples from "Dmaathen"
by Iannis Xenakis
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I have also applied the Adaroll technique to several measures of "After Syrinx II" by Richard Rodney Bennett. The main reasons I use the technique are because I want a louder or faster tremolo or because of the position of the hands. The first three examples are mostly due to my being left-handed. The first is page 1, bar 8–9, starting beat 3 in the right hand. The second is page 2a, bar 1: the right hand rolling three Adarolls and the left using first an independent roll on the big spread and then an inverted Adaroll on the last B-flat. Next is Page 7, bar 4: Even though I could get away with a very slow independent roll in the right hand, I find it sounds better with a faster tremolo, Adaroll style, because there is little resonance at the top of the marimba. Finally, on page 9, bar 4 I find the Adaroll more comfortable for whipping out this short, loud roll in the fast tempo.

---

**Adam Weisman** studied at the Manhattan School of Music, The Conservatory of Versailles, and the Hochschule for Music in Munich. In 1991 he won third prize at the ARD music competition in Munich, and in 1992 second prize at the International Music Competition in Geneva. He composed and played music for theater pieces in Munich, Esslingen and Linz. He played with New Music Consort and NewBand in New York in 1998–90, and since then with Ensemble Modern, Klangforum Wien, Music der Jahrhundert Stuttgart and Zeitkratzer (concerts with Lou Reed in Berlin and Venice). He is the drummer with the rock band Landis Mackellar and the Diatribes. PN



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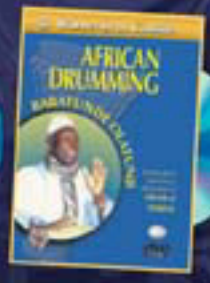


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# All is Number

## Golden Section in Xenakis' "Rebonds"

BY GREG BEYER

*"Mathematical systems of proportion originate from the Pythagorean concept that 'all is number' and the belief that certain numerical relationships manifest the harmonic structure of the universe."* (Ching)

One of the founding fathers of our "revolutionary" percussive heritage, composer John Cage, wrote an article in *Dance Observer* in 1944, titled "Grace and Clarity," in which he spoke of the importance he placed on structural devices used to determine a work's form. Music "occupies a length of time…and the manner in which this length of time is divided first into larger parts and then into phrases…is the work's very life structure."

The manner in which Cage divided time in his music during that period of his career was to utilize a concept he called "micro-macrocosmic rhythmic structure." I contend that in "Rebonds," Xenakis used the concept of the Golden Section (filtered through the mind of Le Corbusier and his *Modulor*) as a similar device to determine formal organization.

### WHAT IS THE GOLDEN SECTION?

The Golden Section, also known as the Golden Mean or Golden Ratio, is the unequal division of a line segment such that the ratio of the smaller part to the larger part is the same as that of the larger to the original whole. This unique division yields an irrational number known as *phi* f, 1.618034….

Looking at Figure 1, we can say A is to B as B is to C.

The line segment C is the Golden Section of B, and the line segment B is the Golden Section of A. Furthermore, line segment C can be divided into two unequal parts that would yield D and E, each one resembling the next in exactly the same relationship. This continuation on into theoretical infinity is called a *Recursive System*. A *Recursive System* is perhaps not unlike a set of Russian dolls. Open the largest and there is its exact image, just a little smaller. Open the second and there is an identical third, etc.

According to Ruth Tatlow's article in *The New Grove Dictionary of Music*, the *Golden Section* is a relatively recent term for the original *Golden Number*. This term was coined in 432 B.C. by Meton the Athenian, who discovered the 19-year Lunar Cycle through the use of this calculation. It was originally written in gold, hence the name. In the Christian tradition, it has been in constant use for centuries as a means to calculate the Ecclesiastical Paschal full moon, and thence Easter Sunday.

It has been historically regarded to yield harmonious proportions in works of nature and, through imitation of such perceived nature, in works of man. A lot of ink has been spilled questioning the veracity of statements that Golden Section proportion was well known and advocated in architectural design in the time of the Greeks. Queries have also been raised concerning its accuracy as a tool for analyzing the exact shapes of natural objects like pinecones and nautilus shells. Here we need not concern ourselves with such debate, as Xenakis in his own writing shows a clear understanding of and fascination with the Golden Section ratio.

### WHO WAS XENAKIS?

*"I am a classical Greek living in the twentieth century"* (Matossian)

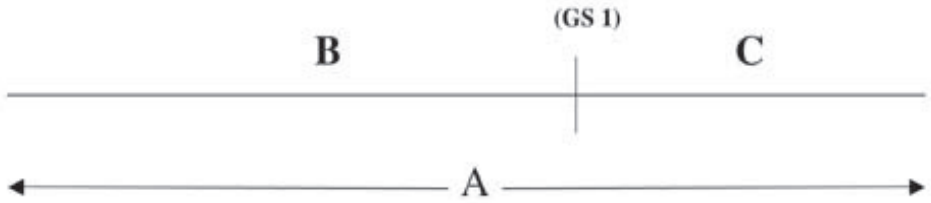



Figure 1. The Golden Section, A is to B as B is to C.

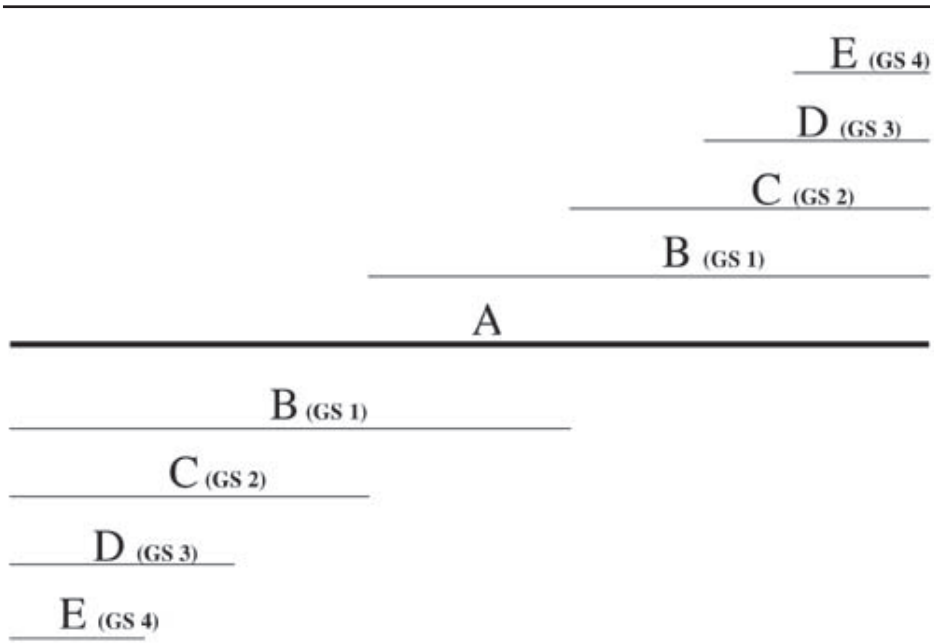



Figure 2. Generating a *Recursive System* with Golden Section Divisions

*"The only subjects that have inspired (my composition) are ancient (Greek) tragedies, because they remind me of my youth…"* (Varga)

Noritza Matossian, in her book *Iannis Xenakis*, provides a wonderful and in-depth perspective of the composer's early life. I highly recommend reading it. In what follows, I will try to highlight some important details of his biography to provide what I believe to be an essential background to the ensuing analysis of "Rebonds."

As Xenakis hints above, his early life was tragic. He was born in Romania to Greek parents. He had a close spiritual and psychological connection with his mother, who introduced him to music and planted the seeds of his lifelong love of music. However, when Iannis was only five, his mother became very sick and died. Over the next five years his father grew more distraught and distant from Iannis and his two younger brothers. When Iannis was 10, his father sent him to a new boarding school for boys on the remote Greek island of Spetzai. Having been born in Romania, his Greek accent was not that of the Athenian boys who dominated his class, and he soon became an outcast.

Already emotionally unstable due to the death of his mother and distance of his father, he spent the next three years of his life lonely, miserable, and defenseless. Finally, at age 13, he began a process of gradual personal development—of intellectual and physical enlightenment. He spent hours in the school library cultivating his instinctive attraction to classical Greek tragedy and poetry, and also became an intensely competitive sportsman.

At 17, Xenakis graduated and returned to Athens, where his father had returned, having fled Romania from the growing threat of Nazi Germany. That threat was not long in coming to Greece, however, and the next several years of Xenakis' life, from 1939–47, were spent in the crosshairs of international forces and interests. Greece was occupied first by the Axis forces of Germans, Italians, and Bulgarians, and afterward in 1944 by the British. All these regimes offered very little respect to or hope for the nationalist desires of the Greeks.

Xenakis became a prominent leader of the organized Resistance fighters against both occupations, and in that role he was fierce and reckless. In December of 1944 he was caught in the line of fire of British Sherman tanks patrolling the streets of Athens. Two of his companions died instantly; half of his face was completely destroyed. His father bribed a policeman to get him into a hospital where he would spend the next three months recuperating. That same battle signaled the end of the Greek Resistance.

After being released from the hospital, Xenakis returned to the Athens Polytechnic Institute to receive his degree as an engineer. Known for his involvement in the Resistance, however, Xenakis did not fare well in civilian life. At school he was forced to enlist in the army. Many of his own countrymen aligned themselves with fascist powers and wished to see an end to his life. In September 1947, with the help of his father, he fled underground and was forced into exile, leaving Greece behind forever.

### XENAKIS IN PARIS

**"***Enthusiasms, hopes, all were dead, seemed to me that life could give me no…creative joy"* (Matossian)

*"…there was a great renewal…both spiritual and intellectual…when one is unhappy one thinks more and the works which are artistic…feel the effects to a more elevated degree…"* (Xenakis)

When Xenakis got himself to Paris, his spirit was devastated. Fortunately he earned his engineering diploma and came into contact with a few Greek immigrants of his background who were employed by the famous architect Le Corbusier. Through these connections he landed his first job. At the time, Le Corbusier's name meant nothing to Xenakis; he was simply happy to have employment. His first assignments were as an engineer, calculating measurements for a large government-sponsored housing project called *L'Unité d'Habitation de Marseille*. This project was of utmost importance to Le Corbusier; it was his personal *Parthenon*.

### LE CORBUSIER AND THE MODULOR

Xenakis was made to calculate proportionate measurements for *L'Unité* using a system of mathematical unification Le

Corbusier called his *Modulor*. In an interview with Balint Andras Varga, Xenakis said this about the subject:

> "Le Corbusier rediscovered the Golden Section for himself after reading Matila Ghyka's book about it [*Geometry in Nature and Art*]. In the 1920s Ghyka had published several books on the relationship between the arts and geometry, as well as mathematics. Le Corbusier read those books and then forgot about them—at least, he pretended to…Incidentally, he changed the name of the Golden Section and called it *Modulor*. What was his method? Taking the height of an average man (6 foot—i.e., not an average Frenchman, but a Scandinavian, who is taller) as a basic unit, he then worked with the golden proportions of that unit." (Varga)

Figure 3 is a pencil drawing taken out of Matossian's *Iannis Xenakis*. The numbers therein are not intuitively obvious, nor are they explained in the accompanying text. These numbers do come up, however, in "Rebonds," as we shall later see, and some quick explaining now may prove helpful.

From what I can understand, these numbers are Golden Section chains, *Recursive Systems*, of numbers that are still larger and "above" the figures in the chart. These larger figures are simply various multiples of six. The two separate systems (on either side of the central vertical) are generated, I believe, from the numbers 480 (6 x 80) and 960 (6 x 160). The left system is generated using 480 / 1.618034, yielding (in whole integers rounded off by dropping all decimals) 296, 183, 113, 70, 43, 27, etc. The right system uses 960 / 1.618034, yielding 593, 366, 226, 140, 86, etc.

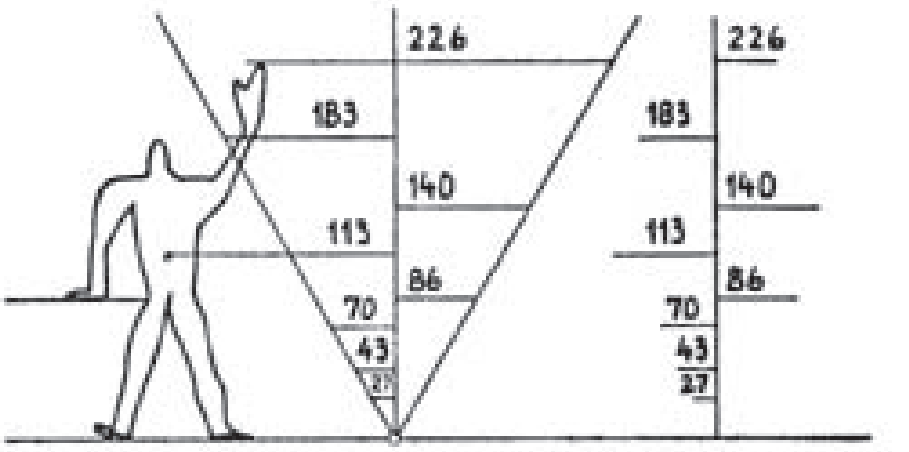
Xenakis had no objection to using the *Modulor*, for it strongly resonated with his own love of ancient Greek culture and with his personal psyche.

## XENAKIS THE COMPOSER

*"The simplicity and elegance of the Modulor fired him to broach the question of whether such a set of proportions could become the basis for musical compositions as well."* (Matossian)

Having established financial stability, Xenakis was soon thinking about music. After various failed attempts at finding a teacher who was interested in his fledgling efforts in composition, Xenakis finally found someone who would have a pivotal effect on his career: Olivier Messiaen. Messiaen recognized that Xenakis was different and encouraged him to follow that difference, to nurture it. Xenakis' background in mathematical engineering and now architecture was given *carte blanche* to influence his musical thought. Quite by accident, Xenakis began experimenting with rhythmic exercises:

> "I used to have a tape-recorder, a bad one, which left a little noise on the tape when you pressed the [record] button. When I noticed that, I exploited it. I measured the length of the tape and marked it at certain points in pencil. I pressed the button of the machine at every mark, and when I played it the noises followed one another according to the Golden Section. In other words, I received an exact aural picture of that proportion." (Varga)




The proportional values of the Modulor based on the human scale. (Le Corbusier: *the Modulor*)

Figure 3. Corbusier's *Modulor* (Matossian)

## XENAKIS THE ARCHITECT

It took five years working as an engineering assistant to Le Corbusier for Xenakis to muster the courage to broach the subject of collaboration as a fellow architect. Le Corbusier accepted the offer, and during the years between 1954 and 1957, they worked on multiple projects. Xenakis helped design the Phillips Pavilion at the 1956 Brussels World Fair, and essentially singlehandedly designed the highly successful *Couvent de St. Marie de la Tourette*.

Xenakis put his whole self into the convent. Even Corbusier referred to it as the *Couvent de Xenakis*. Le Corbusier was in India working on another project at the time, and only sent occasional mandates to Xenakis for use in the design. One such idea was a great façade of glass, based on a similar construction Corbusier had come across in India. He suggested the use of multiple panels of glass separated by beams of metal, organized in a regular grid. Xenakis developed the idea, rejecting the monotonous grid in favor of what are now called his famous "musical screens of glass." Xenakis used the *Modulor* to obtain a progression of rectangles of the same height but of varying width. These were arranged in rows with changing densities and intervals to give an asymmetrical appearance. In the final design, he stacked multiple layers of these "ondulations," offset by a regular grid of concrete squares above.

For Xenakis, this work became extremely important on a personal and spiritual level as well as a professional one. Although not Catholic himself, Xenakis nevertheless used the process of designing a building with religious significance to explore and come to terms with his own spirituality. In a letter to one of the monastery's priests a year after the completion of the project, Xenakis wrote: "I was very happy working on your monastery. Of course I brought to this work the ideas of Le Corbusier but above all it was an occasion for me to express thoughts and acts of faith repulsed

by modern life…Your monastery was for me a point of condensation, of historic knowledge and Platonic 'reminiscences,' of epochs lived at other times…" (Matossian)

If Xenakis considered himself a "Classical Greek living in the twentieth century," then it becomes clear how he allowed his creative work to penetrate his own psyche on multiple levels. The use of classical Greek constructs such as the Golden Section become more than calculations, they become acts of faith.

### THE CONFLUENCE: GOLDEN SECTION PROPORTION IN MUSICAL FORM: "REBONDS" (1987–89)

Jumping ahead some 30 years, Xenakis continued to be compelled to use Golden Section as a unifying device of formal construction in his music. In "Rebonds," the use of the *Modulor* shall become readily apparent.

A quick description of the work may prove helpful. "Rebonds" is a multi-percussion solo. It is in two movements labeled *A* and *B*, which may be performed in either order. Movement *A* is for drums alone, and its construction follows a singular course of ever-increasing complexity and density. It is something akin to the flow of a river from its source to its final destination at the sea. Movement *B* is for drums and a set of woodblocks. Unlike *A,* this movement is sectional; the woodblocks suddenly rip into the longer sections of monochromatic drumming, separating the three larger sections of the work with their distinctive sound and texture. Woods and drums remain oil and water until the third major section at the very end. The trajectory of the music is that of two seemingly opposing forces that gradually achieve synthesis through an incredible effort of the part of the performer.

Take some time now to recall the concept of *Recursive Systems* generated by the use of *Modulor* calculation. It is in this manner that we shall proceed, looking more closely at each movement of the work to find events that coincide with each series of Golden Section divisions.

### MOVEMENT B

The timeline of this movement is 87 measures of 4/4 time, yielding 1,392 sixteenth notes. The music is sectional, clearly divided along lines of instrumental timbre (i.e., drums or woods) and musical material (sixteenth notes, thirty-second notes, and tremoli). Figure 4 portrays this manner of division.

### LARGE-SCALE EVIDENCE OF GOLDEN SECTION FORMAL PATTERNING

Calculating the Golden Section *Recursive System* of this overall timeline (1,392 / 1.618034), we generate the series 860, 532, 329, 203, 126, etc. What I shall call GS1 is the first meaningful cut of 1,392, yielding both 860 and 532. Looking again

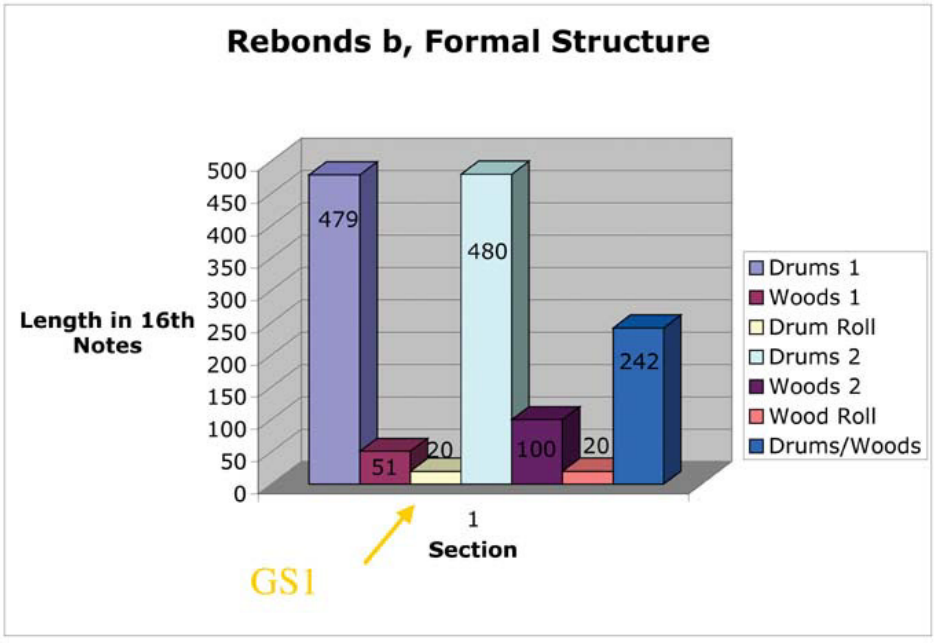



Figure 4. "Rebonds" *B*, formal structure divided into sections.

at Figure 4, GS1 takes on significance as the point that determines the placement of the very first tremolo of the piece, the long bongo roll that begins in m. 34, on the "and" of 1.

A similar roll on bass drum is located in m. 46, beat 4. It is the 733rd sixteenth note of the piece, a point that has nothing to do with the *Recursive System* derived from the overall length of the movement. Is this a crushing blow to our fledgling theory? Let's reconsider.

### SMALL-SCALE EVIDENCE OF GOLDEN SECTION FORMAL PATTERNING

This bass drum roll falls inside the second major section of sixteenth-note drumming ("Drums 2" in Figure 4). The length of this section, 480 sixteenth notes, is virtually identical to the length of "Drums 1." Recall the explanation of Figure 3. The left-hand series of numbers is generated by the *Modulor* of 480 (6 x 80), 297, 183, 113, 70, etc. The bass drum roll is located at the 183rd sixteenth note of Drums 2. It is in the exact same spot relative to this subsection as the bongo roll is relative to the whole.

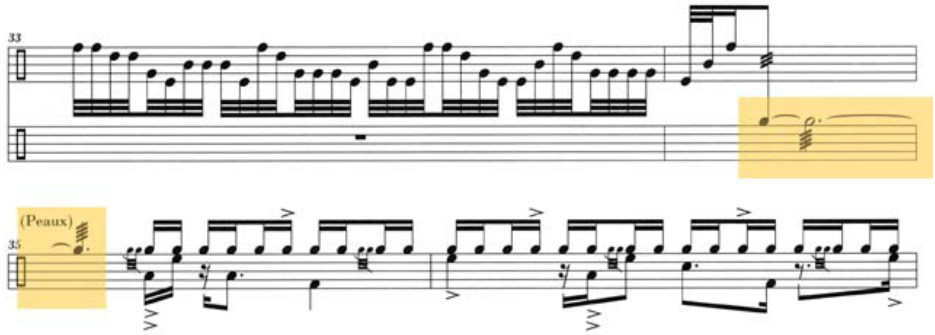
Referring back to Cage, this sort of patterning logic smacks of "Micro-macrocosmic rhythmic structure," but perhaps even more importantly, it refers to itself. The individual section of music, in this case Drums 2, somehow reflects the whole. This sort of patterning is emblematic of the very idea of a *Recursive System*.

### "MICROCOSMIC" STRUCTURING: GOLDEN SECTION EVIDENCE AT THE MOLECULAR LEVEL

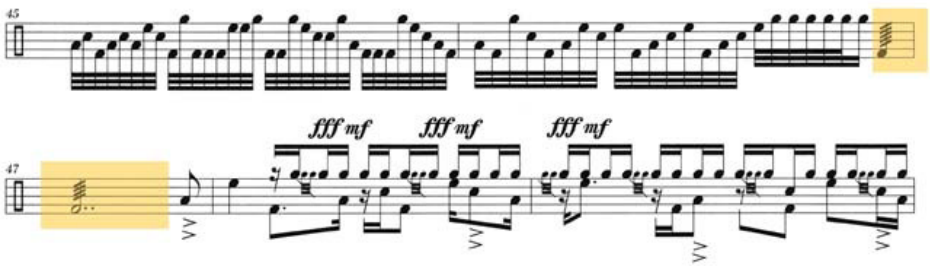
As mentioned previously, "Drums 1" is also (essentially) 480 sixteenth notes long. Do the *Modulor* divisions of its timeline reveal important events on the surface of the music? At first glance, they do not. But let's take an even closer look at the musical material of these 30 measures of music.

Figure 5 reveals an underlying sequence of numbers that represent the rhythmic patterning of the five-note melodic line played by the hand of the performer that is not playing the continual sixteenth notes on the high bongo. This melody is repeated in various rhythmic permutations 38 times, and each row in Figure 5 represents one repetition.

The left-hand column refers to the specific repetition, numbered 1–38. Each of the five columns in the middle represents one of the five notes of the melody, in order. The number values in these columns identify the number of sixteenth notes




Example 1. "Rebonds" *B*, GS 1, bongo roll, mm. 34–35




Example 2. "Rebonds" *B,* Small-Scale mirroring, bass drum roll, mm. 46–47

that constitute each note of the actual melody. Rests figure into the note that comes immediately before, so, in measure one, although the first note is printed as a quarter note followed by an eighth rest, the number representing this note is 6, as if it were a printed dotted-quarter note. The right-hand column provides the sixteenth-note sum of the melody in each repetition.

The two large regions in red indicate the sections of music in which the separate musics of the two hands seemingly become one; i.e., the five-note melody takes on the continuous sixteenth notes of the high bongo. This musical device, two separate textures becoming one, is a motif that characterizes the movement.

The squares in gold indicate the loci of the Golden Section divisions. There are

| Pattern Number | Tom, 2acc. | Grande Caisse | Low Bongo, acc. | Tumba | Grande Caisse2 | Pattern Total |
|---|---|---|---|---|---|---|
| 1 | 6 | 2 | 3 | 2 | 1 | 14 |
| 2 | 6 | 2 | 3 | 2 | 1 | 14 |
| 3 | 5 | 3 | 3 | 2 | 1 | 14 |
| 4 | 6 | 2 | 3 | 2 | 1 | 14 |
| 5 | 4 | 2 | 2 | 3 | 1 | 12 |
| 6 | 4 | 2 | 2 | 2 | 1 | 11 |
| 7 | 4 | 2 | 2 | 3 | 1 | 12 |
| 8 | 4 | 3 | 2 | 2 | 1 | 12 |
| 9 | 4 | 2 | 2 | 3 | gs 2 1 | 12 |
| 10 | 3 | 3 | 2 | 2 | 1 | 11 |
| 11 | 4 | 3 | 2 | 2 | 1 | 12 |
| 12 | 5 | 3 | 2 | 2 | 1 | 13 |
| 13 | 6 | 3 | 2 | 2 | 1 | 14 |
| 14 | 6 | 2 | 2 | 3 | 1 | 14 |
| 15 | 6gs 1 | 3 | 3 | 2 | 2 | 16 |
| 16 | 6 | 3 | 3 | 2 | 1 | 14 |
| 17 | 4 | 2 | 3 | 2 | 1 | 12 |
| 18 | 3 | 2 | 3 | 3 | 1 | 12 |
| 19 | 3 | 2 | 3 | 2 | 2 | 12 |
| 20 | 3 | 2 | 3 | 2 | 3 | 13 |
| 21 | 3 | 2 | 3 | 3 | 3 | 14 |
| 22 | 3 | 3 | 3 | 3 | 3 | 15 |
| 23 | 2 | 3 | 3 | gs 1 3 | 2 | 13 |
| 24 | 2 | 2 | 4 | 3 | 2 | 13 |
| 25 | 2 | 2 | 3 | 2 | 2 | 11 |
| 26 | 2 | 3 | 3 | 2 | 2 | 12 |
| 27 | 1 | 3 | 3 | 2 | 2 | 11 |
| 28 | 1 | 3 | 2 | 3 | 1 | 10 |
| 29 | 1 | 3 | 3 | gs 2 2 | 1 | 10 |
| 30 | 2 | 3 | 3 | 2 | 1 | 11 |
| 31 | 2 | 3 | 2 | 3 | 2 | 12 |
| 32 | 1 | 3 | 2 | 3 | 1 | 10 |
| 33 | 2 | 3 | 2 | 2 | 1 | 10 |
| 34 | 3 | 3 | 3 | 2 | 1 | 12 |
| 35 | 5 | 2 | 3 | 2 | 1 | 13 |
| 36 | 7 | 2 | 3 | 2 | 1 | 15 |
| 37 | 6 | 2 | 3 | 2 | 1 | 14 |
| 38 | 6 | 2 | 3 | 2 | 1 | 14 |
| Sum | 143 | 95 | 101 | 88 | 52 | 478 |

Figure 5. Numeric flow chart for Drums 1, "Rebonds" B mm. 1–30

four points, representing the first two cuts of Golden Section placed in either direction along the musical timeline. It may help to refer back to Figure 2 to clarify how these divisions work.

The 22nd repetition of the melody is colored in blue. It is the only repetition in which all five values are equal. Every drum is played three sixteenth notes apart. It is interesting to note this repetition's proximity to the first Golden Section division.

The green squares indicate points of interest that I would like to explain in a bit of detail, along with a few other interesting patterns that emerge through analysis of Figure 5.

1. The original pattern, 6-2-3-2-1, is found twice at the top and twice at the bottom of the chart. The two red lines that run diagonally across the chart indicate this. Xenakis fills 30 measures of music with a singular idea that undergoes a series of permutations only to circle back and arrive as it was initially, unchanged.

2. The only two notes that undergo serious transformation are the outer two. The inner three notes of the melody are always values of either 2 or 3. There is only one exception, found in repetition 24. This value of 4 is very close to the first Golden Section division (GS 1).

3. The sections in red are very proximate to the Golden Section cuts.

4. Repetition 15 has the highest pattern total, 16, and two interesting points come to light here. First, the GS 1 in the other direction is located here. Second, here and on either side of this location the first note of the melody returns with some stability to a value of 6.

5. Notice the arrows pointing to various regions along the column representing the fifth note of the melody (Grande Caisse 2). This column begins with 14 values of 1. It ends with half that, seven values of 1. In between these two "series of 1" is sandwiched a region of 17 values. This set of 17 values is almost perfectly symmetrical in and of itself, beginning and ending with 2, three values of 1, etc. Notice that the axis of this symmetry is again GS 1.

6. The diagonal line toward the bottom of the chart uses the seven values of 1 (at the end of the fifth note column) as its starting point. The tumba ends with six values of 2. The low bongo ends with five values of 3. The grande caisse 1 ends with four values of 2. The double-accented tom *would* end with three values of 6, but Xenakis throws in a value of 7. It is the only value higher than 6 anywhere on the chart.

Other interesting details manifest themselves along Golden Section divisions in movement *B*. However, the above information suffices to give credibility to the argument, and I should now like to discuss Golden Section rationale found in movement *A*.

### MOVEMENT A

Unlike the sectional music of movement *B*, this movement provides a singular, river-like flow of rhythmic material. A thrice-repeated statement on the highest and lowest drums at the opening of the work gives fair warning that these two sounds shall become architectural pillars of the complex phrases still to come. Because there are no small formal sections to speak of, we shall only concern ourselves with the overall timeline of the work.

This movement contains 60 (6 x 10) measures of music in 4/4 time, yielding 960 sixteenth notes (6 x 160). The *Modulor* divisions of this length are those of the right-hand series in Figure 3: 593, 366, 226, 140, 86. Thinking musically (imagine for example the sonic results of Xenakis' experiments with his tape recorder), the points themselves create a kind of rhythmic accelerando. See Figure 6.

When we set this *Recursive System* against the music of *A*, details on the surface of the music begin to reveal themselves as structurally important.

**GS 1, 593** (m. 23, the "a" of 4): This anchor serves as an axis of rotation, exactly 10 sixteenth notes after the first double

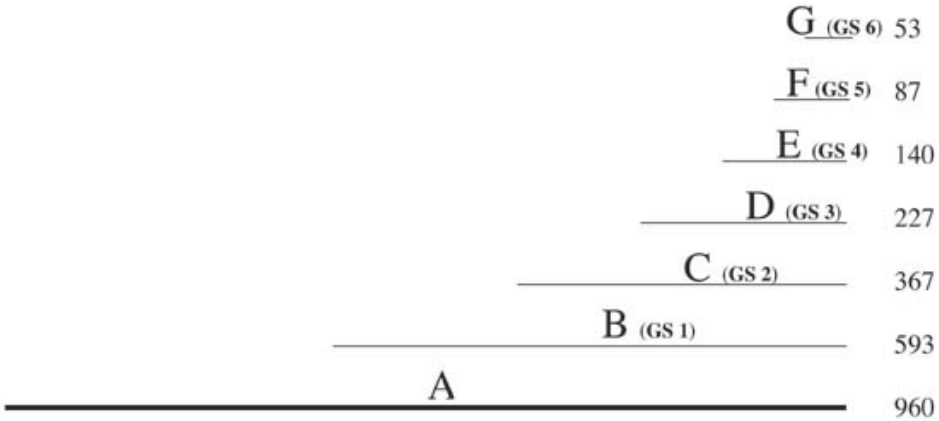



Figure 6. The Recursive System as rhythmic crescendo in "Rebonds" *A*

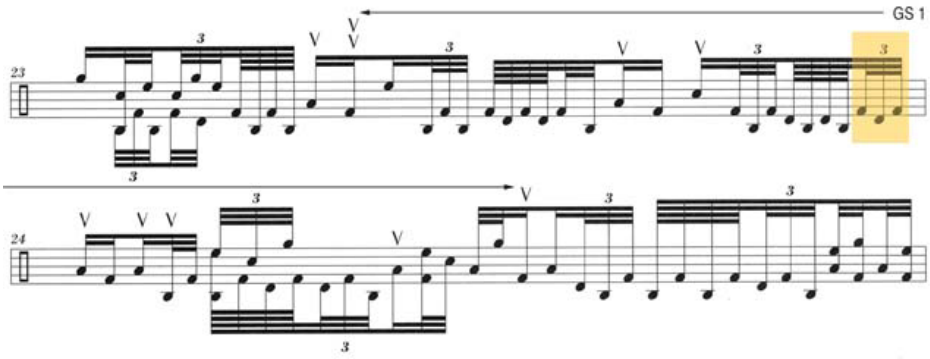
accent in the movement (on the low tom), and 10 sixteenth notes before the final accent in a cluster of single accents around this point. This final accent is also on the same low tom (see Example 3).

**GS 2, 367** (m. 38, the "e" of 1): This location immediately precedes two double accents in the same measure on the second tom (see Example 4).

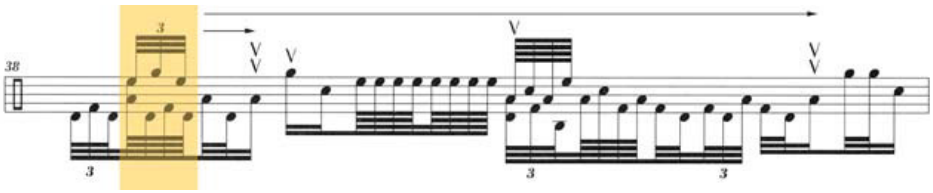
**GS 3, 226** (m. 46, the "e" of 4): This point falls in the middle of a series of 12 double accents on the lowest drum that begins in measure 43 on the "a" of 2. GS 3 marks the seventh double accent of this series. The length of the phrase that links this double accent to the eighth (three sixteenth notes long) is significantly shorter than any of the other phrases that make up this series. It audibly stands out from the others (see Example 5).

**GS 4, 140** (m. 52, beat 2): Here falls the incredibly powerful silence, a "rip" in the powerfully dense texture that has been building up from the beginning of the movement (see Example 6).

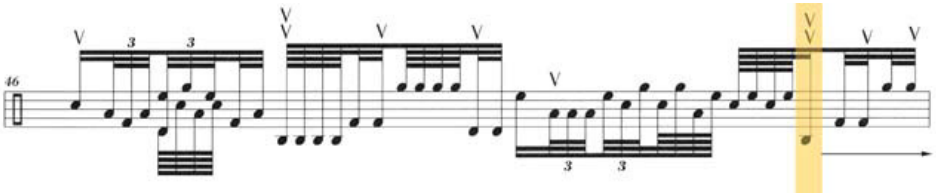
**GS 5, 86** (m. 55, the "e" of 3): This



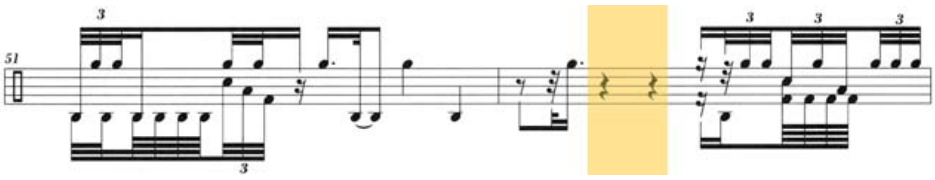

Example 3. "Rebonds" *A,* GS 1, "axis of rotation."



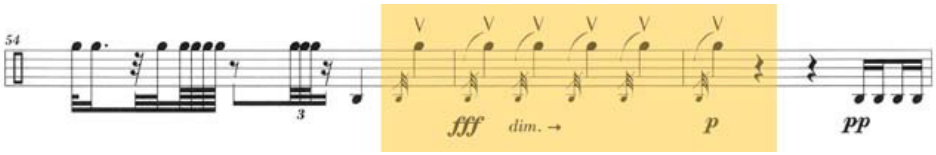

Example 4. "Rebonds" *A,* GS 2, two double accents.



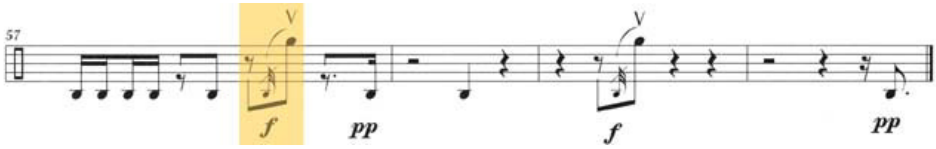

Example 5, "Rebonds" *A,* GS 3, exceptionally short phrase.




Example 6, "Rebonds" *A,* GS 4, powerful silence.




Example 7, "Rebonds" *A*, GS 5, architectural pillars.




Example 8, "Rebonds" *A*, GS 6, Echo.

point falls at the midway point of the six powerful strokes on the outer two drums that slowly decrescendo (see Example 7).

**GS 6, 54** (m. 57, the "and" of 3): Exactly at this point Xenakis composed a dramatic echo. In the middle of the very soft final moments of the piece, we receive a recurrence of the texture that occurred at GS 5—a sudden nearby explosion that one could imagine hearing in the distance after a battle seems to have passed (see Example 8).

### WHY IS THIS IMPORTANT?

I hope to have made clear that in "Rebonds" Xenakis used the Golden Section construction (as made systematic through Le Corbusier's *Modulor*) to unify formal design, not just within the movements but between the movements themselves. After all, the fact that *A* is 60 measures long and *B* is 87 measures long is not just coincidental. From the perspective of theory or of composition, this is all well and good.

But for a performer, why bother knowing any of this information while learning "Rebonds"? Is such understanding and detail really necessary? One could easily argue that it is not. After all, from the audience perspective, perception of Golden Section proportion requires that one be aware of the whole as well as the particulars simultaneously. This cannot actually happen in a real-time medium like music in the same fashion that it can when regarding the architecture of the Parthenon,


for example. Furthermore, from a player's perspective, in no way does this understanding act as a substitute for the hard work of learning the notes—of learning all the details from moment to moment**.**

It is important to remember that this is only one tool, only one way of looking at the music. It is not *the* interpretation, and can only be a poor substitute for the immediacy of one's own visceral experience in performance.

## HOWEVER…

To briefly speak from personal experience, having worked on this piece many times, *A* had always been problematic. It is long. The rhythms are all very similar. The material is monochromatic. There is a danger of becoming "bogged down" in the growing thickness of drumming. Both from the vantage point of memory and of endurance, this movement had never been easy to hold onto and to convey in a musically convincing manner.

In performance now, I have found that this analysis provides the aid of concrete musical anchors, not just arbitrary points chosen along the timeline as good as any other. These points are immensely helpful in terms of phrasing and of memory, and therefore I see them as a perfectly valid tool to use in forming an interpretation. The analysis clarifies the importance of the double accents along the musical timeline. It gives them clearer meaning. The analysis lends similar understanding to *B*.

Finally, I find it extremely revealing to tie in something of Xenakis' own life into the narrative of the music. Although Xenakis was a hard line formalist and would certainly reject any such suggestion, his preoccupation with Golden Section as a means to construct music nevertheless strikes me as intriguing. Xenakis' use of Golden Section is, I believe, an indication of his own creative and spiritual expression, connecting him to his passionate conception of the world and ideas of ancient Greece. For Xenakis it was a tool he used in search of himself and his own spiritual place in the world.

The act of performing "Rebonds," then, can also become a philosophical or spiritual pursuit, just as is often claimed about performing the works of Messiaen or Bach.

"All music turns out to be ethnic music." —Steve Reich

*Many thanks to Nils Vigeland, whose incredible analytical mind is largely responsible for planting the seed of the idea for this article.*

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REBONDS
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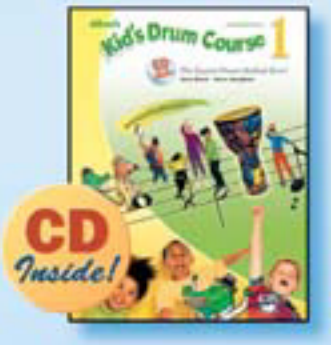


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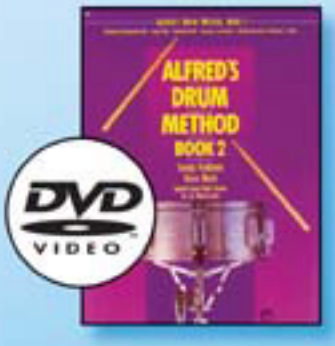


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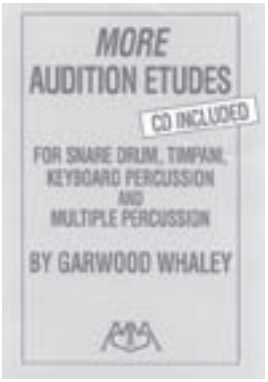


# Audition Etude for Timpani

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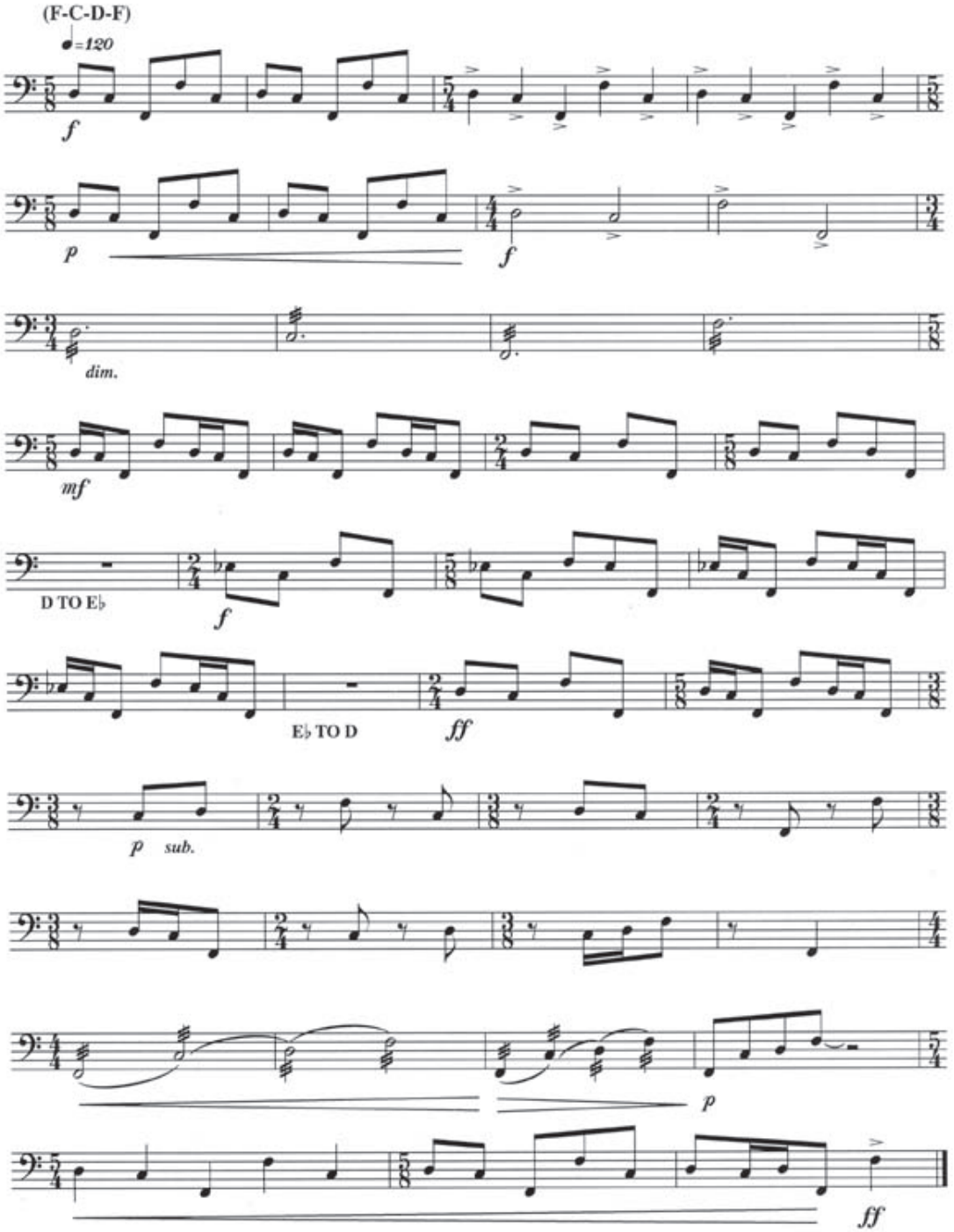

# Applying Technology

BY TED ROUNDS

How many remember the age before personal computers? How about synthesizers the size of your father's Buick with dozens of patch cords and a mad scientist sitting at the keyboard? How about the Rhythm Ace? I remember wondering if any of that technology would be of any use to me (and deciding I was doing just fine without it). I also remember thinking that these machines were going to take over the world and replace most of human activity á la Arthur C. Clarke.

Then one day in the mid 1980s I heard a recording of an orchestral piece that was created by a single musician using a Synclavier. But instead of bemoaning the death of the symphony orchestra—it still didn't sound like a real orchestra—my only thought was, "How did he do that?" Now my computer fits in a book bag, my synths are the size of a textbook, my hard drive holds more than ten filing cabinets worth of stuff, and I have a bare-bones recording studio in a spare room. How did this happen?

Once in the late 1980s, one of my students gave me a cassette-tape recording of himself playing clave—something other than a metronome with which he could practice congas. He had recorded himself playing 30 minutes of clave at a single tempo. How on earth he did that was a feat in and of itself! The obvious questions were, "What if you want to practice at other tempos?" and "Don't they have machines that can do that?" Both of us just shrugged.

Later, I spied a drum machine in a music store and asked for a demonstration. I also watched a demonstration of a keyboard workstation that had a sequencer on board. When it was explained to me that this workstation was just a beefed-up drum machine with 16 channels instead of one, and that it played sounds other than drums, I was off and running. The capabilities of these early workstations were quite limited compared to what is available today. So the next logical step for me was to investigate the sequencing capabilities of computer software.

## WHAT TECHNOLOGY OFFERS

Not long ago I had the opportunity to perform a piece for clarinet, saxophone, and a multi-percussion setup that required half of the stage. Because of the logistics of rehearsal space and the many other commitments of the musicians, we were going to have to perform this piece with minimal rehearsal time. The solution was to sequence the piece using the sounds of the various instruments and record it so the players could practice on their own while listening to the other parts. I made three different sequences for each player: the first was tutti as a reference. The second was Music-Minus-One style but with the "missing" part slightly audible. The third sequence was another tutti performance but at a slower tempo.

**"I know percussionists who play shows with an electronic instrument and a sequencer. These percussionists have found a way to stay in the game instead of losing the gig to a keyboard player."**

There is another application of software sequencing. Have you ever tried to play along with recordings of rhythm sections to learn jazz improvisation? They're too fast, too slow, in the wrong key, or you happen to be a rhythm section player and don't want to listen to somebody playing your part. The books that accompany these recordings always contain a list of standard tunes that are not included on the CD. How are you going to learn to play Coltrane's "Giant Steps" if you can't find a rhythm section that can play it with you? You sequence it, that's how. Now you can play along according to a tempo slower than light speed, too.

Practicing polyrhythms presents another challenge. First you do the math and then you fake it, right? While there is no substitution for understanding how the rhythms relate to each other, I've found that progress comes more quickly if I can hear the finished product and play along. Enter the software sequencer again. This has come in handy on several occasions. I am often asked to help colleagues figure out difficult polyrhythms as if I could just sight-read all these things perfectly. Then there is the matter of coaching other players until they can do it as well. It is simpler to hand them a recording of the correct performance of the rhythm so they can practice it themselves.

These days there are programmable metronomes that can play in several time signatures. One thing most metronomes cannot do is play in mixed meters. A drum machine can store as many time signatures with as many different subdivisions of the measure as the onboard RAM (memory chip) will allow. These patterns can be chained in any order, making it much easier to practice complex time signatures that may change every few measures. Ever wonder how accurate your metric modulations are? With a drum machine it's a snap!

## TOWARD THE FUTURE

So how many drummers does it take… None, they have machines that can do that. Strike a nerve? I'm sympathetic, but only to a degree. It wasn't that long ago that auto makers made the move to robotic welding on the assembly line. Let's face it, a lot of the work we used to do was comparable: laying down tracks in the studio with nothing other than a click track to play with, playing one groove over and over in between separate takes of the intro and the tag, and then the editor would splice the tape. Next day, same thing.

That method of recording was chosen

as a matter of economics: less players in the studio making mistakes during someone else's perfect take makes fiscal sense. How about finding a player that never makes any mistakes—like a sequencer? Record companies pay attention to how many people buy records, and the buyers are not partial as to who the session players are, or in this case, what they are. People who want to hear a live band will pay money for it, and those who don't care are looking for a cheaper ticket. Granted, little black boxes don't have much stage presence, but if the audience came to see people singing and dancing on the stage the musicians would be out of sight anyway. I have a colleague who recently went to a musical on Broadway. He was really disappointed with the electronic performance in the pit. Meanwhile, the rest of the audience gave the show a standing ovation.

If it only takes a handful of highly skilled musicians to program sequencers, samplers, and electronic instruments to do the job of a large ensemble, then why not learn those skills? I know percussionists who play shows with an electronic instrument and a sequencer. It saves space in the pit and is easier for the sound crew to control. The sequencer may only get used sparingly during the show to lay down a groove while the player's hands are freed up for playing other parts of the score. At least these percussionists have found a way to stay in the game instead of losing the gig to a keyboard player.

We always have to upgrade our skills: armies of calligraphers have learned notation software, candidates in orchestra auditions have to play Bach with four mallets, educators are sequencing accompaniments for their students, and I know plenty of welders who don't work on assembly lines. Tools don't make the music, musicians do. And the musicians who know how to use the tools get the gigs.

**Ted Rounds** is Professor of Percussion at Kent State University in Kent, Ohio. In addition to teaching percussion, he team-teaches the course Acoustics and Technology in Music. **PN**

# Walking and Talking with Our Hands

## Hand Drumming and Group Process in Substance Abuse Recovery

BY ED MIKENAS

There is a cave painting in Zimbabwe that depicts a woman giving birth surrounded by people clapping and dancing. Strikingly, the group is accompanied by what appears to be a swarm of bees (Huffman, 1983). Ancient peoples recognized and revered bees, certainly because of their sting, but also because of their collective sound and their ability to make honey. It is the notion of the *swarm* (Young, 1991) that caught my attention and caused me to consider this metaphor in the context of the recovery process.

Research shows that the first "specialist" to develop in the hunter/gatherer groups was the Shaman (Norbeck, 1961). It was the Shaman's responsibility to take care of the emotional well being of the group. His primary tool in accomplishing this formidable task was the frame drum. The drum was used to create a soundscape that altered the consciousness of the Shaman, enabling him to travel to other dimensions. There he could receive advice on how to treat the situation and obtain the assistance of power animals.

Because of the phenomenon of entrainment, it is unlikely that the Shaman was the only person whose consciousness was affected by the regularly formatted beating of the drum. Rather, it seems very likely that the whole community was affected by the repetitious drum sounds, and that they helped to create with their ancillary consciousness the result that would unfold from the Shaman. In my view, the Shaman directed the collective unconscious energy of the group and caused it to *swarm*. Drumming manifested a synergistic event that would not otherwise be possible.

In my work with substance-abuse groups, it occurred to me that the use of drumming and the swarm effect might offer a faster way to get people involved in the recovery process. I recalled that the limbic system, an important part of the environmental brain, helps us connect learning and memory with feelings. I thought that if people in recovery could be given opportunities to experience strongly positive events during recovery, their retention of new information would be greater and hence more effective. This confluence of ideas led me to consider the notion of teaching people in recovery to play hand drums and also to use the learning process with hand drums as a metaphor for various aspects of recovery. This wedding of concepts has opened a door, revealing a new way of facilitating groups in recovery.

The swarm is a good metaphor for the way group consciousness takes shape, becomes organized, and creates a unique energy and purpose of its own. Examples that readily come to mind are birds migrating, bees defending their hive, and ants invading a picnic area. At these moments, the creatures move together with a common purpose, and all these acts of swarming have to do with the survival of the group.

It is possible, through entrainment and the vehicle of drumming, to create a group situation wherein the natural outcome of the activity is an enhanced state of well being for all those present. Some useful metaphors emerge from this.

In the language of recovery, we talk about a Higher Power. In entrainment, objects vibrating at a lesser rate start to vibrate at the higher/stronger rate, synchronizing with the "higher power" vibrations. Allowing a group of people in recovery an opportunity to experience entrainment while drumming brings a higher power into the room. The "swarm" is experienced as something that is greater than one's self. One does not have to "think" it or "imagine" it; one feels and experiences it.

**"It is possible, through entrainment and the vehicle of drumming, to create a group situation wherein the natural outcome of the activity is an enhanced state of well being for all those present."**

Research shows that engaging in a drumming activity for a minimum of 13 minutes produces a qualitative change in the brainwave state (Arrien, 1993). The brain changes its activity in the presence of sustained drumming. In addition, the body likes brisk, repetitive activity and rewards us with endorphins and our second wind. This means that if clients are involved in drumming as a group process, their brain states will change together and the good feeling will be experienced by the entire group. Everyone will experience the shift of consciousness simultaneously—the swarm effect—because it is a physical phenomenon that happens in spite of the belief systems of the clients.

Traditionally, substance abuse recovery begins with "90 groups in 90 days," the amount of time it can take for the new client to develop the insight and commitment that are essential to following through with treatment and actually achieving recovery. It takes a while before most people are ready and willing to open up emotionally, and it can take most of the 90 days before many are able to express their feelings—a critical step, as substance abuse is commonly understood as a "disease of the feelings." Sometimes this happens just as the insurance money is running out. And a considerable number of clients drop out before any real insight or commitment takes place.

Now, instead of sitting silent in a recovery group, unable to

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say anything about their feelings because they don't know how they feel, clients can quickly learn to "talk the talk" with their hands. They can be helped to feel the feeling, "walk the walk," and be on the road of recovery sooner. They can have a new set of experiences with hand drumming that can be understood in the language of recovery, and that produce real change from the first encounter.

The learning begins right away. As one person gets an insight or learns something new, the whole group learns it simultaneously. For example, one person who is leading decides to stop the group. From then on, all members of the group know it is permissible to stop at the leader's signal.

Furthermore, the learning is automatically reinforced and integrated via the limbic system, which helps us connect feelings with memory and learning. These connections are made possible with neuropeptides, the "informational substances that coordinate almost all physiological and emotional processes on a cellular level" (Glassey, 2001a). If clients are given opportunities to experience strong, positive physical events during recovery, the presentation of new information will be more thoroughly linked to more parts of the body. "Feelings and motor patterns develop together where the feelings are 'fluid' born chemicals whose emotional chemistry and muscular behavior are linked" (Glassey, 2001b).

Drumming can be defined as the making of patterned, repeated behaviors with the body and the mind simultaneously. I submit that whatever recovery information is presented during this activity will be integrated into the body as well as the mind. With the addition of drumming, recovery becomes a mind-body event.

And there is quite possibly another, even more important benefit. Research has demonstrated that bass tones are able to bypass the Reticular Activating System and stimulate all areas of the brain simultaneously (McCleary and Moore, l965). It is possible, then, that the cerebrospinal fluid, the main carrier of neuropeptides, will, via sympathetic resonance and entrainment, move and circulate more effectively, bringing the chemical messages of recovery more quickly to all parts of the body. As the originators of these bass tones, hand drummers can build their own informational recovery loops through the production of regularly formatted rhythms.

A skilled therapist can guide a group consciousness through this experience, and once the dynamic is established, the group will be able to function with minimal assistance from the therapist. Recovery can take on a life of its own. The therapist is not "doing it for" the group; rather, the group members more quickly develop a real sense that they are doing it for themselves, an experience that reinforces in complex and subtle ways the "talk" of individual choice and initiative as critical to the recovery process. At the same time, hand drumming is a way of leveling the field, so to speak. The activity is one that few have had previous experience with, so clients start out on equal footing. The trap of solipsism and ego dominance is easily avoided. It is obvious to everyone that the synergy is a *group* event.

## NUTS AND BOLTS

I want the process of learning to drum to be fun, because I'm looking for that limbic effect. So I start out with simple moves: bass tones played in the center of the drum with an open hand.

I keep the number of times we do each activity the same for each hand so that clients have to work both sides of their brains equally. I'm using the clients' own hands to re-develop inter-hemispheric connectedness. They learn about bass tones and edge/open tones, and then learn combinations of those two tones, so that the mind is adding on little bits of information all the time. Just as a therapist accepts his or her clients where they are, I do the same thing by accepting the clients' drumming abilities as they are and building from there. This is the beginning of clients learning to "talk the talk" in drum language.

After these warm-ups, I introduce African rhythms because they contain bass tones and edge/open tones reviewed during the warm-up time. Then I add a slap tone. African dances typically include three rhythms, so I work with each one until the group is comfortable playing all three rhythms at the same time.

Next, I add Afro-Caribbean technique. This technique, taken primarily from conga drumming, uses a new move called "heel-toe," which is a rocking motion with the base of the palm (heel) and the fingertips (toes). This motion is typically done with the non-dominant hand. I ask everyone to raise the hand they write with and put their other hand on the drum. This becomes their "heel-toe" hand. Many of the Afro-Caribbean moves, and specifically *Tumbao*, use heel-toe to start, which means that the non-dominant hand is leading the activity. I teach beginning *Tumbao* as "heel-toe-slap, heel-toe-open-open" or "left-left-right, left-left-right-right." The non-dominant hand leads and the dominant hand supports with either slaps, bass, or edge/open tones.

This regimen activates early on the side of the brain typically associated with creativity, wholeness, and our sense of well-being. I explain this order to people in recovery to demonstrate why it's good to lead with your non-dominant, spiritual side and support all this good work with your strong side—instead of the other way around.

Once the group gets this far, I add moves to create a full *Tumbao,* which is executed on two drums. A little explanation is required here. For several years I had been teaching drumming groups with people sitting in a circle, each person playing his or her own drum. This is useful initially because clients can feel safe by focusing on what they are doing on their own drums. Providing two drums for each client is not an easy thing for obvious reasons. So, I developed a more socially interactive form of *Tumbao.* I tighten up the circle of drummers so that each of us can comfortably reach our neighbors' drums just by extending our arms in their direction. Then I teach the following formula (L and R refer to left and right hand; H T S O and P, respectively, refer to heel, toe, slap, open, and palm—the kind of move the hand is making):

**Todo junto en Tumbao**
**The Full Tumbao**
**arranged for recovery groups by Ed Mikenas**

Heel-toe-slap-toe, heel-toe-my-drum
L L R L L L R R
H T S T H T O O

Heel-toe-slap-toe, heel-toe-both-drums
L L R L L L R R
H T S T H T O O

Heel-toe-slap-toe, heel-toe-my-drum
L L R L L L R R
H T S T H T O O

Heel-toe-slap-that-drum-bass-open-open
L L R R R L R R
H T S O O P O O

Left-handed clients should reverse hand movements. Also, they can turn their chairs around so that there isn't any arm interference with right-handed players.

The first sequence (HTST HTOO) is basic *Tumbao* with the addition of a toe sound after the slap. The second sequence, HTST HTOO (both drums), requires the right hand to reach over to the neighbor's drum and play an open tone on "both," then move back to one's own drum for the word "drum." The third sequence is identical to the first. The fourth sequence requires the right hand to make a slap tone on the owner's drum, then immediately go to the neighbor's drum and play edge tones on the words "that drum." The left hand then plays a bass tone on the owner's drum, and finally the right hand comes back to the owner's drum to play "open-open." This completes one cycle of *The Full Tumbao.*

Next, I add *clave* to the mix. This is a Spanish word that means "key," "cornerstone," or "code." *Clave* is special because it contains two measures of rhythm that are sonically binary; i.e., the second measure is the rhythmic inversion of the first, so that the sounds in the first measure are silences in the second measure. Similarly, the silences in the first measure are sounds in the second. Here is *clave* using eight counts per measure (x's represent the beats).

"Play Mu – sic,
**x** o o **x** o o **x** o

It's Fun"
o o **x** o **x** o o o

*Clave* creates a syncopation that helps the music swing. It can be played on drums or simply clapped. The importance of adding *clave* is that it creates its own pulse in the brain, above and beyond the pulse felt when playing *Tumbao*. It is very difficult for beginning players to track this pulse cognitively while also playing *Tumbao*. Hence, *clave* must be felt, by-passing the cognitive parts of the brain. The body is playing *Tumbao* while the mind is pulsing *clave.* This layering of rhythms causes the mind and body to operate in new coordinated ways, one reinforcing the other.

While this looks and sounds like a lot of information to remember, my experience is that many recovery groups can execute *Tumbao* in the first 90 minutes. Several valuable things are at work here that are directly related to the recovery process. First, clients are encouraged to speak the words that accompany the rhythm of *Tumbao*, thereby "talking the talk" and getting used to speaking in group from the very beginning. The words relate directly to what one's hand movements should be

in the same way that the Twelve Steps of Recovery indicate where one is in the process.

Second, the activity is fun, which makes the limbic connection. The drumming occurs in a group setting, utilizing the swarm effect in which clients have a simultaneous experience of something greater than themselves. This experience is mutually reinforced for everyone, and is tied in a positive way to the new information learned in recovery.

Third, walking with the hands is likened to "walking the walk" of recovery. This kind of "walking" exercises both sides of the brain in a pulsative manner, making new neural connections. These newly formed connections develop patterns in the brain, associated with the new information of the recovery process, which are connected to the body by way of the circulating neuropeptides, thereby increasing the likelihood of clients' retaining and integrating these new patterns into a healthy lifestyle.

By learning to drum together, a recovery group can quickly experience the healing power of a communal activity to which *all* contribute as healers. In my experience, participants feel and express pride, joy, and even reverence in the presence of a power they have invoked and created together. They become the modern heirs of ancient group rites of healing and change. When *the hands* walk and talk, the change is real and lasting.

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**Ed Mikenas** directs Day Services for the City of Lynchburg, Virginia, teaches double bass at Radford University, and developed the Drumming on the Edge of Leadership Program for the Waldron School of Social Work. He has a Masters Degree in Music from the Manhattan School of Music and is certified as a substance abuse counselor (CSAC). His work with drums and recovery has been referenced in the *American Journal of Public Health* (April 2003, Vol. 93, No.4) in an article by Dr. Michael Winkelman titled "Complementary Therapy for Addiction: 'Drumming Out Drugs'." Mikenas is an active studio musician, producer, and performer and also offers training and workshops that combine drumming, wellness, and leadership. **PN**

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## REFERENCE TEXTS

**How to Write for Percussion**
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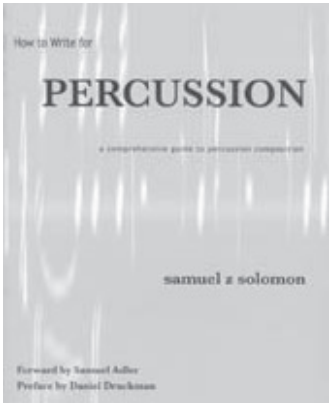
**Samuel Z. Solomon**
This 178-page paperback reference text is an outstanding contribution to the art of arranging or composing for percussion. In particular, Samuel Solomon deals with topics such as "instruments percussionists do not play" (including the cimbalom and musical saw) as well as "unidiomatic writing," which speaks to the composer requiring beater switches without adequate time intervals or unreasonable multiple-percussion setups.




Chapter topics include: 1. General logistics, 2. General notation, 3. Beaters, 4. Tone color, 5. Drums, 6. Keyboard percussion, 7. Metal, 8. Wood, 9. Miscellaneous instruments. The appendices are also helpful and include: A. Sample setups, B. Scores with comments, C. Beaters, D. Dynamics, E. Suggested works. There is a foreword by Samuel Adler, a preface by Daniel Druckman and a helpful index.

This text could be utilized as a resource for a college orchestration or arranging course, or as a superb text for a percussion scoring or pedagogical course. Insightful, sharp black-and-white photographs assist the reader in understanding Solomon's statements regarding particular topics. For instance, page 95 features an illustrative photograph of each gong or tam-tam discussed in chapter 7 (metal), including a large tam-tam, a large nipple gong, a wind gong, a small nipple gong, a small tam-tam and a Chinese opera gong.

As Adler states in his foreword, "Conductors would also greatly profit by using this brief work, for it is written by a professional percussionist who has performed many of the works discussed in the book and studied carefully all the other excerpts."

*—Jim Lambert*

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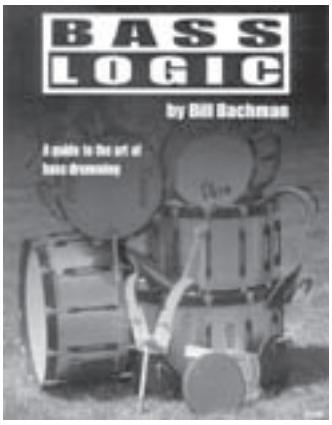


*—Scott Herring*

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**Marimba-Musik** **III**
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This collection of five pieces for marimba may be played as a solo for a four-mallet percussionist or as a duet for a pair of two-mallet players (one treble clef, one bass clef). Each part is almost exclusively chordal (often thirds or sixths), with simple eighth-note rhythms in common time (although one piece is in 12/8 time). The tempos vary from slow to medium (M.M. = 42–120) and are between two and four minutes in length. This collection would be useful for an intermediate marimbist developing mallet independence or for two less experienced two-mallet players looking for some double-stop duets.

*—Terry O'Mahoney*

**Classic Suite for Marimba** **IV**
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**C. Alan Publications**
"Classic Suite for Marimba" is an unaccompanied three-movement solo for a four-mallet marimbist. The opening movement, "Song," has a Dorian modal sound with a rapid, toccata-like focus rhythmically on the pitch D (scored in sixteenth notes in 4/4). There are tonal references in this opening movement to D major (in a chorale-like section) and A minor, but D Dorian is the predominant tonality.

The second movement, "Hymn," can either be performed on a five-octave marimba or a low-A marimba (both options are provided). Smooth roll technique and an effectual choice of mallets that will blend well are essential to this C-major movement.

The final movement, "Fantasy," starts with a 7/8 groove (3+2+2), before changing to a 6/8 feel, then a 3/4 and 4/4 section. There are some special effects including striking the marimba bars with the shafts of the sticks. A return to a 6/8 then a 3/8 groove bring this A-minor sounding movement to a satisfying conclusion.

This composition is appropriate for college keyboard percussionists. The mature management of stylistic contrast is an important ingredient to this composition's performance success.

*—Jim Lambert*

**Una Limosnita por Amor de Dios** **IV**
Agustin Barrios Mangore
Adapted by Nathan Daughtrey
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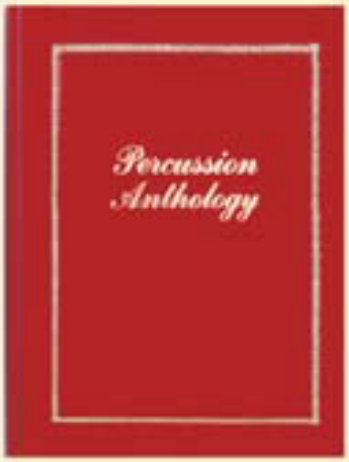


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marimba. The mood of the piece is somber and, at times, quite passionate. Written in 3/4, it is arranged in a typical guitar pattern with the melody in the lower part in eighth notes and the harmony supplied in the upper part as sixteenth-note triplets filling in the spaces between the eighth-note melody. The tonality is E minor with a movement to E major near the end. The piece is written for a five-octave instrument, and four-mallet technique is required throughout.

Along with its strong pedagogical value as a great workout for single independent and alternating strokes, "Una Limosnita por Amor de Dios" is sure to be a crowd pleaser.

*—Tom Morgan*

**La Catedral** **V**
Agustin Barrios Mangoré
arr. Nathan Daughtrey
**$15.00**
**C. Alan Publications**
Nathan Daughtrey's adaptation of "La Catedral" can be added to guitar works that have been successfully adapted to the marimba keyboard. Both movements of this two-movement composition are in B minor. The first (*andante religioso*), supposedly inspired by a reminiscence of the organist at the Cathedral of San Jose playing Bach chorales, uses rolled three- and four-note chords. The movement features a rich harmonic vocabulary, and progressions, such as a sequence of six 7th chords moving down the circle of fifths, that gives this music a special charm.

The second movement (*allegro solemne*) is in 3/8 with a texture often found in guitar and marimba music, and frequently encountered in Baroque music as well: a single line of continuous sixteenth notes outlining broken chords and scale patterns. This is an attractive piece, whether one has Spanish blood flowing in his or her veins or not. It will captivate any audience, and is ideal for recital programs for a college marimbist who has a good grasp of the basic techniques.

*—John R. Raush*


**Market Day** **V**
Saverio Tasca
**$15.00**
**HoneyRock**
As the third-place winner in the 2004 PAS Composition Contest, Saverio Tasca's "Market Day" is a charming addition to the solo vibraphone repertoire. Tasca's goal is to musically depict "market day" in the Italian town of Bassano. The work is approximately seven minutes long and takes the listener through the sights and sounds of the day. Tasca effectively utilizes such vibraphone techniques as pedaling/dampening and bowing to breathe freshness into this theme and variations. Technically, the performer employs four-mallet technique stressing single independent and single alternating strokes. "Market Day" is a winner from start to finish.

*—Lisa Rogers*

**of thoughts and thinking** **V**
Antonio C. Lymon
**$12.00**
**C. Alan Publications**
On the surface, "of thoughts and thinking" appears accessible to the intermediate four-mallet marimbist—until the solo marimbist reaches measure 27 of this 74-measure, unaccompanied marimba solo. Then the composition becomes more creatively rhapsodic and rhythmically challenging. This 40-measure section of the piece's through-composed structure then returns to a very beautiful 10-measure four-voice chorale section in A minor.

Overall, this composition can serve as a pedagogical challenge and transitional link from the standard intermediate repertoire to the more advanced repertoire. This composition would be appropriate for a college freshman or sophomore keyboard percussionist. A low-A marimba will accommodate this solo.

*—Jim Lambert*

**Floes for Solo Vibraphone** **VI**
Alan Chan
**$15.00**
**HoneyRock**
This 7-minute composition for solo vibraphone was the second-place winner in the 2004 PAS Composition Contest. The composer has created a complex solo. Although it is non-metered, the solo has rigid rhythmic patterns, which will require much discipline in preparation for performance. Devices include groups of notes that increase or decrease in speed; cross rhythms with triplets or quintuplets over binary groupings; tuplets, which vary from 2–7 notes per beat; and extreme contrast in tempo. Technical requirements include dead strokes, dampened notes, and change of motor speed. Mallet changes are clearly notated and include hard and medium cord, soft yarn, a bow, and a small brass mallet used to dampen a bar via bouncing between the brass head and the bar. All pedal markings are clearly notated. There is a vast amount of contrast in tempo and mood in this relatively short solo.

*—George Frock*

**Gioco** **VI**
Marc Chantereau
**$11.30**
**Alphonse Leduc**
"Gioco" ("Game") for solo marimba provides a rapid tour of several musical vignettes that evoke contrasting images. A comparison of two waltz-like sections reveals that one is set in a sharply dissonant idiom, using quartal harmony and an angular melody that leaves a frenetic impression. The other is tonal, using tertian harmony, and a melody that favors stepwise movement. The melody has the ambience of a tune that is heard when the lid of a music box is opened.

The piece offers a variety of styles including rapid broken octaves and a melody with accompaniment. Much of this music requires a piano-like technique in which both hands play simultaneously, with the melody in the right hand and accompaniment in the left. It would not be difficult to play on a piano, but is very challenging on marimba, even for advanced players. And the problem is exacerbated as tempos escalate. That is the case in some passages in this solo with metronome markings that push the marimbist beyond a tempo that permits a successful rendition, which is unfortunate since Chantereau's music is worthy of a performance that communicates all of its subtleties and capitalizes on its potential for an impressive musical performance.


*—John R. Raush*

**The Great East River Bridge** **VI**
Eddie Bass
**$22.00**
**C. Alan Publications**
This new work for five-octave solo marimba was commissioned by marimbist Nathan Daughtrey. It is a tribute to and a musical portrayal of a walk across the Brooklyn Bridge in New York. This difficult marimba solo requires a performer with technical virtuosity and musical sensitivity. Written in a quasi-rondo, the work opens with quiet, meandering lines that end in rolls. This section slowly intensifies and accelerates into the first fast section, which the composer calls "traffic music." Throughout most of this section, an insistent eighth-note ostinato underscores the melodic action.

The next section, basically a chorale, features frequent independent rolls as the free hand plays rising linear figures. The traffic music resumes, which again leads to a slow chorale, followed by a final traffic-music section. The work closes as it begins with an introspective chorale, finally landing on a serene C major chord. The alternating fast and slow sections of "The Great East River Bridge" will provide accomplished marimbists the opportunity to showcase their technical prowess and musical sensitivity.

*—Scott Herring*

**The Labyrinth** **VI**
Chappell Kingsland
**$15.00**
**HoneyRock**
"The Labyrinth" was the winning composition in the 2004 PAS Composition Competition, and the required solo for contestants in the 2004 PAS Solo Vibraphone Competition. This work is extremely difficult, making its way through many different styles in an almost schizophrenic manner. The composer provides descriptions such as Tempestuous, Wild, Distant, Dancelike and Singing to evoke the diverse moods of the work.

The performer must have masterful control of four-mallet technique and a sensitive foot to maneuver the indicated pedaling. Several sections require the performer to bring out a sparse melodic line while playing a more


complicated accompaniment. The advanced collegiate or professional vibraphonist will enjoy the many challenges within "The Labyrinth."

*—Scott Herring*

**Variations on a Theme by Paganini** **VI**
Paul Dickinson
**$20.00**
**C. Alan Publications**
This work for an advanced solo marimbist was inspired by the same theme used in Rachmaninov's "Rhapsody on a Theme of Paganini." After a straightforward rendition of the theme, Dickinson launches into the first of 20 variations, manipulating musical elements that include texture, meter, tempo, rhythm, dynamics and harmony.

A variety of textures are encountered, from those that display continuous sixteenth and thirty-second note motion, to one that uses rests to create sudden interruptions of silence. Frequent meter changes and meters in 3/8 and 6/8 contrast with the exclusive use of 2/4 in the first three variations. Tempi run the gamut from the *quasi presto* of the theme and first four variations to the *poco adagio*, *tempo rubato* in variation 5, and the *lento* of variation 8.

Variations with rhythmic variety stand in contrast to those in which a constant rhythm is maintained from beginning to end. Dynamics and accents are used effectively, as in variation 2, which features the contrast created by changing dynamics from beat to beat.

In the area of harmony, the composer moves from a vocabulary of the classic/romantic eras to the use of chromaticism in a number of variations. He explores whole tone relationships and the dissonance resulting from three-note clusters built on half and whole step intervals.

It is hard to believe that Dickinson does not pursue the legato potential of the marimba via the use of rolls. Rolls are only found in one measure in variations 11 and 12, and in variation 20, where they appear as rolled chords and one-handed rolls. He focuses almost exclusively on the marimba's staccato properties, and writes for conventional modes of performance.

This solo, notated in piano-staff format and covering 33 pages, has much that advanced college-level mallet students are looking for in recital repertoire, including variety of styles and modes of playing techniques, and its potential for a performance in which the soloist's musicianship and technical facility can be displayed. However, the length of the work may prompt students to identify variations that would be of greatest benefit and interest to them, and learn and possibly perform them out of sequence, although this is probably not what the composer would prefer.

*—John R. Raush*

## KEYBOARD PERCUSSION ENSEMBLES

**Recuerdos de la Alhambra** **III**
Grancisco Tarrega
arr. Steven Mathiesen
**$18.00**
**C. Alan Publications**
This 57-measure arrangement of a popular Central American marimba composition ("Memories of Alhambra") is scored for a marimba trio. Player 3 (the bass part) will need at least three mallets—if not four—for a successful performance. Players 1 and 2 (upper marimba parts) only need two-mallet technique.

The contrast between the initial A-minor tonality with its parallel major (A major) provide lyricism to this pensive yet melancholy melody. This marimba ensemble would be appropriate and accessible for the younger marimba trio—probably high school percussionists.

*—Jim Lambert*

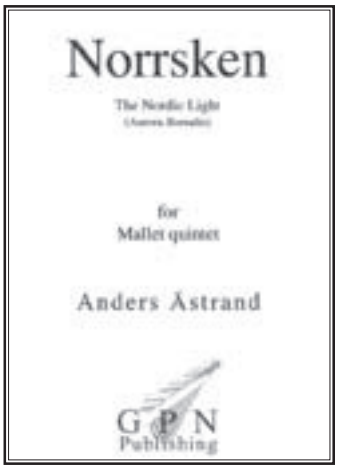
**La Campanella** **IV**
Franz Liszt
arr. Daniel Cathey
**$19.00**
**C. Alan Publications**
Daniel Cathey's marimba duo arrangement of Franz Liszt's "La Campanella" ("The Little Bell") is a challenging but fun work for two skilled marimbists. Taken from Liszt's *Grandes Etudes de Paganini*, the work features stun-

ning virtuosic lines, especially in the first marimba part. In general, Marimba 1 is given the melodic material, while Marimba 2 plays an accompaniment role.

After an introduction that features constant sixteenth notes, the second section begins, which is slightly more lyrical. This brief section yields to a cadenza for Marimba 1, with Marimba 2 arpeggiating the underlying harmony. A short transition follows leading to the final section of the work, which features tireless double stops in both parts. The work accelerates to an exciting conclusion with marimbas playing four-note blocked chords.

*—Scott Herring*

**Norrsken** **IV**
Anders Åstrand
**$20.00**
**Global Percussion Network Publishing**




"Norrsken," subtitled "Aurora Borealis," is a beautiful mallet quintet for two marimbas, two vibraphones and crotales. The work opens with a haunting ostinato in the marimbas that continues to the end of the piece. The vibraphones enter with a meditative melody highlighted by sparse notes in the crotale part. The work gradually builds in melodic density and dynamics culminating in a *fortissimo* unison of vibes and crotales. From here the action winds down through the last few measures. The parts are very accessible to even moderately skilled players, resulting in a work that is not overly challenging but sure to please any audience.

*—Scott Herring*

**Stagesquisse** **V**
Jacques Delecluse
**$14.30**
**Alphonse Leduc**
"Stagesquisse" is an eight and a half-minute work for an advanced marimba and vibraphone duo. Delecluse wrote the piece for a four-octave vibraphone and a low-A marimba. The character of the work seems ethereal and somewhat mysterious, with Delecluse suggesting in performance markings to play unconstrained and with much liberty.

Stylistically, the work allows both performers to take "center stage" with melodic material as well as work together in tandem presenting other thematic passages. Technically, both performers will employ four-mallet technique throughout with particular attention to double vertical, single independent and single alternating strokes.

*—Lisa Rogers*

**Toccata for Six** **V**
Emma Lou Diemer
**$42.00**
**C. Alan Publications**
This six-minute keyboard percussion ensemble is scored for six instruments including two xylophones, two marimbas and two vibraphones. The character of this composition is one of driving momentum achieved from the very first measure, which features sixteenth notes in the marimbas accompanied by eighth notes in the vibraphones. The xylophones' entries have a soloistic flavor. Marvelous rhythmic dialogue occurs among the keyboard timbres, with several imitative sections in this 153-measure composition. Four-mallet technique is essential for the marimbists and vibraphonists. The xylophonists utilize two-mallet technique throughout this energizing single-movement work. This ensemble is for mature college keyboard percussionists.

*—Jim Lambert*

## SNARE DRUM LITERATURE

**Concert Solos for the Intermediate Snare Drummer**
Garwood Whaley
**$14.95**
**Meredith Music Productions**
This book will challenge your intermediate students with musical snare drum solos. Garwood Whaley has revised his book *Snare Drum Solos for the Advanced Beginner*, providing a more accurate concept of the material. The left/right page sequence, with no rolls on the left page and rolls added to the right page, gives students the option of rolls or no rolls. Only short rolls are used in the music, so a study of the no-roll page could be followed by the roll page, providing a good comparison.


A CD is provided with performances of each solo by Guy Gauthreaux. It is suggested that the solo be learned first and then the CD listened to for comparison. It is also suggested to play along with the CD.

The 29 solos provide the student with challenging musical snare drum music that includes two metronome marks for each solo, a variety of meters, lots of dynamic contrast, and a smooth practical progression of difficulty leading to the last solo.

*—John H. Beck*

**Snare Drum Solo Collection** **I–II**
Joel Smales
**$5.00**
**Phantom Publications**
In this collection of six beginning-level solos for snare drum, each solo is limited to one page and focuses on one or two technical and/or musical concepts. They are written on a one-line staff, but several involve notation for playing on the rim, stick on stick, and the drum in a conventional fashion. While they are all written for the beginner, the solos contain rolls and flams along with accents and much dynamic contrast. It is great to see solos written at this level that have technical validity and musical content.

*—Tom Morgan*

**Drum Rudiments: A Simple Approach** **I–III**
Mat Marucci
**$7.95**
**Mel Bay**
In the introduction to this book, Mat Marucci argues that a study of the rudiments should be the foundation of the drummer's technique. Marucci then presents a simplified approach to developing rudimental technique based on learning singles, doubles and flams. As he states, "If you can do these, you're half way to mastering any drum rudiment you choose."

Lessons 1–4 are a detailed description of singles, doubles and flams, complete with written exercises. The text is very conversational, as if the reader were taking a private lesson. With these basics mastered, lesson 5 presents the drag, and lesson 6 presents the triple-stroke roll. Now the flam accent, flam paradiddle, flam tap, single drag tap, and ratamacue are introduced and analyzed in terms of combinations of flams, singles and doubles.

Lesson 7 presents the single-stroke roll and the multiple-bounce roll. At this point, the student is encouraged to "use the information in this book and apply it to those rudiments which were not broken down and analyzed for you." The book concludes with written examples of all 40 PAS International Drum Rudiments.

This would make an excellent supplement to a more traditional rudimental text. It is also valuable as a source book for teachers who are looking for effective ways to teach rudiments.

*—Tom Morgan*

# PAS 2005 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

**PURPOSE:** The purpose of the Percussive Arts Society International Percussion Ensemble Competition is to encourage, promote and reward musical excellence among high school and collegiate percussion ensembles by selecting the most qualified groups to appear each year at PASIC.

**AWARDS:** Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2005 (November 2–5) in Columbus, Ohio. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

**ELIGIBILITY:** Ensemble Directors and/or Professional Soloists are not allowed to participate as players on the recording. All ensemble members (excluding non-percussionists e.g. pianists) must be members of PAS. All college/university students must be enrolled in the school of the ensemble in which they are performing. A student may not participate in a percussion ensemble from more than one school. This will be verified when application materials are received. Ensembles selected to perform at PASIC are not eligible to apply again for three years (resting out 2 PASICs).

**PROCEDURES:** 1. Send five identical CDs to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Studio recordings using multi-tracking or editing techniques of any kind will be disqualified. Recordings should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Recordings should only include performances since January 2004. Include official concert program for verification. All compositions and/or movements must be performed in their entirety. Recordings become property of PAS and will not be returned. 2. Recordings will be numbered to insure anonymity and 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 (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements are the the responsibility of the performing ensemble. 4. Ensembles will be notified of the results in June.

### PAS 2005 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

**Category:** ❑ High School ❑ College/University

School Name _____

Ensemble's Name (if different from above) _____

Director's Name_____

Address _____ City _____

State/Province _____ Zip/Postal Code _____ Country _____

Telephone Number (include area code) _____

Director's E-mail _____

On a separate page list director and ensemble members and their PAS Membership Numbers. Indicate the number of students returning next Fall. (Please note: without ensemble membership names and numbers your application cannot be processed)

On a separate page titled "Track Listing" provide the following information:
Track # Composition title or movement, and composer
Do not include names of performers or soloists, the school name, or other identifying marks.

Please include a $25 U.S. 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, 2005**

ALL MATERIALS (APPLICATION FEE, APPLICATION FORM, STUDENT AND DIRECTOR MEMBERSHIP NUMBERS, TRACK LISTING, 5 RECORDINGS, CONCERT PROGRAMS) MUST BE RECEIVED BY APRIL 15, 2005

**En Caisse I et II** **II–III**
Christian Couprie
**$14.20**
**Alphonse Leduc**
This is a pair of solos for snare drum and piano. The composer presents each solo in two versions—first with all single strokes, and then the same rhythms with flams and embellishments added. Although the title identifies the collection as a snare drum solo, there is also a notated part for hi-hat played with the foot. The function of the hi-hat is primarily a timekeeper, always sounding on the first beat of each measure.

Each solo takes less than a minute to perform. They are excellent training pieces, having numerous dynamic changes for contrast. The first solo consists of quarter and eighth notes, and the second solo also has triplet patterns. Each solo is in 3/4 meter, and each is at a tempo of quarter note = 120.

*—George Frock*

**Stickers II** **III**
W.J. Putnam
**$7.00**
**Kendor Music**
This is a collection of six snare drum solos. Each solo is under three minutes in duration and stays with the practical meters of 6/8, 4/4 and 3/4. The metronome markings are also practical for the execution of each solo. The challenge for the young student would be the suggested sticking. It does not follow a hand-to-hand concept, which requires that each rhythmic pattern be learned with its unique sticking.

*Stickers II* provides the young player with six fine solos, which can be used for lessons or recitals. The use of dynamic contrast will provide a challenge to the player and interest for the audience.

*—John H. Beck*

**Snare Drum Etudes: Books II and III** **III–V**
Joe Holmquist
**$6.95 (Book II)**
**$7.95 (Book III)**
**Neil A. Kjos**
Books II and III of Holmquist's *Snare Drum Etudes* complete a three-volume set of concert-styled snare drum studies. (Book I was reviewed in the December 2004 issue of *Percussive Notes*.) Book II contains 45 etudes ranging from intermediate to lower-advanced levels. Book III has 39 advanced etudes, each two pages in length. One study in each is devoted to a duet. In the second book, the etudes feature frequently encountered meters while exploring a variety of rhythms using eighth notes, triplet eighth notes, sixteenth notes and triplet sixteenth notes, as well as dotted notes, including the problematic dotted-sixteenth/thirty- second note rhythm.

The third volume provides a judicious workout in various time signatures, utilizing meters with denominators of 8 and 16 and using mixed meters. Other rhythmic challenges include cross rhythms, metric modulation, and playing quintuplets in one hand and duplets in the other. The second and third books continue several of the positive features introduced in the first book, including the development of rhythmic accuracy guided by a sound counting system, an awareness of phrasing, and performances that respond musically to elements such as dynamics and accents.

Another valuable feature maintained in the second and third volumes is the brief commentary that prefaces each study and provides practical suggestions for performance. In the review of Book I, this reviewer suggested the addition of duets, unaware that one duet had been included in each of the second and third volumes. Now, all that remains is to increase that number. In the second and third books, the author maintains his focus on developing musical awareness along with technical expertise, and provides literature that will be helpful for developing proficiency in music reading.

*—John R. Raush*

**La Machine à Groover** **IV**
Bernard Zielinski and Jean-Pascal Rabie
**$14.20**
**Alphonse Leduc**
Each of the four short movements of this snare drum solo provides an interesting concept to a snare drum solo. Movement 1 is the basic solo and is written in a right-hand/left-hand style (Main gauche–Main droite), with the right hand on the C space and the left hand on the A space. Movement 2 is the same composition written for a drumset. Movement 3 is the same as movement 1, but with many embellishments and a few rhythmic additions. Movement 4 is a drumset version of Movement 3.

Unlike a true theme and variation, this solo stays for the most part with the theme and adds drumset and embellishments to create the variations. The basic theme is not difficult. The difficultly would be in learning the nomenclature for the drumset, which is standard notation, and learning to execute the right-hand/left-hand style of notation. "La Machine à Groover" will provide a challenge for the performer and interest to the listener.

*—John H. Beck*

## TIMPANI

**Airs** **IV**
Yo Goto
**$10.00**
**C. Alan Publications**
In this two-movement work for solo timpani, the first movement opens in an ethereal manner alternating between soft rolls and figures played with the hands. Following the introduction, a lively 6/8 dance begins, featuring fast rhythms and extreme dynamic changes. After a fermata, the movement quickly dies away as it began with soft rolls and figures played with the hands.

The second movement seemingly borrows material from the dance-like part of the first movement. In this movement, the performer must quickly shift between hard felt mallets and wood mallets. The B section features a right-hand triplet ostinato while the left hand interjects a slow melodic line. The dance-like section returns to round out the work. Extreme dynamic shifts and frequent glissandi and tuning changes require a performer with moderate agility on the timpani and a good ear.

*—Scott Herring*

**Ominous Cumulus** **IV**
Stephen Roessner
**$4.00**
**Phantom Publications**
This short solo for four timpani uses the pitches F, B-flat, C and D-flat. While the F, B-flat and C sound fine, the D-flat on a 23-inch timpani may sound a bit funky. Also, its closeness to the C may cause overtones to conflict with one another. It would be wise to use a second 25-inch or 26-inch drum to play the D-flat, thus producing a more quality sound that will blend better with the C.

The tempo of quarter note = 66 throughout provides for a playable solo. Although thirty-second notes are used from time to time and there is much double stroking, the notes are audible at this slow tempo. A hard mallet would help the articulation.

*—John H. Beck*

**Concerto for Timpani and Orchestra V**
**Piano reduction and solo timpani part: $24.95**

**Concerto for Timpani and Percussion Ensemble**
**Score and ensemble parts: $36.50**
Ney Rosauro
**ProPercussao**
The "Concerto for Timpani and Orchestra" from Ney Rosauro is available in piano reduction with the solo part, as well as in an adaptation for performance with a percussion ensemble of seven to eight players. The timpani concerto is available on a rental basis for performance with both orchestra and wind ensemble.

Timpanists get to play with fingers and the wooden ends of the sticks, and use techniques such as striking one stick against another, playing on the rims with the handles, and playing on the bowls. They should enjoy opportunities such as the opening solo statement for five drums in the first movement ("Bachroque"), which is woven into an effective dialogue with the orchestra in a movement that emulates features of Baroque music.

In the second movement ("Aria"), melodic possibilities of the solo instrument are the first priority and benefit from the composer's use of the orchestra in a collaborative effort to enhance the melodic contribution of the solo instrument as timpanist and orchestra share an arpeggiated seventh chord motive. In a cadenza, the soloist has the opportunity to improvise freely, using a cymbal placed on the 32-inch drum played with the left hand and two crotales placed on the head of the 26-inch drum, played with the right hand.

The concerto concludes with a brisk romp through a movement appropriately titled "Horse Ride" that is sure to put a smile on the soloist's face. It is set in 12/8 (dotted quarter = 158–162) highlighted by "swinging" triplet patterns. (The ensemble version adds a swing-style drumset part in this movement.) The emphasis here is on technique, as the soloist rapidly maneuvers between all five drums. There are few pitch changes or pedaling requirements with the exception of pedaled chromatic scales at the beginning and end of the movement.

The version for percussion ensemble is scored for a mallet contingent of xylophone, vibes, marimba and bass marimba, plus celeste (played by the xylophonist), double bass, and two percussion parts that add a variety of hand percussion. Competent college percussionists should readily handle the mallet parts.

The ensemble version of the concerto makes it available to every college program with an ensemble. The piano reduction places the work in the reach of every college timpanist who can round up a pianist.

Many of the reasons for the popularity of Rosauro's music are revealed in this score. He effectively distills elements from a variety of sources including popular and folk music idioms, and displays a knack for melodic invention even when working under a handicap such as the limitations imposed by the five drums used in the concerto. His knowledge of percussion instruments from the perspective of a practicing musician leads to writing music that is as effective as it is practical for the instrument. It is easy to predict that this concerto may even eclipse the marimba concerto in popularity.

*—John R. Raush*

## MULTIPLE PERCUSSION

**Forward Motion** **III**
Joel Smales
**$4.00**
**Empire Publishing Service**
"Forward Motion" is a solo for eight concert toms, and as the title implies, it involves extended passages of sixteenth notes and triplets moving around the drums. With a tempo of quarter note = 120, the first section is sixteenth notes almost exclusively, with accents adding to the texture. It is almost completely in 4/4. The piece moves to a contrasting section of eighth notes with the right hand playing an ostinato pattern while the left hand performs a more melodic section. A third section is based on triplets, and after a D.C. the work ends with an exciting coda, again based on sixteenth notes.

The player must also change to timpani mallets without breaking the momentum of the piece. This is accomplished by picking up a mallet with the right hand while the left hand is playing, and later picking up another mallet with the left hand while the right hand is performing an ostinato. This same process is repeated in reverse to move back to regular drumsticks later in the piece. This well-written piece would make a good introduction to multiple percussion.

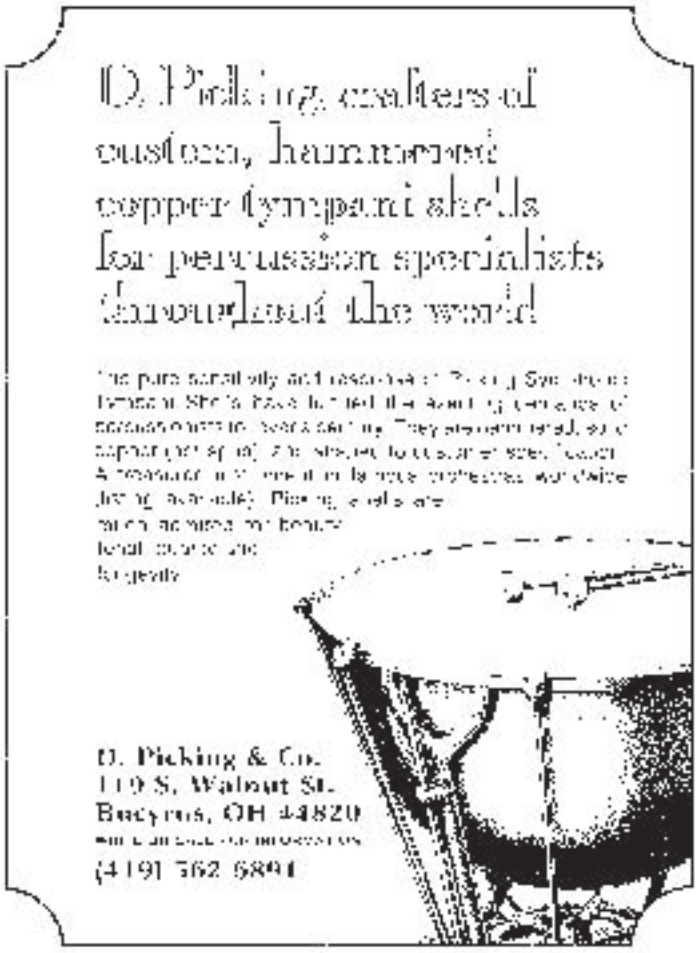
*—Tom Morgan*

**Machine** **IV**
John M. Allemeier
**$12.00**
**C. Alan Publications**
This multiple percussion solo is fueled by an immense, 16-instrument setup that includes membranophones (bongos, snare drum, tom-toms, bass drum), and hand percussion (tambourines, maraca), plus a number of cymbals, cymbal disks and crotales. Instruments are all notated on a single staff, using every line and space, extending to two ledger spaces below and two ledger spaces above the staff.

Allemeier borrows a compositional tactic that has been around at least since "Ionisation": the use of timbre as a structural device. Here, for example, he features metallic percussion in one large section followed by membranophones in the next. The solo requires the simultaneous performance of two independent lines using the right hand to play one line and the left hand the other. Playing in this manner is most challenging when each hand is responsible for a different rhythm, which is the case in sections of this solo requiring the performance of sextuplets in one hand and quadruplets in the other, and triplets juxtaposed with quadruplets and quintuplets.

College students who play in a wind ensemble or concert band, where virtually every part requires some multiple percussion performance, should feel right at home, and have no difficulty adding this piece to their repertoire.

*—John R. Raush*




**Duo Sonata** **IV–V**
Jonathan Little
**$25.00**
**HoneyRock**
This multiple percussion duo uses as its thematic material Elizabethan songs of John Dowland, Thomas Campion, William Corkine, Alfonse Ferrabosco and Robert Jones. This work, laid out in four movements, is approximately 20 minutes in length and uses a large inventory of instruments. The first movement, "Intrada," is scored for marimba and vibraphone, except for a few chime and glockenspiel notes at the opening of the work. The vibraphonist for this movement should have significant experience with four mallets, being able to control the movement of four separate voices.


The second movement uses long passages of drums to bookend a middle section on marimba and xylophone. The third movement begins in a similar manner as the first, giving way to a glockenspiel

and crotale duet, meant to evoke the sound of a harpsichord with arpeggiated four-note chords in the bells. The fourth movement, "Fantasia," is again primarily focused on the skinned instruments, with glimpses of the various tunes presented on the keyboard instruments.

*—Scott Herring*

## DRUMSET

**Le Jeu Des Lettres** **II**
Hervé Druelle
**$14.20**
**Alphonse Leduc**
"Le Jeu Des Lettres" ("The Letter Game") is a solo for drumset with piano, with optional parts for bass and guitar. The piece is intended for young students who are just beginning to learn drumset. The solo teaches the student how to play various fills at the end of four-bar phrases. Rather than use traditional notation for the fills, a letter is assigned to each bar in which a fill is to be played. The performer is to play the rhythmically notated fill in the shape of the prescribed letter. For example, the fill for the letter Z would be played high tom, medium tom, snare drum, and floor tom. Three different versions of the solo are given, with the grooves and fill rhythms becoming more difficult. This type of notation may appeal to young students who are visual learners rather than auditory learners.

*—Scott Herring*

**Eighth Note Rock for the Beginning Drumset Student** **II–IV**
Glenn Ceglia
**$12.95**
**Upstate Drum Publications**
At first glance, this appears to be just another rock drumset book that teaches rock beats through progressive exercises, beginning with simple quarter-note exercises and moving to eighth notes and finally to sixteenth-note patterns. But this book has some unique features that make it stand out as one of the better books of this type.

The book begins with an excellent presentation of the most common sixteenth-note patterns and labels each pattern with the chapter in which it appears in the book. Next comes three pages of hi-hat/ride cymbal variations and hi-hat foot patterns that can be applied as systems (similar to Gary Chester's *New Breed* material but watered down) to all the exercises in the book.

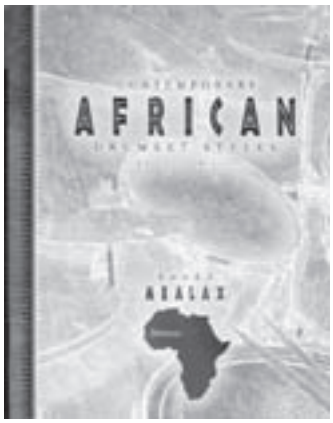
With this as an introduction, the book begins with simple quarter-note and eighth-note rock patterns. The student is encouraged to play all the exercises in a cross-hand manner (with the strong hand crossing the weak hand to play the hi-hat) and "open handed" (the weak hand playing the hi-hat and the strong hand playing the snare). The exercises progress very gradually with each new rhythmic pattern introduced in the bass drum part and then combined with previously learned rhythms. The patterns are presented in two-measure repeated exercises, and they become quite complex by the end of the book. The counting is written over each exercise. An appendix contains a list of books and videos for further study.

In the hands of a creative teacher, the well-sequenced exercises in this book would be very effective, especially if the student were encouraged to apply the hi-hat, ride and foot patterns at the beginning of the book to all the exercises. It is unclear why the book is titled *Eighth Note Rock*, since it involves mostly sixteenth-note patterns, but the exercises are well-conceived and will be fun and challenging to students wanting to develop their playing in this style.

*—Tom Morgan*

**Contemporary African Drumset Styles—Mbalax (Book 3)** **III–IV**
Chris Miller
**$29.95**
**Little Marlow Publishing**
*Mbalax* (pronounced "m'Balah") is a contemporary Senegalese popular-music style that combines western European harmony, instruments and production techniques with traditional Senegalese rhythms and language. Yousou N'Dour is probably the *mbalax* artist most well-known by western audiences.

This progressive independence and repertoire study is divided into two parts: patterns in 4/4 and patterns in 6/8. The patterns are very syncopated, and the bass drum/snare drum patterns are very dissimilar to western pop music. The book/CD package contains two demonstration CDs that include two




play-along tracks. If the book had a discography and play-along examples with real *mbalax* songs (i.e., keyboard/guitar/bass tracks), the package would be spectacular.

*—Terry O'Mahoney*

**The Musician's Guide to Recording Drums**
Dallan Beck
**$10.95**
**Hal Leonard**
If you are drummer who works, or wants to work, in the recording field, then you have probably heard many terms thrown around by recording engineers such as compression, reverb or phase cancellation. You may have wondered how best to tune your drums for recording, and how your tuning interacts with mic choice and mic placement. All these questions and many more are dealt with in this thoughtful book.

Dallan Beck has organized the information (and there is a lot of it) into an understandable format, beginning with equipment basics, microphones and sound processors, and applying this information to the recording process. Of greater interest to drummers will probably be chapter 5, "Drum Components." Here Beck goes through each component of the drumset and discusses sound properties, mic choice and placement, and tuning suggestions. This is a very detailed discussion and corresponds to the accompanying CD that demonstrates with 98 tracks the subtle (or not-so-subtle) changes in nuance produced with each variation in mic placement or adjustment. Chapter 6 addresses recording with accent mics, or the use of individual microphones on each drum. Other chapters include "Recording Musical and Playing Styles" and "Recording Entire Drum Grooves."

This book will interest both the drummer and the recording engineer. It is full of technical information that may be beyond most drummers who just want to play, but even the study of the chapters on tuning and microphone placement will help the drummer go into the studio with at least a cursory understanding of what is going on.

*—Tom Morgan*

## INSTRUCTIONAL VIDEO

**Modern Congas** **IV**
Roberto Quintero
**$24.95**
**Hal Leonard**


This instructional DVD features Roberto Quintero, one of the most respected names in Latin music. His playing on this video recording is very inspiring, whether he is playing alone or with the other fine musicians who join him for some of the demonstrations.

The DVD covers the basics of hand technique and clave rather quickly. Quintero's English is limited, so a second musician does most of the instruction. (There is also a Spanish version contained on the DVD.) The basic patterns are demonstrated, followed by variations that are unique to Quintero's style.

This DVD is probably not for someone who has no knowledge of Afro-Cuban musical style. But for students with at least a fundamental understanding of this music, the instruction and musical performances presented here will be very valuable.

*—Tom Morgan*

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The late Larrie Londin was one of the world's leading session drummers. A musician with an adventurous musical spirit, he was a man who liked to share with others. That sharing continues through the PAS/SABIAN Larrie Londin Memorial Scholarship. Created to support promising young drummers with their drumset studies, the 2005 scholarship award total of $3,000* awaits the selected applicants, who will also receive a one-year membership to the Percussive Arts Society.

*$2,000 for drummers 18-24; $1,000 for drummers 17 and under.

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A) Complete and submit the application below.
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C) Students aged 18-24 must be enrolled in accredited private studies or a structured music education program.

## Optional

A) In addition to the video, an audio cassette of your performance.
B) 100 - 200 word essay on why you feel you qualify for a scholarship (finanicial need is not a consideration) and how the money would be used (college, summer camp, private teacher, etc.)
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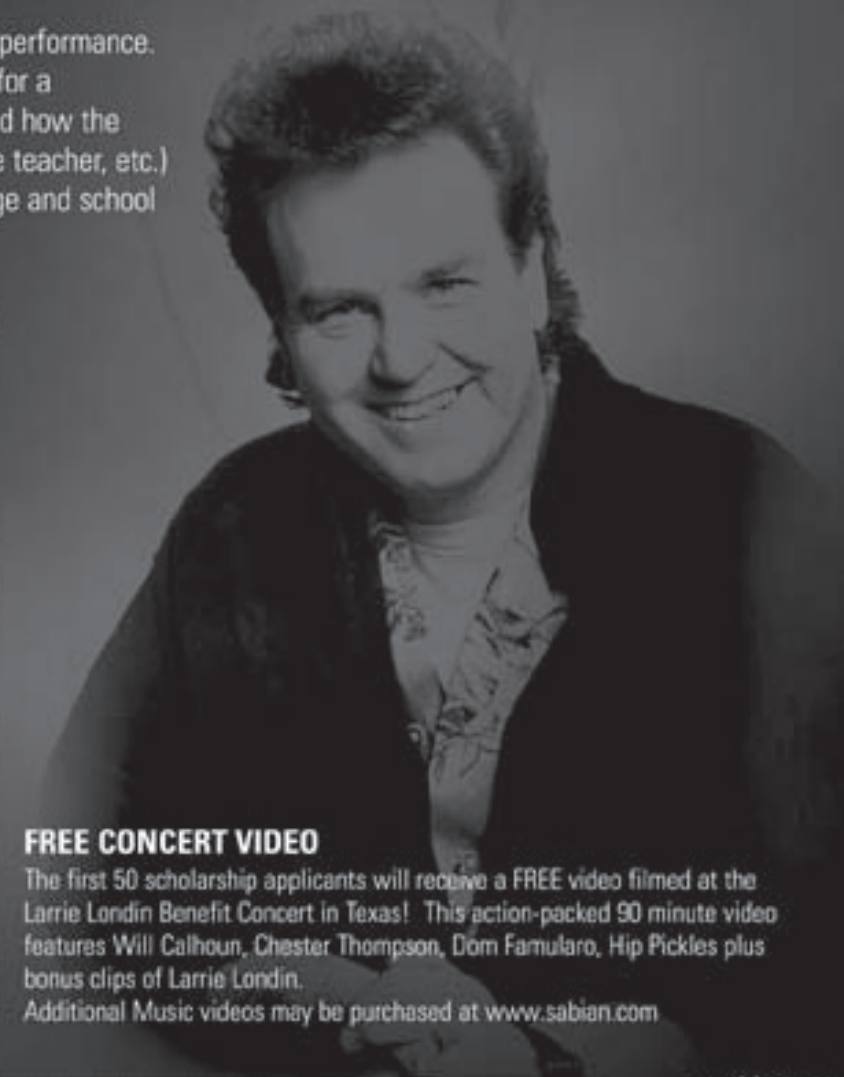

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**Send form with materials to:**
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**73507-5442**

All application materials must be in the Lawton, OK PAS office no later than March 15, 2005. Winners will be notified by May 2005.

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The first 50 scholarship applicants will receive a FREE video filmed at the Larrie Londin Benefit Concert in Texas! This action-packed 90 minute video features Will Calhoun, Chester Thompson, Dom Famularo, Hip Pickles plus bonus clips of Larrie Londin.
Additional Music videos may be purchased at www.sabian.com

**For additional information call PAS at (580) 353-1455**

>sabian.com

**Musical Drumming Concepts** **IV–V**
Jae Sinnett
**$22.95**
**J-Nett Music**
This hour-long instructional video offers musical advice and performance examples for developing a musical approach to jazz drumset playing. Drummer/band leader Jae Sinnett performs original compositions with his piano trio that illustrate soloing over an AABA form in 6/8, soloing against an ostinato, time playing in 6/4, different jazz-related styles (e.g., early jazz-rock fusion), subdividing the pulse, achieving a proper jazz feel, playing in odd time (7/8, 5/4), dynamics, taking a musical approach to soloing, and the importance of the proper jazz ride pattern.

The tunes, many of which may also be heard on his CD *Confluence*, include an up-tempo swing ("The Bear"), a funk/swing tune ("Straight Around the Corner") and a blues. Sinnett sounds good both playing time and soloing, and the overall sound with his trio is tight and musical. Perhaps due to time constraints, Sinnett doesn't fully explain each concept he suggests (e.g., Moeller technique) but recommends that viewers explore them for themselves. His concepts, advice and delivery are geared toward the mature drummer who has some experience with jazz performance and who is ready to accept a mature outlook on functioning in a jazz context.

*—Terry O'Mahoney*

## WORLD PERCUSSION

**Ritmos de Congas** **IV**
Robert J. Damm
**$18.00**
**HoneyRock**
"Ritmos de Congas" is a challenging solo for a conga drummer playing three drums (quinto, conga, tumba) with CD accompaniment. The composition addresses "patterns and riffs" in nine Cuban and Brazilian styles: cha-cha-cha, mambo, African 6/8, Mozambique, songo, rumba, guaguanco, afoxe and samba. The spiral-bound publication includes two copies of the conga solo, a notation key, lists of patterns to practice with the CD, and transitions for moving smoothly from one style to another. One track is devoted to a


performance of the solo with the accompaniment; another track presents the accompaniment without the conga solo. The disc also includes numerous loops for practice.

This package combines a realistic playing experience that is the next best thing to a live performance, with a comprehensive instructional package that gives students who are proficient with the fundamental techniques of conga drumming an opportunity to acquire practical, hands-on experience with Cuban and Brazilian styles. This publication could serve as a model for others that wish to facilitate the learning process and make it as meaningful as possible.

*—John R. Raush*

## PERCUSSION ENSEMBLE

**Re-Action** **II**
Kristen Shiner McGuire
**$9.00**
**Kendor Music**
"Re-Action" is a percussion quartet that uses snare drums, tom-tom, bass drum, cabasa, ratchet, vibraslap and guiro. Each player is given two instruments: one drum and one small accessory instrument. Rhythmically, the work is straightforward, made interesting by the changing timbres. The performers are asked to play the snare drums with and without snares and on the rims. The composer also asks that the cabasa, gurio and vibraslap achieve various note lengths and articulations. "Re-Action" is an entry-level work that will help teach ensemble skills and sound manipulation on percussion instruments.

*—Scott Herring*

**Massai** **III**
Leon Camp
**$62.09**
**Dutch Music Partners**
"Massai" is an eight-minute percussion octet that begins with a driving 3/2 African "march" feel, followed by a pensive exposition section and concluding with a fast, 7/8 dance section. Chimes, snare, vibraphone, claves, cabasa, drumset, four toms, wooden chimes, guiro, congas, marimba, finger cymbals, claves, bass marimba, four timpani, bass drum, tam tam and cowbell are required. With its catchy, pop-music inspired melody and keyboard parts that require only two-mallet technique, "Massai" should be a hit with high school students and audiences alike.

*—Terry O'Mahoney*

**Samba por Carlos** **III**
Frans Frijns and Henk Mennens
**$52.55**
**Dutch Music Partners**
This percussion ensemble for 14 players begins more like a Cuban cha-cha, which then proceeds into a samba section. Following the initial Latin pop melody, "Samba por Carlos" introduces a percussion soli break and composed vibraphone solo. The work is really a vibraphone feature with the percussion parts fulfilling primarily repetitive, timekeeping roles. The medium tempo and eighth-note syncopated rhythms make this suitable for a high school ensemble with an advanced mallet player. The score requires vibraphone, glockenspiel, xylophone, four-octave marimba, snare, timbales, congas, guiro, bass drum, rhythm guitar, solo guitar, keyboard, bass guitar and drumset. The piece could probably be performed with fewer players, as it is densely scored.

*—Terry O'Mahoney*

**The Tracks** **III–IV**
Andrew Stout
**$66.21**
**Dutch Music Partners**
This seven-minute percussion ensemble for 15 players is scored for xylophone/glockenspiel, two vibraphones, four marimbas, bass, timpani, five percussion (crotales, field drum, triangle, brake drum, woodblock, temple blocks, cymbals, gong, four toms, bass drum, tambourine, rainstick, chimes) and drumset. It features challenging vibraphone, marimba and xylophone parts, and frequent meter and tempo changes. Its catchy melody and pop/funk/swing/march nature would probably be appealing to the advanced high school ensemble.

*—Terry O'Mahoney*

**Crush** **IV**
Daniel McCloud
**$43.67**
**Dutch Music Partners**
"Crush" is a percussion octet that might best be described as a musical cross between a Brazilian-inspired Pat Metheny tune and the shifting meter interludes of the Mahavishnu Orchestra. Its main theme is a light, dance-like melody that is driven by rhythmic, chordal mallet accompaniment. Musical sections are usually punctuated by an intricate rhythmic motive that vacillates between 5/4 and 7/8 time. The opening section is balanced by a less densely scored middle section that transitions into a rock-oriented closing. The score required glockenspiel, vibraphone, chimes, two four-octave marimbas, bass guitar, suspended cymbal, bongos, congas and drumset.

*—Terry O'Mahoney*

**Ma Petit Be-mol** **IV**
Ivo Weijmans
**$58.51**
**Dutch Music Partners**
This work for 12 players quickly glides from an opening *andante* chorale section to a jazz-like vibraphone feature ballad. The piece has nice contrapuntal writing as the tempo moves quickly through several development sections before quietly resolving. It is scored for solo vibraphone, two bells, two xylophones, two marimbas, chimes, timpani, four percussionists (ride/crash cymbal, maracas, large gong, windchimes, triangle, suspended cymbal, temple blocks, antique cymbals, bass drum and two concert toms). The marimba parts require four mallet technique, while the xylophone parts are all two-mallet.

*—Terry O'Mahoney*

**Overture for Percussion "Toys"** **IV**
Grant W. Cambridge
**$22.95**
**HoneyRock**
This work is written for 10 players and 11 accessory instruments that are, as the title implies, sometimes referred to as "toys." These include

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wind chimes, temple blocks, tambourine, ratchet, triangle, castanets, finger cymbals, maracas, guiro, vibraslap and agogo bell.

But this is not a novelty piece. Each instrument is used idiomatically and with musical sensitivity. There are several meter and tempo changes along with much dynamic contrast. Interesting textures are created with the various combinations of instruments. Educationally, this work will provide students with a chance to develop their accessory playing skills by performing a musically challenging piece. In addition, there could be applications to the percussion techniques class by using the piece as a vehicle to teach the accessory instruments in a musical context. But from the audience's point of view, this is simply a fine composition for percussion ensemble.

*—Tom Morgan*

**Scenes from Earth** **IV**
Mario A. Gaetano
**$42.00**
**C. Alan Publications**
This percussion septet uses a wide array of keyboard instruments, standard percussion instruments and piano. The work is in four movements, or "Landscapes," each in a contrasting style. The first movement is permeated by very free, almost senza misura sections, using quasi improvisatory techniques. The second movement is more rhythmically active, frequently using trios of the same or similar non-pitched instruments in hocketing rhythms. The only pitched instruments used in the second movement are piano and two brief passages for timpani. The third movement is very slow and reflective. Three performers play marimbas, which along with piano create a fugal section to open the movement. After a brief, aleatoric interlude, the fugal process is restated and followed by a contrasting free section that closes the movement. The final movement concentrates on the "earthy" percussion sounds of xylophone, djembe, congas and marimbas. Overall, this movement is more dance-inspired in its use of an African bell pattern, conga drums and shaker.

*—Scott Herring*

**Shock Factor** **IV**
Nathan Daughtrey
**$32.00**
**C. Alan Publications**
The instruments required for this percussion quintet include bells and bongos played with sticks and hands (percussion 1), temple blocks and vibraphone (percussion 2), chimes and agogo bell or cowbell (percussion 3), four toms played with sticks, brushes and hands (percussion 4), and bass drum, tamtam and suspended cymbal (percussion 5). Using this limited instrumentation, Daughtrey strives for dramatic results and visceral impact. To this end he uses tension-building ostinatos, hammer-like blows (two consecutive, accented, *fortissimo* sixteenth notes), and vocal contributions in which participants whisper, speak and yell. A 7/8 section features the metallic timbres of bells, vibraphone, chimes and suspended cymbal. As excitement escalates, players interject explosive, *fortissimo* bursts using a five-note (four thirty-second notes/eighth note) figure. As this sonic melee continues, players top off each five-note *fortissimo* burst shouting "SHA!" The piece ends with the recapitulation of the opening "A" section, and is brought to a close as all shout "SHOCK FACTOR" with the final delivery of the hammer blows, this time played *fff*.

Keep this in mind if you want a dramatic, hard-driving piece that stays within the limitations of a high school ensemble.

*—John R. Raush*

**St. Thomas Suite** **IV**
Matt Ownby
**$66.53**
**Dutch Music Partners**
Composed in three movements, "St. Thomas Suite" is inspired by the calypso style. The first movement is a spirited calypso (M.M. = 126) for marimba soloist and three percussionists (djembe, congas, timbales, brake drum, triangle, cowbell, ocean drum, shaker, maracas, hi-hat, rainstick, chimes, surdu, bongos, woodblock). Percussion provides the rhythmic underpinning for the soloist, who frequently plays a bass part as well as melodic line. The second movement is a slow, sustained work that is quite soothing. The third movement begins with a calypso marimba bass line before the introduction of the highly arpeggiated diatonic melody. Its rhythmic vitality, fast two-mallet lines, and 7/8 section will make this work popular with listeners. This work requires four-mallet technique as well as a low-F marimba. Each five-minute movement could be performed individually.

*—Terry O'Mahoney*

**Table Top Rock** **IV**
Sherrie Maricle
**$21.00**
**Kendor Music**


This body-percussion trio includes clapping, tapping and shouting as its sound sources. The composer has scored this fun piece with the option of additional players by offering two copies of each part. There is a bit of theater in the piece, as each performer is instructed to enter from the rear of the stage to a table, then sitting in unison and placing the hands and arms on the table with rhythmic precision. The sound textures vary with claps, finger taps, flat palms slapping the table, the side of closed fists, knuckles of the fingers, and even "high fives." Additional sound devices include foot taps and popping the finger in the inner cheek to simulate a cork popping.

As the title suggests, the piece is a 4/4 driving rock style. Rhythmic patterns utilized are quarter notes, eighths, sixteenths and sextuplets. The difficulty level is approachable for middle school students but will also appeal to more advanced players.

*—George Frock*

**Aquanautic Voyage** **V**
Leander Kaiser
**$65.00**
**C. Alan Productions**
This percussion sextet is scored for vibraphone, two low-A marimbas, four cymbals, snare drum, bongos, ride cymbal, ocean drum, one or more pedal timpani, and ride cymbal on timpani. Melodically, the piece moves from aleotoric music to a 12/8 flowing "aquatic" to a driving 4/4 section. Mallet players need excellent four-mallet ability and all players should be comfortable with frequent meter changes (e.g., 15/8 to 13/8).

*—Terry O'Mahoney*

**Bahamut** **V**
Mark Saya
**$9.50**
**Media Press**
This unusual trio is scored for tubular chimes (pedal fixed down) and three sets of crash cymbals. The chime player also performs on a piano, using a cluster bar that will cover the entire range of the piano. The piano is to be prepared with the damper pedal fixed down.

The title is derived from Moslem legend and describes a large fish of terrifying beauty, which fades in and out of focus in the human mind. The composition is in a rapid tempo (quarter note = 240), and the rhythmic frame shifts between 5/4 and 7/4, written in a sequence of repeated 5/4 bars, changing to a 7/4 cadence to the phrase or motive. The tonal patterns seem to be in a partial row, built around an F.

With the chimes and cymbals, often marked "LV," interesting sound clusters and timbres will occur. The form is a loose ABA, with the middle section scored entirely for cymbals. There are many measures of silence, so careful counting is required. The composition can be performed in a little under five minutes.

*—George Frock*

**Four Rudimental Twists** **V**
Sherrie Maricle
**$17.00**
**Kendor Music**
"Four Rudimental Twists" is written for a percussion quartet playing snare drum, tenor drum, crash cymbals and bass drum. Maricle has been quite creative and very generous with theatrical embellishments. Within its four movements ("Stomping, Rolling, Clicking, Flipping,"

# 2005 PERCUSSIVE ARTS SOCIETY
# 32ND 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.

2005 CATEGORIES

Category I: Percussion Ensemble (8–12 Players)
First Place: $1500.00 plus publication by C. Alan Publications
Second Place: $ 500.00
Third Place: $ 250.00

Category II: Multiple Percussion Solo (Small to Medium set-up) with CD Accompaniment
The list of acceptable instruments is available from PAS
First Place: $1500.00 plus publication by HoneyRock Publishing
Second Place: $ 500.00
Third Place: $ 250.00

Efforts will be made to encourage performances of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events. PAS reserves the right to not designate a winner if the judges determine that no composition is worthy of the award(s).

ELIGIBILITY AND PROCEDURES:

• Previously commissioned or published (printed, audio or video) works may not be entered.
• Time limit for each category is 6–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
• Composer should send five complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Five CDs (preferred) or cassette tapes may be submitted in addition to scores but are not required All entry materials become property of PAS.
• The difficulty of the composition is left to the discretion of the composer, however, 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 15, 2005.

For further information and details, contact PAS, 701 NW Ferris Avenue,
Lawton, OK 73507-5442, (580) 353-1455; E-mail: percarts@pas.org

## 2005 PERCUSSIVE ARTS SOCIETY 31ST 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 in any format.*

Signature of Composer _____

2006 CATEGORIES: CATEGORY I: Marimba and Pan (lead or double seconds)
CATEGORY II: Unaccompanied Timpani Solo (four or five drums)

"Eight is Enough," "Rudimental Hip-Hop," and "West 4th St. Strut"), players get to click their own sticks as well as their neighbor's stick, play on the rims, "flip" and "twist" their sticks, march while playing, clap, and in one passage the entire quartet voices scat syllables to vocalize a beat-box. Even the cymbal player is assigned two sticks, which he or she gets to click, and can indulge in finger snapping as well. The bass drummer uses a two-mallet technique, plays on the rim as well as the drum, and also has finger snapping and clapping privileges. Finally, the snare drummer is required to strike the snares with the left hand and scrape them with the right.

The tenor drummer performs with two snare drum sticks, and needs good rudimental facility—the ability to execute open (double-stroke) rolls and rapid patterns with shifting accents. Snare and tenor players must coordinate parts that require two accomplished rudimental drummers.

This quartet will challenge four good high school drummers. If used as performance literature, the piece's theatrical elements cannot monopolize the attention of the players, who will need to confront other issues such as developing accuracy and precision in playing as an ensemble.

*—John R. Raush*

**Mixtures 2** **V**
David J. Long
**$60.00**
**C. Alan Publications**
This wonderful addition to the percussion ensemble literature is scored for eight players using three marimbas (one must be a five-octave instrument), five triangles, two suspended cymbals, snare drum, five brake drums, finger cymbals, bass drum, claves, two sets of bells, five tom-toms, xylophone, castanets, medium and large hand drums, five temple blocks, two vibraphones, two bongos, two congas, five woodblocks, chimes, tam tam, slapstick, timpani and tambourine.

This piece highlights the juxtaposition and mixture of wood, metal and membrane timbres in various combinations. Each player is called upon to play instruments from all three groups of timbres. The work is made up of sections that explore these textures, sometimes in driving sixteenth-note patterns with asymmetrical accents, sometimes using longer note values in an almost lyrical fashion. The formal design is that of a pyramid, moving from wood to metal to membrane, and then reversing the order from membrane to metal to wood. The piece concludes with a coda that mixes all three timbres.

"Mixtures 2" was the winner of the 2003 PAS Composition Contest and it is certainly deserving of that honor. This is a challenging work, demanding rhythmic precision and a high level of musicality from the ensemble.

*—Tom Morgan*

**Rauk** **V**
Anders Åstrand
**$45.00**
**Global Percussion Network Publishing**
Commissioned in 1999 by the Amores Percussion Group, "Rauk" (the name refers to tall limestone formations found in Gotland, Sweden) is scored for solo vibraphone and three percussionists playing xylophone, crotales and two marimbas. Each percussionist also performs with a setup of cymbal, Japanese gong, four toms and bass drum. Although identical in terms of the type of instruments, each setup is differentiated by pitch. The first percussionist's instruments are high pitched, the second percussion part requires instruments of medium pitch, and the third part stipulates low-pitched instruments.

Several features of this work are of interest. One is a lengthy passage that may be unique in percussion ensemble literature. The three percussionists, using their high, medium, and low-pitched setups, must play rhythmically complex, technically challenging parts that are identical in all respects. To do so requires performing in unison, in an extraordinary display of ensemble precision. The results should be stunning, considering the pitch differential, which should have an effect similar to playing simultaneously in several octaves.

The piece exploits a wide dynamic range, from the tutti passage described above to contrasting sections that follow, in which the texture thins (at one point down to a single marimba playing repeated eighth-note chords) and the legato, lyric qualities of the vibraphone are tapped. This section also capitalizes on the soloist's improvisational skills, a most important factor in the overall musical merits of the piece. One final feature that gives the vibist a substantial solo opportunity is a lengthy cadenza, which, printed separately, fills two pages.

This ensemble is as much a showcase for the three percussionists as for the vibraphonist, although it affords an excellent opportunity to display the talents of a mature college mallet player. However, that individual must be proficient in improvisation with some familiarity with modal theory (the solo part does not include a realization for those who can't improvise). A final "plus" for the piece is that there need be no concern that those playing the percussion parts will become bored.

*—John R. Raush*

**Were the Whole Realm...** **V**
Allen Houston
**$48.00**
**C. Alan Publications**
Here is an excellent setting of a classic Christian hymn that is far more than just a trite reproduction of the piano part from a hymnal. Composer Allen Houston has created a vibrant piece exploiting the many colors of the percussion orchestra to their full extent. Requiring 13 percussionists and piano, the instrumentation includes bells, xylophone, crotales (two sets), two vibraphones, one low-A marimba (two players share), one five-octave marimba (two players share), chimes, five timpani, bass drum, four tom toms, wind chimes, three vibraslaps, tambourine, two crystal glasses with water, claves, castanets, sleighbells, slapstick, cabasa, snare drum, rainstick, temple blocks, gong, bongos, five suspended cymbals and two triangles. All the keyboard parts require two-mallet technique.

While the melody appears in its original form, it also serves as a jumping off place for a wide variety of musical explorations. These include sections in mixed and odd meters, driving rhythmic passages and more lyrical sections. The final section is particularly impressive, with the piece moving relentlessly to an exciting climax. This technically and musically challenging composition will draw attention to the vast timbre possibilities of the modern percussion ensemble.

*—Tom Morgan*

**Sacred Stones** **VI**
Stanley Leonard
**$39.00**
**C. Alan Publications**
This percussion septet is scored for a large number of diverse percussion instruments, including 13 graduated stones (granite, marble or slate). The seven percussion parts are distributed as follows: percussion 1—bells, two soprano stones, large tam-tam, pair of cymbals, large maracas, timbales, crotales, one large stone; percussion 2—vibraphone (also a cello bow), two alto stones, soprano gong, Piking opera gong, one large stone; percussion 3—marimba, two tenor stones, piccolo snare drum, alto gong, one large stone; percussion 4—marimba, large rainstick, woodblock, four Dobachi (cup gongs), temple blocks, tenor gong, large doumbek, suspended cymbal; percussion 5—bass marimba, wind gong, two congas, bass gong, two bass stones, one large stone; percussion 6—chimes, bass drum, large slapstick, four low tom-toms, water gong, tam tam, crotales, one large stone; percussion 7—five timpani, bass drum, bar chimes, crotales.

This composition has a programmatic appeal as it celebrates the mystery and power of stones and their effect in our lives. Dedicated to Frank Epstein and the New England Conservatory of Music percussion ensemble, this composition will prove challenging to the most mature college or professional percussion septet. Advanced technical and stylistic challenges in this 227-measure, through-composed composition are too numerous to mention. The composition begins very mysteriously and then moves into a more rhythmic section, which is then followed by a celebratory concluding section featuring the doumbek. If the performers and instruments are available, consider this outstanding composition for percussion septet.

*—Jim Lambert*

## STEEL PAN ENSEMBLE

**Widowmaker** **V**
**The Dancing Colors of Nightime Firesky** **IV**
**Crimson** **IV**
Ben Wahlund
**$28.00 each**
**HoneyRock**

These three tunes are a fresh departure from much of the Soca and Calypso music that is available for steel bands. Each tune features progressive rhythms in various meters ranging from 4/4 to 7/8, and progressive harmony and orchestration. Of the three, "Crimson" is probably the least progressive work. Written predominately in 3/4, this tune features sections for pans without engine room or drumset. It also includes a section in 4/4 with chord changes for the soloist. At the end of the solo section, the 3/4 meter returns and the tune closes with an additive minimalist section.

"The Dancing Colors of Nightime Firesky" was inspired by the composer's observation of the Aurora Borealis. The opening and closing of this piece explores what the composer calls "sympathetic resonance technique," where the pans are struck so gently that only the pitch is heard without the sound of the attack. This tune alternates between 4/4 and 6/4, often using the pans exclusively, without drumset or engine room. The 4/4 sections feature a memorable tune that will be enjoyable for the players and listeners and includes a solo section for the lead player.

"Widowmaker" is the most progressive of the three tunes. It begins in 7/8 and makes its way through various meters, including 3/4, 4/4, 6/4, 15/16 and 6/8. The styles of these sections range from Montuno to Techno to an Afro-Cuban feel at the end of the tune. Each of these tunes has its own challenges, but will be playable by the college or accomplished high school steel band looking for some fresh new music.

*—Scott Herring*


## MIXED INSTRUMENTATION

**Oh Beautiful** **III**
Samuel Ward
arr. Gary Gackstatter
**$32.00**
**C. Alan Publications**

This accessible arrangement of "America the Beautiful" has been arranged for SATB chorus accompanied by three marimbas, two vibraphones and bells. Although the chorus is marked SATB, it is actually two-part scoring in concert A-flat major throughout the choral portion of this arrangement. The arrangement starts with an introductory passage performed by a solo vibraphone with an original motive that also concludes this relatively brief composition. None of the keyboard percussion parts are overly demanding; only two-mallet technique is required. Three marimbas are necessary for performance of this composition. At least one marimba should be a five-octave instrument. This keyboard percussion ensemble/chorus combination would be accessible to solid high school musicians.

*—Jim Lambert*

**Buenos Aires 2 Scenes** **IV**
Carlos Passeggi
**$48.87**
**Dutch Music Partners**

This mixed ensemble work for *bandoneon* (button accordion), marimba, vibraphone and drumset is a musical portrait of Buenos Aires. The first movement, "Morning," is a five-minute medium-tempo romantic travelogue with a tango feel. It begins slowly, evoking the atmosphere of the waking city, then evolves into the tango section before fading away with a series of sustained bandoneon notes.

The second movement, "Afternoon," is a more spirited contrapuntal work based on several repeated motives. The theme-and-variations format introduces the main theme, followed by a funk-oriented groove, a free improvisation section (which is meant to evoke the chaos of the city), and a recap of the theme. Four-mallet technique and an appreciation for the tango will help

# PAS INTERNATIONAL PASIC SCHOLARSHIP GRANT

The purpose of the "PAS International PASIC Scholarship Grant" is to provide financial assistance to a student living outside the United States of America to attend the Percussive Arts Society International Convention (PASIC) to be held in the Columbus Convention Center in Columbus, OH on November 2–5, 2005

The grant shall consist of:
1. Financial assistance up of $1,500 (US dollars).
2. One PASIC registration
3. One Hall of Fame banquet ticket
4. One year additional membership to PAS
5. PASIC T-shirt

Applicants must provide the following:
* A one-page bio or resume stating their percussion education, training, experience, and future objectives.
* Proof of full-time student status, including their latest transcript of grades.
* Student must be 18 years of age or older.
* A written statement of 500 words or less in English on "What The PAS International PASIC Scholarship Grant would mean to me."
* One letter of recommendation from a percussion-related teacher, conductor, or colleague.

All applicants must be current members of PAS. It is not required the applicant speak and understand English, however it is recommended. A member of the International Committee will serve as a guide/mentor for the student during PASIC.

Application forms will be available online at www.pas.org beginning in January 1, 2005.

Deadline for applications is March 1, 2005.
The winner will be notified in May of 2005.

The Percussive Arts Society International PASIC Scholarship Grant recipient shall be responsible for obtaining whatever passport, visa or permits from their home country and the United States Bureau of Citizenship and Immigration Services (BCIS) are necessary to allow attendance to the Percussive Arts Society Convention.

Percussive Arts Society shall make reservations for and pay for a round trip airfare from a city chosen by PAS to the city that is hosting PASIC, and a hotel room for the time the recipient is in attendance at PASIC not to exceed the sum of $1,500.00. Recipient is required to have a VISA, Master Card or other credit card acceptable to the hotel to be used to guarantee payment of incidental charges made to the hotel room other than the room charge and applicable taxes to be paid by Percussive Arts Society. PAS is not responsible for any changes that the airline may make to recipient's itinerary.

Recipient shall be responsible for all travel to and from the airport at both the departure city and the city hosting the Convention. Also, recipient shall be responsible for all meals and incidental expenses incurred in attending the Convention. The difference between the actual costs of the airline ticket and hotel accommodations plus applicable taxes and $1,500.00 will be paid to recipient at the Convention to offset expenses incurred while attending the Convention. Percussive Arts Society specifically disclaims any responsibility or liability to recipient for anything other than what it is agreeing to provide as part of the scholarship grant.

performers give this piece the proper feel.

*—Terry O'Mahoney*

**Walking Mallets** **IV**
Anders Åstrand
**$35.00**
**Global Percussion Network Publishing**
"Walking Mallets" provides the percussionist with a fresh and innovative setting. Anders Åstrand composed this work for vibraphone, flugelhorn, grand piano and three marimbas. All mallet players, with the exception of the bass marimbist, utilize four-mallet technique with particular attention to single alternating/double lateral strokes. The marimba and piano parts are minimalistic and accompanimental in nature, providing the listener with a sense of marking time or walking. The vibraphone and flugelhorn parts provide the main melodic interest in the form of written solos layered upon one another. The timbral palette of colors between all parts is spectacular.

*—Lisa Rogers*

**Birdsong** **V**
Scott R. Harding
**$28.00**
**C. Alan Publications**
"Birdsong" is a duet for alto saxophone and marimba. A low-F marimba is needed, as is four-mallet technique. The composition's inspiration came from a drawing of a cockatoo rising from the bell of a saxophone, thus the title of the movements: 1. "Birds of a Feather Flock Together," 2. "Kill Two Birds With One Stone," 3. "Early Bird Gets the Worm."

Movement 1 is a two-voice fugue and suggests a "togetherness" of birds flocking together. The saxophone and marimba perform in eighth-note fashion at quarter note = 126. Movement II is slow and is a 12-bar blues suggesting a New Orleans funeral march. Movement III suggests a bird soaring high in the sky searching for food, thus the high trills of the saxophone and the pulsating rhythm of the marimba.

"Birdsong" is a fine composition for either a saxophone recital or a percussion recital. Its programmatic nature will provide the audience with an interesting mental concept.

*—John H. Beck*

**Raven** **V**
Edward Knight
**$19.95**
**Subito Music**
This duet for B-flat clarinet and five-octave marimba is based on a Native American Tsimshian tribal story of how the trickster Raven stole light from the gods and brought it to the world. The work is in three movements: "Darkness," "Pine Needle Floating" and "Light." The first movement is composed largely in an imitative fashion with the clarinet and marimba alternating between melodic and accompaniment material. Long sixteenth-note and sixteenth-note triplet lines and interlocking passages propel this movement.

The second movement, "Pine Needle Floating," is a musical depiction of a pine needle that falls from a tree into a stream, ebbing and flowing down the current. The movement begins with wispy, transparent figures that yield to buoyant triplet lines representing the needle's journey downstream. Except for the soft chorale at the end of this movement, the marimbist can play this movement with two mallets.

The final movement, "Light," is largely imitative. The syncopated rhythms, frequent embellishments and extreme dynamic changes make this movement very exciting. The marimba opens the movement with a groovy ostinato as the clarinet plays a highly embellished melody. Frequently, the instruments trade roles, leading to an exciting unison conclusion.

"Raven" is both musically challenging and accessible to the listener. An accomplished marimbist and clarinetist will enjoy performing this charming work as much as the audience will enjoy listening to it.

*—Scott Herring*

**Suite Barboletta** **V+**
Igor Krivokapi
**$25.00**
**HoneyRock**
"Suite Barboletta" is a 15-minute marimba/harp duo suitable for the advanced four-mallet marimbist and experienced harpist. The first movement features a delicate melody, while the second movement is a lively marimba/harp dialogue. The third movement resembles a medieval waltz. Each movement is approximately five minutes in length and could be performed individually. The melodies are very pleasant and could be used for non-recital situations where a soothing musical texture or Baroque atmosphere is desired.

*—Terry O'Mahoney*

**Night Music I** **VI+**
George Crumb
**$30.00**
**Edition Peters**
"Night Music I" is a suite of pieces that are settings of song cycles, based on poems of Federico Garcia Lorca. The work requires two percussionists, piano (with an optional second player to perform on celesta), soprano, and a conductor who also performs on the piano strings with a pair of timpani or drum mallets. Percussion instrumentation includes glockenspiel, crotales (low octave), xylophone, suspended cymbal, tenor drum, and tympano for the percussion 1 player. The second percussionist performs on vibraphone, marimba, triangle, three bongos and three tam tams. There is also a passage that requires chanting.

The notation is very specific, and the rhythmic figures are often complex, appearing with both changing meters and phrases that are sans meter. Measures of silence are notated in terms of seconds. The editor has included lines that help the players align their parts with each other. The movements are arranged to provide contrast in style, tempo, mood and color. This 20-minute composition is characteristically George Crumb, and clearly identifies him as one of our more innovative composers.

*—George Frock*

**Visions and Apparitions** **VI**
Daniel McCarthy
**$32.00**
**C. Alan Publications**
This advanced work for percussion/flute duo was originally commissioned and performed at Interlochen in 2003. It is scored for vibraphone (with bow), marimba, crotales, timpani, bongos, timbales, low tom, dumbek, tabla, three cup gongs, temple blocks, log drums, flexatone and gliss gongs. The flutist must double piccolo, alto flute and cedar flute.

According to the publisher the piece "depicts aspects of Catholic mysticism," so it has a mysterious, ethereal quality. It is an intense, modern work that requires excellent four-mallet technique and independence (as the player is often required to play keyboards and percussion simultaneously).

*—Terry O'Mahoney*

**Watershed I/IV** **VI**
Roger Reynolds
**$50.00**
**Edition Peters**
"Watershed I/IV" is a 27-minute work for solo percussion/percussion and live electronics. It is scored for four instrumental "families": six drums (ranging from low to high), four "oddities" (two wooden and two metallic noisemakers), five metal instruments (graded in relative pitch from a low tam tam to a high crotale), and four wooden boxes that are placed around the periphery of the performer's setup. This extensive collection of instruments requires a score with four systems. The live electronics required for the piece include "real-time sound spatialization," which involves altering the sound in order to give the impression that the sound is emanating from a source other than the stage.

"Watershed I/IV" was developed with percussionist Steven Schick and is intended for the advanced professional player with extensive contemporary music experience, due to its complex rhythmic subdivisions and performance directions. The work is composed in an aurally disjunctive and jagged manner and requires a great deal of receptivity from the audience.

*—Terry O'Mahoney*

## PERCUSSION RECORDINGS

**Confluence**
Jae Sinnett Trio
**J-Nett Music**
Veteran jazz drummer/leader Jae Sinnett leads his straight-ahead jazz piano trio through a set of eight swinging, grooving tunes on this recent CD release. The tunes vary in style and include a 5/4 version of "Ole Devil Moon," a 6/4 Latin tune, a lively samba, a bouncy swing tune *a la* the early Bill Evans Trio, a contemporary funk samba, a spacious, slow waltz, and a funky riff tune with a Latin section. Sinnett, ac-

companied by bassist Terry Burrell and pianist Allen Farnham, really swings and grooves. He even shows off his prowess with timpani mallets and brushes on the jazz standard "As Time Goes By." Sinnett has a strong yet sensitive playing style that is always musical and interesting. His solos are melodic and easy to follow, and make for a really enjoyable listen.

*—Terry O'Mahoney*

**Garden of Delights**
Beverly Johnson, percussion
**Ontario Arts Council**
Beverly Johnson's *Garden of Delights* is a potpourri of selections for marimba and percussion. The selections range from Bob Becker's folksy arrangement of "Mighty Lak' a Rose" to Christos Hatzis' edgy work for marimba and tape, "Fertility Rites." Johnson also includes "Etude in C Major" by Claire Musser and "Two Mexican Dances" by Gordon Stout, which are handled with grace and virtuosity.

One of the most interesting selections on this recording is "Beneath the Canopy: Impressions of the Rain Forest" for flutes and percussion by Phillip Parker. This is an excellent chamber work, and the coordination between the parts is superb. Astor Piazolla's "Milogna del Angel" and Johnson's own "Meditations" showcase her skills as a vibraphonist.

*—Scott Herring*

**Invoking the Muse**
Layne Redmond
**Sounds True**
*Invoking the Muse* is a musical homage to the muses of classic Greek mythology. It combines frame drum rhythm tracks with an ethereal medieval chant vocal approach to create a "new age" musical feeling. The melodies are often based on the Phrygian mode, which gives the pieces a distinctive sound.

Redmond plays frame drum, *kanjira*, tambourine, *mbira* (African thumb piano), and sings on several tracks. Although the frame drumming is quite solid, there are no extended percussion improvisation sections by Redmond (as often found on recordings by Glen Velez, for example). The strength of *Invoking the Muse* is in the overall meditative atmosphere it creates with the soothing soprano vocals and unwavering percussion accompaniment.

*—Terry O'Mahoney*

**Japanese Taiko**
Joji Hirota & The Taiko Drummers
**ARC Music**


Veteran percussionist Joji Hirota leads a Japanese taiko drumming ensemble through nine original compositions in their latest CD. All of the pieces are drum-oriented and do not employ melodic instruments. The pieces are based on rhythms from a variety of musical cultures, not just traditional Japanese patterns. In addition to precise ensemble playing, each piece affords the players ample opportunity to improvise. One of the best aspects of the CD is its booklet, which provides the names and brief descriptions of the numerous drums heard on the recording, as well as a history of taiko drumming in Japan. The text is in English, German and French and would be excellent for someone unacquainted with taiko drumming, its history and development.

*—Terry O'Mahoney*

**Key Play**
Ed Saindon and Kenny Werner
**Ed Saindon**
This recording features two outstanding artists in a collaboration that produces true "easy listening." Ed Saindon's approach to the vibraphone is very pianistic, so he is very much at home working with pianist Kenny Werner, who takes the approach that is reflected in his

book *Effortless Mastery.* Everything played is relaxed and effortless. The entire 75-minute CD was recorded in a three-hour session without rehearsal, and the playing shows the highest levels of listening and reacting between two musicians.

Five of the 11 tunes on the CD were composed by Saindon. Other standards include "Black Orpheus," "My Romance," "Invitation" and "My Funny Valentine." While most of the tunes are in a relaxed and easy style, Waller's "Jitterbug Waltz" and Saindon's "Spur of the Moment" are up-tempo tunes with impressive technical display. In addition to being an excellent source of quality listening, there is a great deal to be learned from this CD in terms of a fresh approach to vibraphone performance with piano.

*—F. Michael Combs*

**Marimba y Bombo Legüero**
Horacio David Straijer and Sergio Romano
**Slam Productions**
On this CD's cover text, the nine tracks are described as "folk and improvised music." They feature performances by Horacio Straijer on marimba and assorted percussion, and Sergio Romano on guitar. Some of the tracks reveal that the collaboration of Straijer and Romano can be musically profitable, particularly those with the characteristics of folk music, such as "El Humahuaqueño," which is reminiscent of Mexican marimba music. (It is impossible to determine which of the selections is influenced by folk music, or the provenance of the material borrowed, due to the absence of liner notes.)

A few of the tracks end so abruptly that one gets the impression that the performers simply run out of ideas and tire of repeating the same music over and over again. This is the case with "Zamba at home," an unusual recitative-like solo statement for marimba that brings the disc to a close. The brevity of this and many of the other selections leaves the listener generally unsatisfied. The total performance time of the CD is less than 25 minutes.

The collaboration of Straijer and Romano will hopefully continue. However, they need to work up a new program that will fulfill the expectations of those who appreciate musical entertainment of this sort.

*—John R. Raush*

**Pedro and Olga Learn to Dance**
Jack Van Geem and Nancy Zeltsman
**Nancy Zeltsman**
This new CD of works for marimba duo is a major contribution to percussion recordings. In the very first passages of the opening work, "Three Transformations" by Andrew Thomas, the superior quality of the recording and the warm, resonate tones of the marimbas (especially in the low registers) are evident and remain consistent throughout the CD. Artistic balance and blend, as noted especially in Barber's "Adagio," are skillfully contrasted with the echo-effects and spatial character especially noteworthy in Joep Strasser's "To the Point"—a 13-minute, three-movement work that takes full advantage of marimba duo capabilities and features an impressive array of stylistic devices and sheer volume of notes.

"Small Change," a light-hearted original composition by Scott Lindroth, is a short, rhythmically interesting work. "Danse" is a very effective adaptation of a piano piece by Debussy, which (in a quote from Léon Vallas's book on Debussy) "modulates with daring ease, contains free interlacing of chords of the seventh and ninth, and is full of new rhythms."

"Three Transformations" is Andrew Thomas's recasting and restructuring of piano works by J. S. Bach. Thomas has taken significant liberties with the original works, including changes in time signature and tonality and the interpolation of his own music. "Eight Tarot Cards" was originally a 22-movement work for two pianos by Thomas Oboe Lee. According to the composer, the selection and adaptation of eight of those pieces for marimba duo are credited to Zetsman's ingenuity and creativity.

The combined musical and technical expertise of these two outstanding marimba artists, in addition to the selection of significant literature, has resulted in a first-class recording. Geem and Zeltsman play together as though they have been dancing together their entire lives. Of special value with this CD is the listing in the liner notes of sources where the listener may obtain copies of the printed music.


*—F. Michael Combs*

**Percussion Music: Improvised**
Milo Fine, David Seru, Elliot Fine
**Elfin Publications**
It takes two CDs to cover the improvised performances of Milo Fine, David Seru and Elliot Fine, playing assorted percussion instruments including drumset, bowed cymbals, tom-toms, snare drum, brass pipes and tambourine.

The first disc, which contains 10 of the 11 tracks of "Impressions in Sound," is 71 minutes in length. The final track of this piece is heard on the second CD, which concludes with improvised solo performances by Milo Fine using drumset, bowed cymbals and voice. It might be noted that the improvised performances on this CD have something in common with other examples of 20th-century percussion music. With the absence of melody and harmony, the performer is left to manipulate parameters such as timbre, rhythm, dynamics and aspects of texture. The two most significant areas manipulated in these improvisations seem to be timbre or tone color, which is constantly changing as instruments are joined in various combinations, and texture as players create a very active fabric with a flurry of notes, or one that is porous as the player's activity slows.

Some listeners may be entertained just listening to the sounds created in improvisations that are, in many respects, a musical version of the mental process labeled "stream of consciousness." (However, a performance that is 71 minutes in length will tax the attention span of the most ardent devotee.) Other listeners will miss elements that are taken for granted in multi-percussion solos and percussion ensemble performances, such as the use of form, rhythmic structures (e.g., Cage's use of rhythm patterns), and devices such as rhythmic ostinatos, rhythmic "melodies" and counterpoint. To this latter group, these improvisations will not meet the criteria that they have come to expect in a satisfying and memorable performance.

*—John R. Raush*

**Rengineh**
Zarbang Ensemble
**Zarbang Ensemble**
The Zarbang Ensemble is an Iranian expatriate percussion group who perform original compositions in the Middle Eastern hand drumming tradition. This live recording features 10 pieces that utilize hand drums, singing, and the *santur* (hammered dulcimer). Many of the pieces are performed in the traditional dance style and tempo ("Rhythm & Melody," "Rengineh," "Where is the One?," "The Yellow Bird" and "Moonlit"). Several of the tunes take a different approach, including "Prelude," which resembles the melancholy Islamic call to prayer; "Together," a drum groove similar to Cuban *bembe*; and "Creation," a rubato tune with a jungle aura. Each piece has a pleasant energy, sound, feel and a great deal of improvisation on a variety of hand drums.

*—Terry O'Mahoney*

**Shared Spaces: Music for Percussion, Horn, Clarinet, and Winds**
Various performers, including percussionists John R. Beck, Wiley Sykes and Christopher Norton
**Equilibrium**
A significant accomplishment in Western art music in the latter half of the 20th century was the growth of a body of music for percussion instruments that was virtually nonexistent at the midpoint of the century. New literature was forthcoming from a number of different sources, including composers who were commissioned to write new works. This CD is a testimonial to the successful efforts of performing artists in the creation of new music through such a commissioning process. In fact, all the music on this CD is the result of commissions that composers have received from performers.

Six works are showcased on this CD: Lynn Glassock's "Shared

Spaces" (2000), Leslie Norton and Lynn Beck, horns, Christopher Norton and John R. Beck, percussion; Nick Rissman's "Ancient Methods" (1998), Lynn Beck, horn, John R. Beck, chimes; "Windhorse" (1990) by Peter Hatch, John R. Beck, vibraphone, North Carolina School of the Arts Wind Ensemble; Verne Reynold's four-movement "Divertimento for Wind Quintet and Percussion" (1997), Sierra Winds, John R. Beck, percussion; "A Command Performance for the King of Tonga" (1998) by J. Mark Scearce, David Jolley, horn, John R. Beck, percussion; and Mark Schultz's "Ashfall" (1995), Kelly Burke, clarinet, Lynn Beck, horn, Wiley Sykes and John R. Beck, percussion.

This CD reflects the infinite possibilities that percussion brings to the composer's table. The infusion of instruments from other cultures, evident in the use of slit drums and rolled mat with glass bottles in Scearce's piece, has contributed to an ever-expanding palette of timbres. At the same time, instruments commonly used in Western music are played in a manner that is not idiomatic, e.g., the unique use of chimes in "Ancient Methods." The melodic capabilities of the keyboard mallet instruments expand the range of expressive possibilities, as evidenced in the effective use of marimba and vibes by Glassock and Schultz; Reynold's scoring for vibes, bells and xylophone; and the solo vibraphone part featured in "Windhorse." There is also a quality inherent in percussion music that Schultz refers to as "boundless, raw energy" that was an inspirational factor in his composition of "Ashfall."

Hats off to John R. Beck for performances throughout the CD that maintain an impressive level of artistry. His contributions are complemented by those of Chris Norton and Wiley Sykes, who must be credited for their roles in making the percussion playing on this CD memorable.

*—John R. Raush*

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# PASIC 2005 SCHOLARSHIP INFORMATION & APPLICATION

## The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2005.

Each scholarship winner will receive the following courtesy of PAS:
1 year of PAS membership
PASIC 2005 registration
Ticket to the Hall of Fame Banquet
PASIC 2005 souvenir T-shirt
$500 toward the cost of transportation/lodging

**Winners will be notified in August 2005.**

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### SEND APPLICATION TO:

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Percussive Arts Society,
701 NW Ferris Avenue
Lawton, OK 73507-5442
Tel: 580.353-1455
Fax: 580.353.1456
E-mail: percarts@pas.org

### DEADLINE: JUNE 15, 2005

### STATE CHAPTER PASIC SCHOLARSHIPS

State Chapter PASIC Scholarships are currently available in California, Illinois, New York and Texas. Additional scholarships may be available. Contact your chapter for application information.

## PASIC 2005 SCHOLARSHIP APPLICATION

Applicant's Name _____

Phone _____

Address _____

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Name of Instructor _____

Telephone _____

Name of School _____

School Address _____

_____

Grade level _____ Years studying percussion _____

PAS Member # _____ (You must be a current member of PAS)

How many years have you been a PAS member? _____

Have you ever received a PASIC scholarship? _____

If yes, when? _____

Have you ever attended PASIC? _____

If yes, when? _____

Applicant's signature _____

Date _____

❑ Include a separate sheet detailing awards, scholarships, etc., and dates received; Goals; Major instruments (instruments that you have or are seriously studying); and a Personal statement (optional).

❑ A four to five minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine enclosed

❑ One supporting letter of recommendation verifying age and full-time student status enclosed

❑ Recent copy of grade transcriptions or latest grade card enclosed

# The Orchestra

## A Peep at the Little Room Under the Stage

### Arrival of the Musicians—The Drummer and His Many-Sided Calling—

### The Trombone's Closet Skeleton—At Last the Leader

FROM *THE BISMARK WEEKLY TRIBUNE*, BISMARK, NORTH DAKOTA, DEC. 19, 1884.

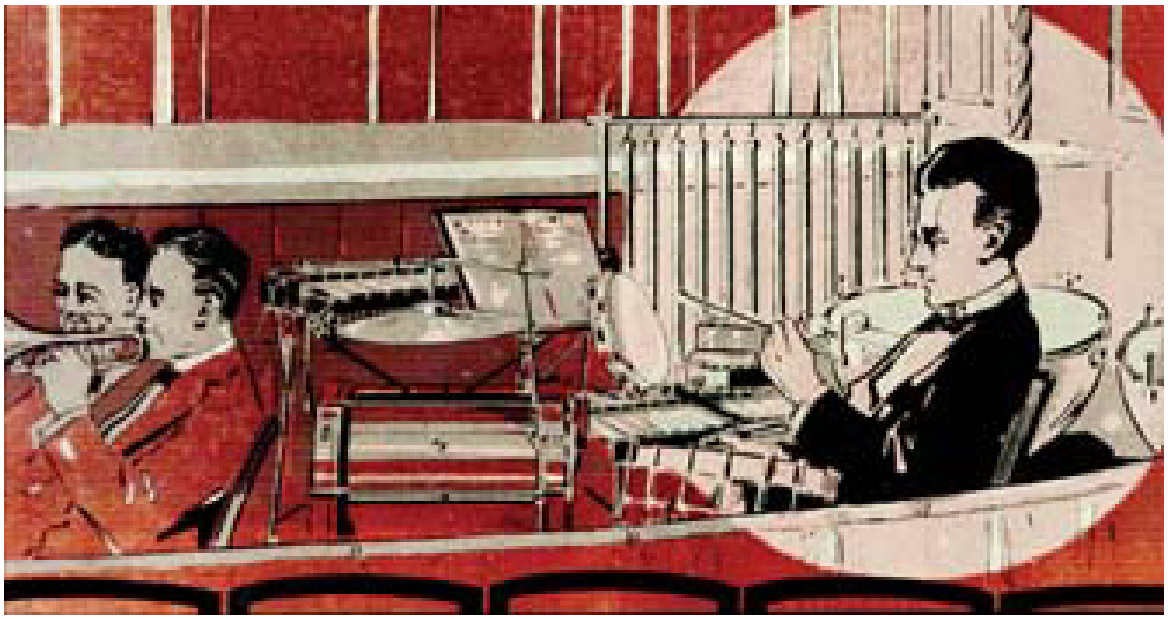
*Upon opening my daily e-mail, I might often find, as I am sure many of you do also, one labeled "Musician Jokes." On a good day they might consist of one or two fresh new caricatures of a drummer, saxophonist, or soprano that I've not yet read. I have sometimes wondered just how long the typical caricature for each instrumentalist may have existed, and based upon the following newspaper article, most have been well-developed for over 120 years. All joking aside, this article gives an amazingly intimate view into a professional pit orchestra for a comic opera in the late 19th century.*
—James A. Strain, PAS Co-Historian.

Underneath the stage, a little to the right of the center, is a small room, to which entrance is effected by a wooden door. The furniture of the room consists of a wooden bench running along three sides, a rough wooden table in the center, and a few wooden chairs. A piece of cracked looking-glass hangs on the wall close to a flickering gaslight, encased in a wire netting, which does not aid its brilliancy. The side of the room which is not trimmed by the bench is provided with a large wooden closet, whose shelves are loaded with sheets of music and music-books. The air has an odor of ancient beer and stale tobacco. There is no ventilation save what comes through the door when it is open.

Presently a footstep is heard and a man enters hastily. He throws off his overcoat, hangs up his hat, and mumbles something like an oath in very wry-necked German. He is a short, thickset man, with a sagacious countenance and a broad forehead that would do credit to a statesman. He unlocks the closet and begins to take down some of the music-books. This then is the gentleman whose life is spent in an earnest endeavor to knock the immortal sound out of the bass drum. He likewise plays the tympani, or kettledrums, the snare drum, the triangle, the bell harmonica, the child's rattle, the baby squeak, the champagne popper, the railroad locomotive imitator, the telegraph ticker, and the clog dance blocks; and he can, when souls are to be tortured, extract misery from the xylophone. He is the arsis of music—the acute accent of melody. He is likewise the librarian of the band.

He takes down the parts of the opera which is to be performed and also the score. Piling them up in his arms he ascends a short flight of wooden steps and crawls out of a little door which looks like the entrance to the caddy of a small yacht. He places each part upon its proper stand, (though he occasionally plays havoc with the first few bars of the overture by putting the first oboe's part on the first cornet's desk), and then deposits the score upon the leader's desk with a loud thump and a grunt of relief.

Then he goes over to his own corner—the end of the orchestra on the right of the audience—and examines his various instruments of torture. The snare drum is braced up and the bass drum is placed in readiness for action. The wooden covers are removed from the tympani and laid away where they will not interfere with his exertions in the course of the evening. Then he dives down into the band room once more, and brings up his other instruments. This being a genuine comic opera, no burlesque noises are admitted, so he brings up only the triangle



and the bell harmonica. There is a sunset scene in the opera, and the composer has, of course, introduced the distant, rhythmic beat of the village chimes. The drummer, having placed these things in their proper places, disappears once more into a room. It is not a band room.

Presently another man enters the little room under the stage. He carries a fat, black case under his arm. He deposits the case on the table, and slowly unwinds a red worsted scarf from around his neck. Having unrolled some half-dozen yards, he folds it carefully, and inserts it in the inside breast pocket of his overcoat. Then he takes off his hat and hangs it on a hook in a corner. Next he slowly, and with many a grunt, divests himself of his overcoat, which he spreads upon the table, and carefully folds up, after laying it tenderly away on the top shelf of the closet. Then he produces from an inner pocket a pipe and a bag of tobacco. He fills the pipe, lights it, and sits down for a comfortable smoke. He is a thin, weak-looking man. Something appears to have been wasting his physical forces. His face is pinched and his neck is a mass of swollen veins and enlarged cords. Who is he? What is he? Presently he draws a piece of chamois skin from his pocket, and then opens the black case and brings forth his instrument. The secret is out! He plays the bass trombone.

Poor fellow! He immediately gazes at the instrument and heaves a deep sigh. He is thinking, no doubt, of what might have been. He is suffering from the mental agony of a man who realizes too late he has chosen the wrong path in life. If he had only had some kind friend to advise him in his youth, some one to warn him of the pitfall into which he was walking, some one to tell him to choose the humble but cheerful province of a second flute player, with his piccolo by his side and his frequent intervals of semibreve rests! But alone in the world, in the blind enthusiasm of youth, he chose the bass trombone and has ever since been slowly but surely blowing the breath out of his body and soul into eternity.

Then come the clarionet players, sleek, comfortable-looking fellows, who play a difficult instrument, but a satisfying one. For have they not solos of surpassing beauty and cadenzas of rare brilliancy to sooth them? And have they not, moreover, the deep satisfaction of playing in A, B flat, or C? Next comes the oboe. He is another sad-eyed, melancholy wight. And well he may be. All his life he has been pursuing a fleeting shadow—pure, mellow tone. Vainly has he striven to find the soul of his instrument, but can not. He would be satisfied if he knew that his oboe had no soul, but alas! He has heard Eller.

The cornets soon drop in—presumptuous, self-assured men. They know that they can drown out the rest of the orchestra, having frequently tested the power of their own embouchure. The first and second trombones, quiet and unobtrusive men; the second violins, sad and disappointed with life; the violas, ashamed of the inward consciousness that they cannot more than half play their own instruments and yet eager to shine forth in Berlioz's "Childe Harold" symphony; the 'cello, an artist and a wit; the horn, fearful of slips and reminiscent of one perfect performance of that dread passage in the "Eroica," and the double bass, big and strong as an ox, all stroll in one by one as the hour of 8 approaches. The first violins, self-important, accomplished musicians, jovial companions, and marvelous consumers of beer, bounce in at almost the last minute and begin to crack jokes at the expense of the drummer, who has by this time returned. At the very last moment the conductor, who has tarried a few moments on the stage to call the tenor's attention to a sad blunder which he made on the previous night, rushes into the room and throws off his hat and overcoat.

The leader, in full evening dress, draws on his white gloves. At this moment a bell in the corner of the room is violently rung. The musicians rise, crawl out through their little door, and take their seats. The first coronet sounds his A, the clarionets and flutes do likewise, and forthwith, for a minute, there is a pandemonium of scraping, as the strings get themselves into tune. Then, as all settle back into silence, the leader issues from the little door and takes his seat. He raises his baton and taps sharply with it on his desk. Then he casts a glance around him to see if all are ready, and mumbles some German which, being translated, is: "Two in a bar, gentlemen." Then he taps again with the baton, and, raising it aloft, poises it over his head while he glances around at his men. Every bow is raised, every wind instrument is at its player's lips, and the drummer's sticks are elevated above the head of the larger kettle drum tuned in A. The leader's head lurches suddenly forward, his baton descends swiftly and emphatically, and all the instruments burst simultaneously into the grand tutti with which the overture begins.

PN

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# PERCUSSIVE ARTS SOCIETY 2005 SCHOLARSHIP NOW AVAILABLE!

PAS announces the 2005 PAS/Remo, Inc. Fred Hoey Memorial Scholarship award. Applicant must be a PAS member to apply and must 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). Application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2005. Winners will be notified in May, 2005.

PAS/Remo, Inc. Fred Hoey Memorial Scholarship: One $1000 scholarship will be awarded. Student must be an incoming college freshman during the 2005–2006 academic year enrolled in the School of Music at an accredited college or university. Video should not exceed three minutes in length and should demonstrate the player's ability to play at least two different percussion instruments.

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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.

Send form with materials to:
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701 NW Ferris Avenue
Lawton, OK 73507-5442
(580) 353-1455
percarts@pas.org

# HARRY A. BOWER SNARE DRUM

*On Loan from Steven F. Kegler*
Loan 1-2004

Detail of the butt plate snare assembly showing the attachment to the flesh hoop and supporting wooden dowel.

Harry A. Bower had a distinguished career as a performer, author, and instrument builder. He was a member of the Boston Symphony Orchestra and performed throughout the United States as a touring theatrical performer with his wife, Ida Wiggins Bower. In addition, he authored two widely used method books for percussion—*The Imperial Method for the Drums, Timpani, Bells, etc.* (1899) and *The Harry A. Bower System for the Drum, Bells, Xylophone, and Timpani* (1911).

This uniquely designed snare drum's shell is constructed from two semi-circles of wooden composite material, which are joined by two vertical seams with brads. Both the top and bottom of the shell are reinforced with 3/4-inch metal bands, each also serving as the bearing edge for a head. The shell is 7 1/2 inches deep by 14 1/4 inches in diameter, and is painted a glossy black on the outside, with some deterioration of the finish.

The calfskin heads are mounted on prominent flesh hoops. These hoops have a slotted construction with 12 tension rods hooked between the batter and snare heads. The tension rods are joined in the middle by a threaded tube that, when turned by a key, will simultaneously tighten or loosen both heads.

Both the snare strainer and butt plate connect to the flesh hoop, with a metal rod running the full length of the wire snares and a small wooden dowel supporting the snares on the butt-plate end. Snare tension is adjusted by either wingnuts or a knurled knob attached to the metal rod.

Bower holds several patents on the construction of drums and percussion instruments, four of which are used on this snare drum, noted on the nameplate as follows:

Slotted Hoop Pat. Dec. 30, 1919.
Pat. Jan. 8, '18.
Pat. Aug. 14, '17
Pat. Apl'd For
Pat. Nov 25th 1919

On the interior of the drum is a paper label with a picture of Bower and the following inscription:

**The Bower Drum**
A New Creation
Invented and manufactured by
the world's authority on drums
and drumming and the author
of The Harry A. Bower System.

Pat. Aug. 14, 1917
Pat. Jan 8, 1918
Slotted-Hoop Pat. Dec. 30, 1919

No. 1028

Harry A. Bower
Boston, Mass.

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

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