Percussive Notes

The journal of the Percussive Arts Society • Vol. 43, No. 3 • June 2005

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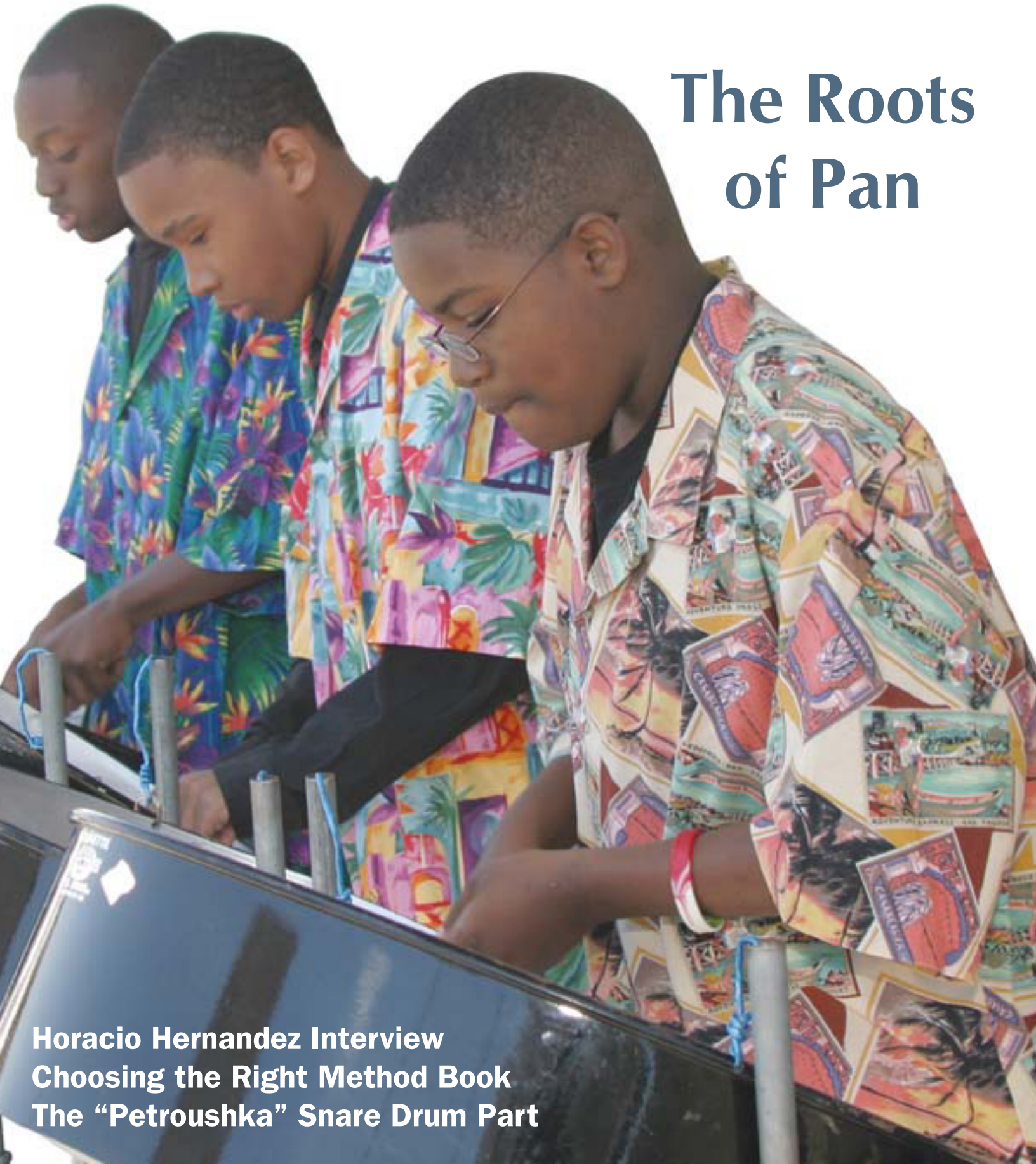

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The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

FROM THE PRESIDENT

Relationships = Value

BY RICH HOLLY

The *Merriam-Webster Online Dictionary* (www.m-w.com) defines value as (among other things) 1: a fair return or equivalent in goods, services, or money for something exchanged, and 2: something (as a principle or quality) intrinsically valuable or desirable.

Your membership in the Percussive Arts Society provides value in many ways, including the two definitions above. You have forged a relationship with your professional society, which then affords you many opportunities to forge further relationships with peers, mentors, industry representatives, and yes, even idols ("American" or otherwise). What you gain from your relationships with other percussionists has intrinsic value that I expect is extremely desirable and therefore quite valuable.

In addition to the opportunities to build many valuable relationships, your membership provides at least a fair return in goods and services, including the incredible amount of information in our 12 print publications each year, over 10,000 pages and 44 years of research on www.pas.org, and access to the world's largest percussion convention, PASIC.

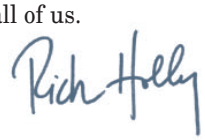
Each year the PAS officers hear from hundreds of members about the value of their membership. And each year the officers look for ways to increase the value of your memberships.

To that end, I am happy to announce (in the "goods and services" category) an agreement between PAS and the Five-Star Drum Shop network. As of this writing, 42 drum and percussion shops are members of the Five-Star network, and all have agreed to provide current PAS members with a 10% discount on the purchase of all educational books, videos, and DVDs upon presenting your PAS membership card. If you purchase enough, you can essentially save enough money to pay for your PAS membership! And for those of you looking to purchase a new drumkit, PAS will provide a complimentary one-year ePAS membership to anyone who makes their drumkit purchase at a Five-Star Drum Shop. You can locate which dealers comprise this network at www.fivestardrumshops.com.

Remember that you provide value to other PAS members and in particular to your community as well. If you have not considered applying to the Zildjian Family Opportunity Fund, please take a few moments to review the application (http://www.pas.org/News/Contests/files/05-06zildjianfund.pdf). Perhaps you will be inspired to complete and submit the application, or at the very least, be inspired to present clinics and workshops to community organizations. If you have not already done so, I encourage you to read the cover article in last month's (May 2005) issue of *Percussion News*, featuring workshops presented by the percussion section of the New Haven Symphony Orchestra and funded by the Zildjian Family Opportunity Fund.

Recently I have been extremely pleased to see the increase in the number of PAS members posting questions and contributing responses on the PAS Website's Members Forum. Not too long ago a high school band director responded, when she learned of the forums, "You mean that I can ask a question about percussion and have several people answer it? That's worth the price of the membership right there!"

We are all here to help each other be the best we can be, and to celebrate the wonderful world of percussion. PAS will continue to work toward increasing the value of your membership, and I hope you do the same for all of us.



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Student and Teacher With Different 4-mallet Grips

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

From Ian Rosenbaum

I'm a high school senior, going to a conservatory next year, and I want to know if anyone has had experience with studying with a teacher who primarily uses a different four-mallet grip than you use, or if you are a teacher who has experience teaching someone who uses a different grip than you do (in this case, I use Stevens, he uses Burton). I've been playing Stevens for a few years, so it's not like I need him to teach me the fundamentals of the grip.

I want to put a lot of emphasis on marimba in college, and I don't know whether having a teacher who uses a different grip is going to be immensely detrimental to me.

From Chad Gard

I had the same situation when I was in school; I played primarily Stevens, my teacher played primarily Burton. I was most interested in chamber and solo contemporary music, he was primarily a jazz vibraphone player.

We really didn't have any problems throughout my five years with that. The logic of movement and tone production is the same regardless of grip. You may have to work a bit harder to figure out how to put that logic into practice with a teacher who doesn't frequently play with the grip you use. Most of college, though, should be dedicated to musical, rather than technical, development. And music doesn't care how you hold your mallets. We had more confusion arise because of how we numbered our mallets (1,2,3,4 left to right for me, 1,2,3,4 right to left for him) than because of how we held them.

From John Bannon

German and American timpani setup, traditional or matched snare drum grip, French and German double-bass bow grip, different schools of horn or oboe playing, etc.; people manage these things all the time. The most important issue is probably how comfortable the individuals involved feel. There is a range of opinion by teachers from those who strongly believe students should play their way physically to those to whom it doesn't matter at all. If a prospective student and teacher play differently they should probably clearly understand what the expectations are before they start. Some students play the teacher's way to learn what there is to learn even if they don't intend to play that way long term, and sometimes the opinion of one or the other changes. The whole situation seems too complicated to be considered on any basis other than case by case, although some teachers will very helpfully state categorically what their preferences are. The only important caveat seems to be to communicate about it. When teachers made physical suggestions to me, I mostly followed them, even if (sometimes years later) I ended up choosing a different approach.

From William Moersch

I play with a modified Burton grip, yet the majority of my students play with Stevens grip. Nevertheless, every single one of them is a better player for having studied with me. Chad's right, the grip isn't the important thing.

From Evan Kempey

I use Stevens grip, and my professor, Barry Centanni, uses Burton. It really makes no difference.

From Kevin Shah

I play Stevens on marimba and matched on snare, and I spent five years with Mitch Peters, who plays cross-grip on marimba and traditional on snare. Getting the technique going is largely your job; the mechanics get worked out over years of practice. Read the Stevens book; it is encyclopedic about the grip. Your teacher can help you with more relevant issues like approach, sound, presence, musicality, character, etc. In the long run that's what will get you ahead, as opposed to if he catches you with bad thumb position on octaves. (You can catch yourself by doing your homework!)

On a side note, I've been picking up Burton grip over the last year or so and have found it to be a tremendous advantage in some aspects, especially in chamber music where many quick mallet changes need to be made or if you have to hold two different mallets in the same hand. It is a lot harder to hold a marimba mallet and a triangle beater with Stevens than with Burton! It may not be a bad idea to be well versed in many different techniques so you can choose a good solution to a problem rather than being stuck with what you know.

From Mladen Vassilev

I play with traditional marimba grip but my professor uses Stevens grip, and we don't have any problems with that.

From Michael Hamnett

The only down side I can see of using a different grip than the one your teacher uses is if your teacher has absolutely no idea about your grip and you are starting from scratch. While, as suggested in another reply here, you can refer to the Stevens book, it must be recognized that each grip has to have slight, subtle variations and tweaks made because no two players have the exact same physiology, and this is obviously best accomplished under a knowledgeable tutor with grip-specific experience.

From Ian Rosenbaum

I don't think that's really going to be a problem. As far as I know, he knows the grip, and could tell if I was doing something wrong. He just doesn't use it most of the time. Thanks for all the replies and suggestions; I've pretty much decided to go study with him next year. **PN**

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REDISCOVERING THE ROOTS OF PAN:

A 1950s Steel Band. A retouched steel band postcard, courtesy of Joseph Abdo Sabga's postcard collection, from *A Journey of Memories* by J.A. Sabga. Paria Publishing, Cascade, Trinidad: 2000.

THE DEVELOPMENT, MUSIC, AND ARRANGERS OF PANORAMA

BY DR. KENYON WILLIAMS

Sound Enhanced
Hear audio recordings of selected musical examples from this article online in the Members Only section of the PAS Website at www.pas.org.

Over the past 20 years, the curriculum of the Western percussion university program has undergone an earthshaking evolution. The field of non-Western musical studies was defaulted by many administrators in the 1970s into the nebulous world of percussion education, where it was seized upon by a new generation of percussionists. Since then, it has become one of the driving forces behind the growth of our ever-expanding field.

Today, many forms of non-Western music are a vital part of percussion programs across the nation. African ensembles, salsa bands, taiko groups, and even Indonesian gamelans have taken root thousands of miles from their native soil. Few music cultures, however, have enjoyed as much success in the United States in recent years as the Trinidadian steel band. In 1980, the United States hosted only three university-affiliated steel bands and a handful of community steel orchestras (Parks 25). By 2001, one North American pan tuner ascertained that there were over 650 university and public school steel drum ensembles in his files alone (Svaline 49). Since then, the number of steel bands in both educational and community-based settings has continued to grow at a rapid pace, fueled in part by the growing availability of high-quality builders and tuners in North America.

The Solo Harmonites, Circa 1960. Photography Courtesy of the *Daily Express*, Port of Spain, Trinidad.

THE "AMERICAN" STEEL BAND?

A key factor in the explosion of steel bands in the United States has been the rapid growth in the number of steel drum educators in America's public schools and institutes of higher learning. This process began during the mid-1970s, as professors such as John Galm at the University of Colorado and G. Allen O'Connor at Northern Illinois University purchased instruments and incorporated them into their curriculum (Parks 23). Many of these fledgling steel band programs leaned heavily upon the talents of recently immigrated Trinidadians such as Ellie Mannette and Clifford Alexis in order to make the ensemble a viable reality. As students graduated from these programs, many of them went on to create their own ensembles in educational settings across the nation.

Today, this second generation of North American steel band educators is giving way to a third generation—a generation who, in most instances, has had no direct contact with a native Trinidadian or the culture that gave birth to pan. Very few of them compose their own arrangements, preferring instead to teach in the manner of a Western classical music ensemble and utilize works published by established arrangers. Most North American university-trained pannists have never learned an arrangement by rote and have never experienced the thrill of working with an arranger as a composition comes to life for the very first time.

The insertion of this extra link in the chain—the link of musical notation—has essentially severed the connection between pannists in North America and pannists in Trinidad. A North American pan rehearsal reflects the values of the culture: organization, efficiency, and a constant emphasis on the individual and his or her relation to the score. In Trinidad, the lack of notated music causes the focus of a rehearsal to be quite different. Since the music can only be learned in a communal setting, community is valued above all else, followed closely by experimentation and ensemble ability. A Trinidadian steel band places a constant emphasis on the role of the arranger as he or she works within the community, while North American ensembles emphasize the individuals.

Using the instruments of Trinidad, American educators have re-invented the ensemble, changing it from a Trinidadian folk instrument into a neo-Western pop music ensemble. In doing so, the North American steel band has become a unique entity. Although American steel bands have maintained some of the practices employed in Trinidadian steel bands, such as repertoire selection, basic instrumentation, and certain rehearsal techniques, they have become, by and large, an extension of formal Western musical traditions rather than the musical traditions of the Caribbean. As steel band educator Frances Guess wrote:

> These differences among the steel bands in Trinidad and those in the United States do not cause one tradition to be regarded more highly than the other; nor do they cause one tradition to be considered more authentic. The two cannot be compared to each other because each is a distinctly different type of performance ensemble. A logical question, then, would be, do the *students* recognize the differences between Trinidadian steel bands and North American steel bands? (Guess 59, emphasis mine.)

Many of today's ensemble directors, themselves two, three, or even four generations removed from the importation of the instrument from Trinidad, have only experienced the "Americanized" steel band environment and cannot identify these differences for themselves. The strongest link that many steel bands in North America maintain with Trinidadian steel bands is in the selection of their repertoire. Just like their Trinidadian

counterparts, most North American steel bands use a mix of traditional island calypsos and arrangements of popular music from the radio.

As Panorama transcriptions have been notated and published in the United States, top university and high school ensembles have begun to explore the pinnacle of steel band composition as personified in these challenging compositions. Unfortunately, many North American directors are forced to work with this music blindly, since they have little or no familiarity with either the prominent arrangers who composed it or the culture that created it. Often, the transcriptions are performed more for their perceived multicultural educational value than out of any true understanding of their cultural significance or musical content. The fact that neither the director nor the ensembles they direct can fully understand the cultural/musical concepts that they are exploring becomes lost in the race to learn the composition, thereby negating any potential pedagogical benefits.

Few North American directors can identify the names of even a handful of Trinidad's foremost arrangers. Even fewer can audiate the differences between these arrangers. The absurdity of the situation becomes apparent when a typical American steel band is compared to any other musical ensemble. No orchestra would employ a musical director who was unable to discuss the differences between Beethoven and Bach, and yet such a situation is status quo for American steel band directors. Liam Teague, a Trinidadian pan virtuoso who performs regularly throughout the U.S., has lamented, "Even though many American university steel bands are now playing top compositions from Panorama, they're just playing the notes and they really don't know what the notes mean" (Holly 41).

As the number of available Panorama transcriptions has grown, there has emerged a need for a greater understanding by Western music educators of both the music itself and the composers/arrangers who seem to conjure the music out of thin air in the panyards of Port of Spain. Within the past two decades, individual ethnomusicologists and pan enthusiasts have made great strides in documenting the history and sociological impact of the steel band movement. Scholarly treatises by Steven Stuempfle, George Goddard, Gideon Maxime, Errol Hill, and Jeffrey Thomas have laid the historical foundation for steel pan research. On their shoulders, researchers such as Jeannine Remy, Amelia Ingram, and Shannon Dudley have explored the development and cultural significance of both Panorama and steel bands. However, a basic understanding of the fundamental nature of Trinidadian steel band music and the composers who have had their works published abroad is largely missing from most North American steel bands.

WHERE TO BEGIN?

The single greatest focus of steel band activity in Trinidad and, hence, musical composition, is the annual Panorama competition held during Carnival season. For this event, each band hires an arranger to orchestrate a popular three-minute calypso melody into a fantastically original, eight-minute showcase of the group's musical skill.[1] These intricate arrangements are typically taught by rote and therefore are most often never notated.

Over the past two decades, ethnomusicologists and pan enthusiasts from abroad have made valiant efforts to notate and publish many of these compositions but have faced the combined obstacles of market forces (few non-Trinidadian bands are willing or able to perform these massive works) and cultural conflict (Trinidadians are rightfully distrustful of foreigners seeking to "tief (steal) we culture" for the sake of profit). Fortunately, however, 27 of these works have been published through Panyard, Inc. of Akron, Ohio. Ron Kern's and Shelly Irvine's desire to preserve these compositions is in large part responsible for the dissemination of this music beyond the borders of the island. Most North American steel bands turn to these painstaking arrangements when they seek to perform the finest works in Trinidadian music by Trinidad's greatest arrangers.

To best understand these works, one must first come to understand the composer/arranger who created them. But to understand the composer, one must first acknowledge the culture and environment that fueled that composer's imagination. Since, however, the evolution of the steel band movement in Trinidad is a widely known and widely researched topic, it will not be addressed within the confines of this brief article.[2] Rather, this article will discuss the musical environment that colors all aspects of the creation, performance, and interpretation of a Panorama composition.

THE BIRTH OF PANORAMA

By the late 1950s the steel band movement had become a recognizable force across Trinidad. Loosely organized groups of mostly unemployed youths performed on the streets and in haphazard music competitions across the island. Due to internal politics and questionable judging practices, these competitions often fueled continued animosity between the rival bands.

In 1959, the newly established Carnival Development Committee, an organization designed to promote carnival across the island, began to sponsor an event called "Steel Band Bacchanal" the Friday preceding Carnival. The goal of this competition was to create a national competition under governmental guidance with impartial judges in a setting that would encourage the bands to work together to present a quality show rather than to compete against one another. Unfortunately, the event was poorly funded, with first prize being roughly equivalent to $97 (U.S.), causing few bands and even fewer spectators to participate (Steumpfle 264).

In 1963, the president of the Steelbands Association, George Goddard, suggested that if the prize amount were raised, band and audience interest would increase. As a result, the show was renamed "Panorama" and the top prize was tripled to $1,000TT. Twenty-four of the top bands on the island registered to participate, setting the stage for what would become the most contested event in Trinidad (Goddard 111–2).

THE EFFECT OF THE JUDGES

From the beginning, the primary force behind Panorama and its music has been simple: money. Above all else, Panorama is a competition in which the goal is to impress the judges, who in turn award prize money based upon a variety of factors. If one looks at a recent Panorama score sheet as utilized by the judges, one can quickly observe the power that

the judges have had in the development of the steel band (see Figure 1). Here, one can see that 60 out of 100 possible points are based upon the skill of the arranger rather than the skill of the ensemble.

This lopsided scoring system (causing some frustrated Trinidadians to rechristen Panorama "Arrange-o-rama") can be attributed to the evolution of Panorama judging. In order to create a truly impartial judging panel, most judges selected for Panorama have historically had very little to no connection with the steel band movement. Rather, they are selected for their perceived musical knowledge in other areas, such as music education or a choral background.

Due to the disconnection created by a conservative, classically inclined panel sent to judge what was, essentially, a folk-music competition, it is understandable that the judging system would evolve to focus upon and reward ensembles who paid the greatest attention to concerns familiar to the judges. For this reason, Panorama performances are largely judged based upon Western musical issues most easily interpreted through the arrangement itself, rather than the unfamiliar performance practices of the steel band movement (e.g., improvisation, engine room "groove," etc.). This issue has become compounded through the years as most musically educated Trinidadian pannists would prefer to avoid the controversies and alienation intrinsic to Panorama judging and have therefore declined offers to serve on judging panels.[3]

Unfortunately in Trinidad, Panorama has become the primary preoccupation of virtually every band on the island. Unable to compete with the rise of DJs at private events, most steel bands rely upon the prize money generated from Panorama and/or the sponsorships generated from their Panorama successes in order to stay financially viable. This places a great amount of pressure upon the most important figure in Panorama, the arrangers. The arrangers, in turn, have adapted their music to proven formulas that have won in past competitions, formulas given the "stamp of approval" by the roar of the crowd and the affirmation of the judges. These formulas include fast chromatic runs, blazing tempos, exciting bass-oriented grooves, and easily identifiable musical forms. As Andy Narell, the first non-Trinidadian ever to serve as a Panorama arranger lamented, "The whole culture of winning Panorama is so tied to Carnival that you don't dare come in with a tempo that's a few shades under someone else's tempo or you're gonna get knocked out of the Savannah. It's become almost the antithesis of uniqueness and diversity…the obsession with winning Panorama has caused everyone to sound more and more alike" (Goodwin).

Tony Williams, photograph taken by Kenyon Williams, Jan 28, 2002.

Figure 1: 2001 Panorama adjudication score sheet courtesy of Pan Trinbago.

Panorama 2001

ADJUDICATION SCORE SHEET

Competitor _____ Date:

Composition _____

(+) denotes outstanding effort. (-) denotes improvement needed.

CRITERIA	+ -	MAX PTS	COMMENTS	SCORE
ARRANGEMENT		40		
Introduction				
Re-harmonization				
Melodic development				
Motivic development				
GENERAL PERFORMANCE:		40		
Interpretation				
Dynamics				
Creativity				
Balance				
QUALITY OF SOUND		10		
Quality/blending of pans				
RHYTHM		10		
Consistency Appl. of rhythm section				
TOTAL				

EARLY PANORAMA ARRANGING

In the early stages of Panorama, this was hardly the case. Unsure what was expected of them, many of the bands simply performed their favorite arrangement of a popular calypso for the first Panorama in 1963. Most of these arrangements were simplified transcriptions of the tunes they had heard over the radio. Tony Williams, however, used the Pan Am North Stars to set a new standard for steel band arranging and in the process swept the competition:

> I played "Dan is the Man in the Van," and, at that time, I listened for the chords, and the calypsonians didn't place many chords in the tune, it was simple chords...so I put a downward progression in the bass line, so that sounded different, while the melody stayed horizontal, I used a downward progression and that sounded good....It sounded better, so that's what caused me to win: while the other bands stayed on one chord, I made different chords. I believe that's what the judges heard (Interview).

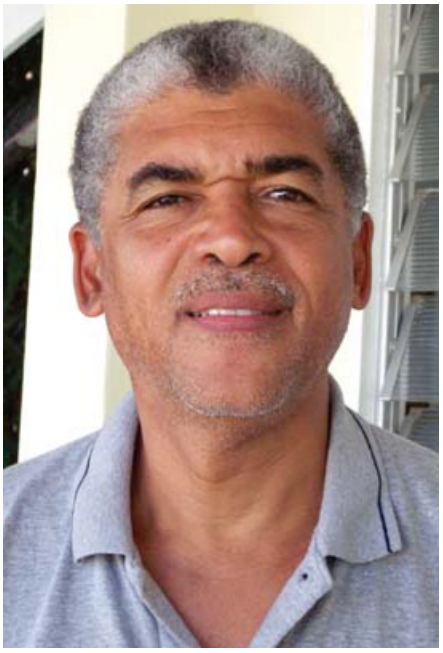
The next year, Tony returned with "Mama Dis is Mas" and stretched beyond the basic form of the original calypso by composing an original introduction and coda. To his competitors' further astonishment, he modulated the band up a fourth and inserted an original variation of the verse and chorus in a different key. During this variation, he demonstrated a new approach to orchestration, as well. By moving the original verse

and chorus melody into the lowest pans in the ensemble, he freed the soprano instruments to perform new variations without straying so far beyond the harmonic and melodic contour of the original material that he would lose his audience's attention. Today, all of these concepts are common practice in virtually every Panorama composition (Dudley 158).

The next year, another set of arranging innovations emerged with Bobby Mohammed and the Guinness Cavaliers. First, Mohammed doubled the size of his ensemble to 150 players, more than twice the size of any other group. Second, he emphasized short, repeated jam sections, similar to Latin montunos that are based on a cyclical two- to four-chord sequence, which further freed his arrangements from the structure of the original composition. Third, he emphasized what ethnomusicologist Shannon Dudley describes as "drama": unison rhythmic breaks, call-and-response patterns, and a variety of bass lines that even doubled the melody. "Bobby Mohammed recognized that a stage performance before a seated, stationary audience gave scope for large, dramatic musical gestures and effects that wouldn't be well-received in music for dancing on the road" (169).

UNDERSTANDING PANORAMA FORM

The formal structure of the modern Panorama arrangement used by today's arrangers is similar to the form that was established in the late 1960s by such notable pan figures as Tony Williams and Bobby Mohammed. Panorama arrangers take the basic verse and chorus of each year's most popular commercially released calypsos and create a double theme and variation form (see Figure 2).[4] Arrangers typically begin the composition with an original introduction using portions of thematic material from the verse and/or chorus. This is followed by the initial statement of the verse and chorus themes (A and B), which are then followed by a series of variations based on the two themes. Between the variations arrangers will often insert montuno-like jam sections, which were popularized by Bobby Mohammed. Finally, the arrangement will typically end with a recapitulation of the original verse and chorus followed by an original coda designed to simultaneously excite the crowd and impress the adjudicators.



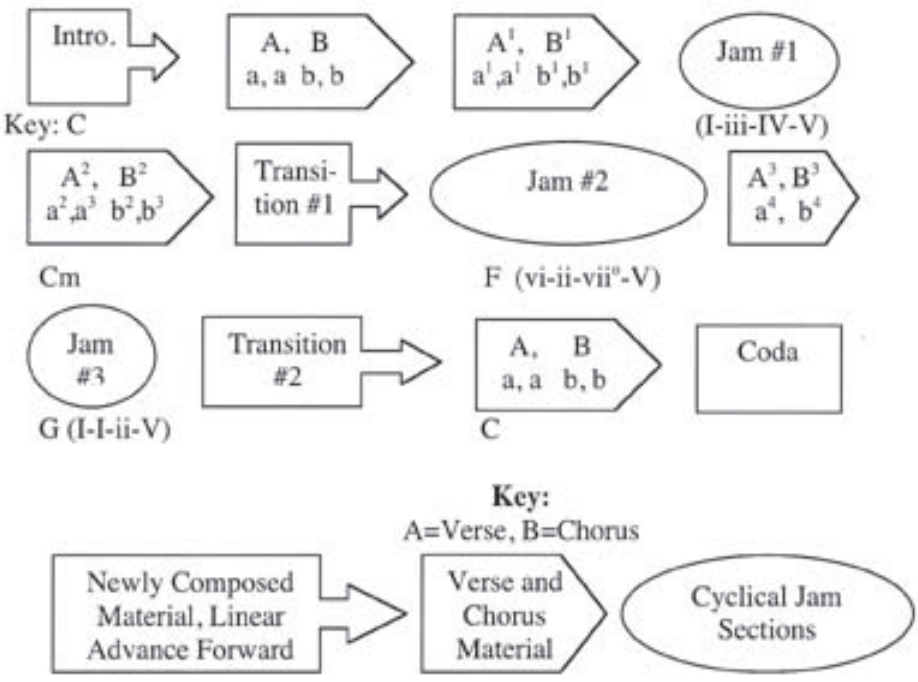
Ray Holman. Photograph by Kenyon Williams

RAY HOLMAN

After Bobby Mohammed, the next arranger to radically alter the Panorama paradigm would become one of the first panmen to gain international recognition as both a performer and composer: perhaps the most performed Trinidadian arranger in the United States, Ray Holman. Known as the "grand old man of pan" in Trinidad, he is the only arranger still active in steel bands who also arranged for the very first Panorama in 1963. Holman rose to prominence due to his use of chord extensions to reharmonize the original calypso melody he was working with. A quick analysis of any of Ray's arrangements quickly reveals his love for unusual progressions, diminished chord structures, and suspended fourths in a medium usually dominated by simplistic I-IV-V-I chords.

Unlike most pan arrangers, Ray can read and write music to a basic degree, and he usually works out his chord progressions on a string guitar at home before coming to rehearsal. Each evening, one can find Ray constantly composing new ideas over the calypso's reharmonized chord structure, which he notates on a sheet of paper and often refers back to while crafting a new idea. Pat Bishop, a noted classically trained

Figure 2: Simplified form of a "typical" Panorama arrangement. In this sample diagram, the initial A and B material is repeated (a,a and b,b). Also, note that the horizontal length of each graphic reflects the relative length of the represented section.



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choral director in Trinidad and one of the few female arrangers on the island, perhaps best summarizes Ray's music as having:

> ...a particular approach to harmony, which does not have to do with counterpoint. He doesn't arrange in lines, because he works on a guitar, so it's melody and chord. But the chords...are never root position triads. There's always that suspended fourth, the diminished chord...there's (always) a kind of melancholy that runs through the music, like the two faces of theatre, there's the laughter and there's the weeping, there's always that little thread, and you know when you hear that, that's Ray's music (Interview).

Unlike most early panmen, Ray was raised in a middle-class environment that, by and large, viewed steel bands as little more than street gangs. Unfortunately for Ray's mother, his home in Woodbrook was mere blocks from the Invaders' panyard. In 1957, he and a friend decided to join the band and became some of the first middle-class youths in Trinidad to be a part of the steel band movement. In the Invaders, they were welcomed with open arms by the leader of the band, Ellie Mannette.

Holman's primary musical education came from inside the Invaders' panyard. There, he began to combine the lush sounds of Mannette's pans with the music of his middle-class surroundings—music in equal parts from the Mighty Sparrow, Gershwin, and Schumann. Although he had become the Invaders' lead arranger in only a few short years, he and several other boys left Invaders in 1962 to revitalize another Woodbrook band that had gone defunct, Starlift. In Starlift, Ray soon became known as a gifted arranger, but even he was taken aback by the new sounds that began to emerge at the first Panorama in 1963 (Holman).

It didn't take him long to catch on to the new concepts being presented by Williams and Mohammed. By 1966, Holman had developed his own voice, utilizing elaborate modulations, jam sections, minor-key variations, and jazz-style chord extensions. In 1969, he even altered the primary pulse of the steel band by introducing a new style of strumming for the background pans. During the 1960s, the primary strumming pattern was very downbeat oriented. In 1969, Ray introduced a more syncopated strum pattern that is recognizable to virtually every modern pannist (see Figures 3 and 4).

Perhaps Ray's greatest accomplishment, however, has been the introduction of the "own tune" into the repertoire of the Panorama arranger. After having won two Panorama championships with the band Starlift in the late 1960s, Ray decided to compose an original calypso, his "own tune," for the band to use in 1972. Despite vigorous objections from many in the calypso community, Ray's composition "Pan on the Move" was performed at Panorama.

This ground-breaking concept has since become somewhat common in Panorama; however, many bands prefer not to use an arranger's "own tune" due to the fact that the Savannah crowds usually prefer arrangements of tunes with which they are already familiar. While many arrangers, including Ray, spend thousands of dollars each year to record a studio version of their calypso complete with lyrics for radio play and commercial release, such calypsos are invariably given less airplay, which is a distinct disadvantage for a competitive steel band. As a result, many steelbandsmen feel that Ray's compositions are "unwinnable" at Panorama, primarily because they recognize that he is unwilling to resort to the fast tempos and chromatic clichés that have become commonplace among the finalists (Dudley, 164–5). As Harold Headley, professor of music at the University of the West Indies, notes, "Even though he has done a tune for Panorama...he thinks about the future—after Panorama. His arrangement is not just for today" (Interview).

Figure 3: A 1960s strum pattern.

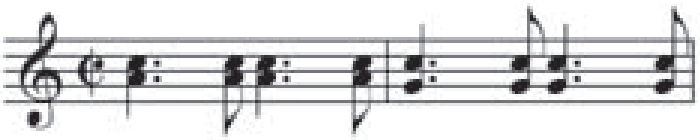
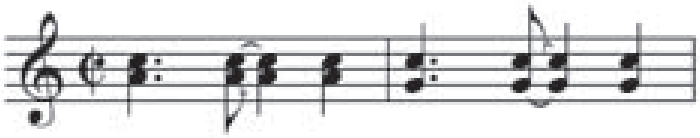


Figure 4: Ray Holman strum pattern, 1969.



The introduction to Holman's "Pan Woman," written in 1987, gives a good picture of Holman's style (see Figure 5). In this 22-bar introduction, Holman utilizes fully diminished subtonic chords, suspended fourths, and concludes with a unison hemiola rhythm that leaves the listener searching for both the tonic and the downbeat. Considering the fact that most Panorama arrangements are built upon simple root-position triads and downbeat-oriented rhythmic motifs, it is easy to understand the respect that has developed for Holman's arranging skills.

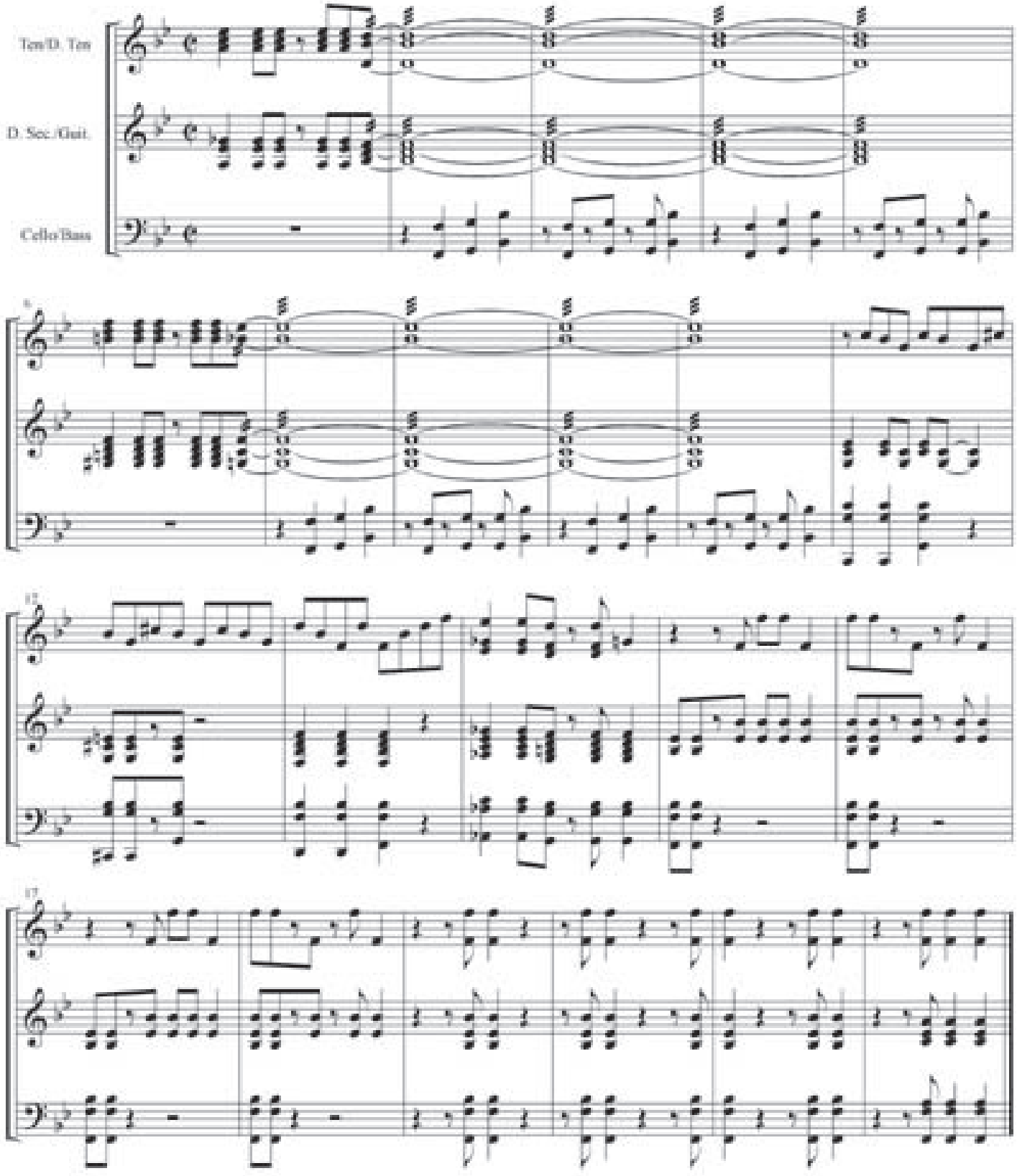
Another of Ray's compositional traits is the incorporation of challenging keys in multiple sharps, such as E major and B major. This can be traced to his predilection toward composing his music on a string guitar, an instrument that naturally inclines itself toward these keys. Also, Ray tends to hold each variation to a firm harmonic foundation that is established in the initial verse and chorus. This harmonic structure is constantly reinforced by the ever-present strum patterns of the double seconds, guitars, and cellos, while the primary melodic material is typically reserved only for the upper pans.

LEN "BOOGSIE" SHARPE

The next steel band arranger to take center stage was, in many ways, both a singular phenomenon and a direct descendent of Ray Holman's innovations. Selywyn Tarradath, the former education officer of Pan Trinbago, states the following about the near-mythical status of Len Sharpe, or "Boogsie," as he is better known in Trinidad:

> Boogsie is a prodigy. I believe in reincarnation. I believe that Boogsie is the reincarnation of both Mozart and Charlie Parker. From two years old he could do anything...there was a panside in his yard, and at two years old, he would sit down there and hear

Figure 5: Three-staff reduction of introduction of “Pan Woman.” Courtesy of Panyard, Inc., Akron, Ohio. Audio sample courtesy of Sanch Electronics/COTT.



all the arrangements, and when the band's finished practicing and fellows trying to learn the tune, he would go and show them a thing or two (Interview).

Sharpe was born in St. James, directly alongside Woodbrook, in 1953. The yard of his house was used as a panyard by the steel band Crossfire, and by the age of five, his father began to enroll him in music festivals and contests where he would regularly take top prize. Soon, young Boogsie joined Ray Holman's band, Starlift, where he played until 1972, the fateful year in which Ray would unveil his own tune in Panorama for the first time.

Len "Boogsie" Sharpe. Photograph by Kenyon Williams

After Carnival, Boogsie was asked by the band captain to arrange a few tunes while Ray focused on his 9-to-5 job of teaching Spanish at a boy's school in Port of Spain. In Boogsie's own words, "The tunes came off good, but Ray didn't like that...there was a little confusion, like. So, me and my friends who were with the band, we used to get in a car when the band finished practicing at night time, make a block, come back when everybody gone, open the tent, pull out the pans, and practice" (Interview).

Eventually, Boogsie and his five friends left Starlift to form their own band with the intention of becoming the first steel band on the island to incorporate brass, vocalists, and electronic instruments on a regular basis. Deciding on the evolutionary name of Phase II, the band unfortunately soon fell on hard times and began to accept new members so that they might compete in Panorama in order to attract sponsorship.

Taking a cue from his earlier mentor, Ray Holman, Boogsie decided to enter the competition with his own tune. Thus began a trend that would lead to Phase II becoming known as one of the most innovative steel bands on the island. Even though they were not able to achieve their original goals as a small, experimental electro-pan ensemble, the band became known as the only ensemble to consistently program original works for Panorama and became the first band to win Panorama with an "own tune" in 1987 (Tarradath, *Band*).

As an arranger, Boogsie is known by his contemporaries as an innate genius, a man with no formal musical education, unable to read or notate music, but who can summon fantastically original melodies, harmonies, and forms out of the air at sheer will. In the panyard, Boogsie simply sits at the front of each section, calling out note names and singing rhythms, rarely touching a pan, only moving on once the section as a whole understands what is to be learned that night. As Pat Bishop noted,

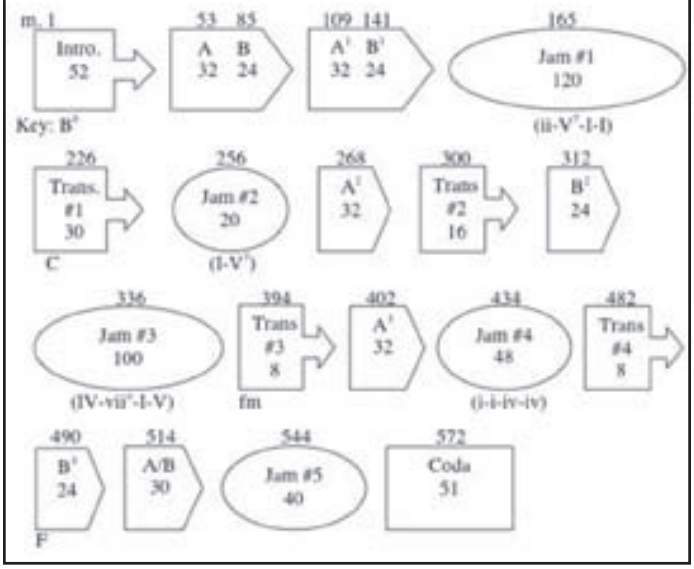
> I think what Sharpe produces from his method is nothing short of miraculous. Sometimes, you go to listen, and you go "Oh God, what is Sharpe doing?" But it's always absolutely riveting....I've never been failed to be amazed...most times, he has an absolutely original outcome from this process....It seems to me that Boogsie sometimes just casts everything into the lap of the gods: this will sound good on this pan and this will sound good on this pan, and I'll put everything together (Interview).

Indeed, Boogsie is best known as being one of the few arrangers who is not afraid to completely ignore conventional formal and harmonic expectations. In his striking 1996 selection, "Misbehave,"[5] one can observe the highly unusual form of the composition (see Figure 6). This analysis demonstrates Boogsie's preference for jam sections as evidenced by their sheer number and length. This indulgence in the jam section is a natural byproduct of Sharp's inventiveness; it is the only section of the composition that is not constrained by the need to quote from or adhere to the original source material of the arrangement.

Sharpe, unlike Holman, conceives his music horizontally rather than vertically. That is to say, rather than being constrained by the original harmonic contour of the verse and chorus, Sharpe instead composes by creating individual lines for each instrument, as alluded to previously by Bishop. These lines are typically based upon motivic cells drawn from the original verse and chorus that are interspersed throughout the arrangement (Dudley 28).

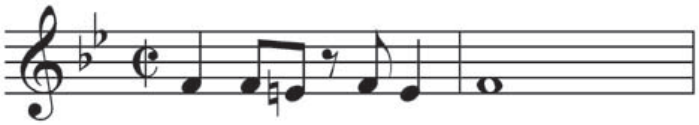
For example, the primary A motif of "Misbehave" (see Fig-

Figure 6: "Misbehave" formal structure.



ure 7) is common to Boogsie's melodic concept in that it utilizes both heavy syncopation and incorporates the flat 5. This note, combined with the flat 3rd and minor 7th, figure predominantly in Sharpe's blues-oriented tonal language. This motif is introduced and explored prior to the A statement in the introduction of the arrangement (see Figure 8) and is heavily exploited throughout the work.

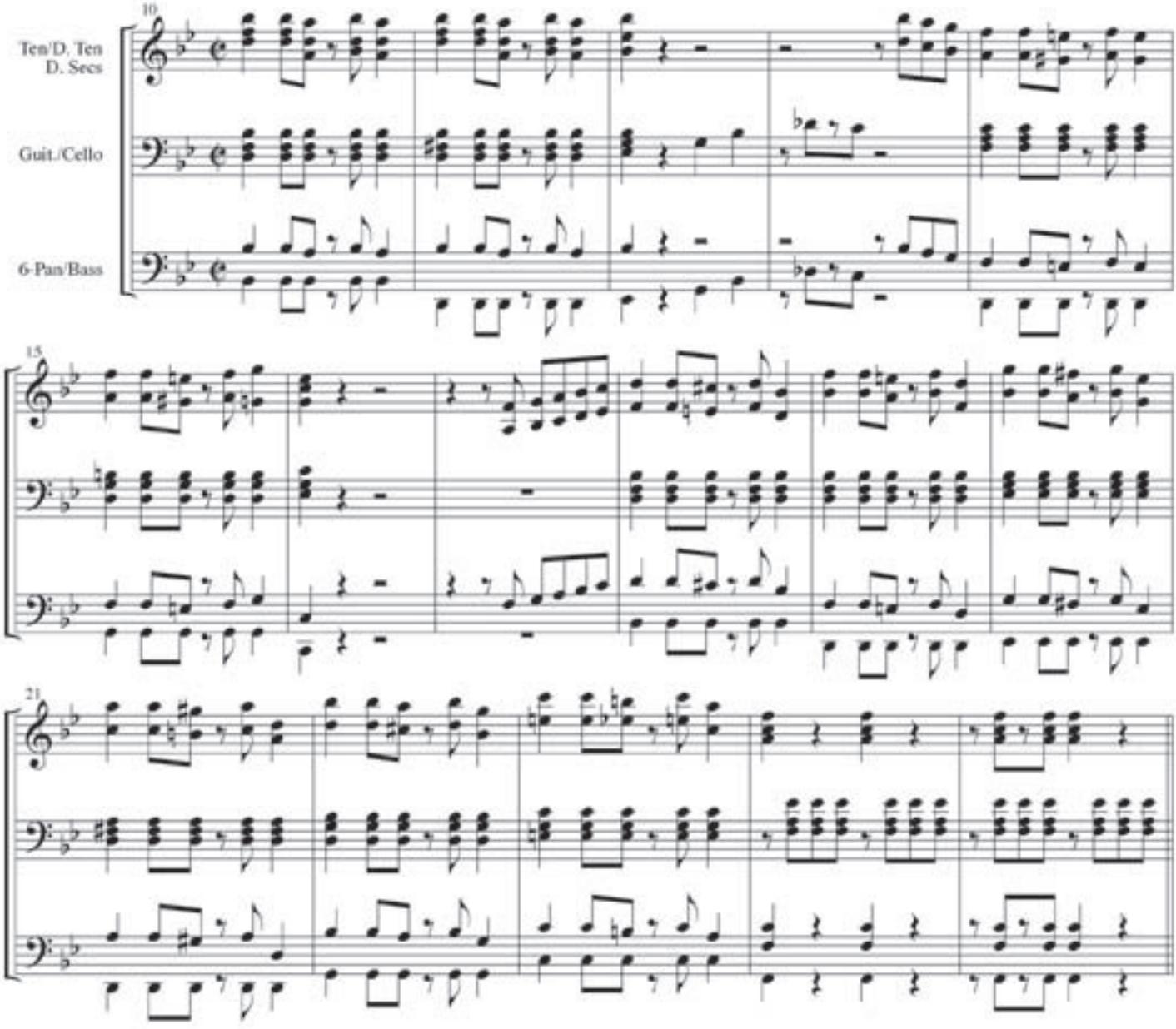
Figure 7: "A" motif of "Misbehave."



Although Sharpe is unwilling to break completely with the theme-and-variations format of Panorama, he consistently demonstrates an inclination toward creating a truly through-composed form, shaped more by motifs than restated melodies or harmonic structures. Nowhere is this more evident than in "Misbehave." The 52-bar introduction threatens at any moment to give way to a jam section (Figure 8) even before the initial thematic material has been stated, and Sharpe astounds his listeners at the conclusion of the work by restating both the A and B material (the verse and chorus) simultaneously beginning in m. 514 (see Figure 6)!

Unfortunately, Boogsie's professional life has been constantly plagued by his personal demons. In Trinidad, Panorama arrangers are celebrities whose troubles are considered

Figure 8: Three-staff reduction of introduction of "Misbehave." Courtesy of Panyard, Inc., Akron, Ohio. Audio sample courtesy of Sanch Electronics/COTT.



front-page news by both the media and the general public. It is well documented in Trinidad that Sharpe has been in and out of drug and alcohol rehabilitation centers throughout his life and nearly died during Panorama 2004 due to emergency surgery performed in order to bolster his failing health. Unable to maintain a living as a pan artist based in Trinidad, he relocated during the 1990s to the United States, where he was arrested for drug possession and forced to miss two Panorama competitions while undergoing rehab in New York (Joseph).

Today, Sharpe is a potent symbol to most Trinidadians. Despite his impoverished childhood and humble background, he has become a recognized musical icon in a society that often takes its own culture for granted. Although Sharpe has achieved the status of a celebrity on his own island, one cannot help but wonder, what if? What if this genius had not been born into such a limited environment? What if he had received formal musical training as soon as his talent manifested itself?

At the end of one interview, Sharpe paused, took a deep breath, and wistfully stated, "You know what I always wanted to be? A conductor. One of them big orchestras. People listening to my music and respecting me and thing. As a boy, if I could have..." and then he shook his head, and trailed off into silence.

JIT SAMAROO

Called by many "the Maestro," due to the fact that he is one of the few pan artists on the island who can fluently read and write music, Jit Samaroo has become recognized as one of the most successful steel drum performers and arrangers in Trinidad. Born in the rural village of Lopinot, Samaroo was the seventh child of 13 children born to an Indian family of gardeners. His family was musically inclined (his mother was a versatile Indian dholak player), and he soon learned to play guitar in a parang ensemble.[6] By age nine he left school to help his family financially. At age 10, he joined a small local steel band and was soon playing as much as his free time would allow. However, his mother's death in 1963 left the young Jit in a difficult position, forcing him to choose between his music or supporting his family. In 1967, he found a way to do both (Interview).

In order to keep the family together, Jit borrowed pans and percussion instruments and taught his brothers and sisters how to play. He had already begun to take correspondence courses in music theory and notation, and thus knew the basics of composition and arranging. Soon, the "Samaroo Kids," as they were known, a poor Indian family steel band that practiced on the dirt floor of their house with a name straight out of American pop music, became one of the only steel bands on the island whose members' entire income was generated through their music. This was due to the strength of Jit's arrangements and the dedicated virtuosity of each member (*Man*).

By 1971, Jit's arranging talents had begun to be noticed by many of the larger bands on the island, and Birch Kellman, pan tuner for the rough-and-tumble Port of Spain band Renegades, recommended Jit for the position of arranger for the band. The pairing of Jit with Renegades proved to be a highly successful one. Today, Jit Samaroo is recognized as the most successful Panorama arranger of all time, having won Panorama nine times and being the only arranger ever to score three straight victories at the national finals.

Jit Samaroo. Photograph by Kenyon Williams

Unlike Boogsie and Ray, Jit has achieved most of his success with what is described in Trinidad as a very "conservative" band, Renegades, who prefer to perform arrangements of works by established calypsonians.[7] For many years, Jit would turn for inspiration to the works of the master pan calypsonian Lord Kitchener, the composer of perhaps the most well-loved of Samaroo's arrangements, "Pan in A Minor," written in 1987. Upon examining the score of this representative work, one will notice that Jit's grounding in traditional music theory creates an arrangement filled with simpler chord structures (usually root-position triads), but with a more developed use of secondary dominants and major/minor chord mutation (Figure 9).

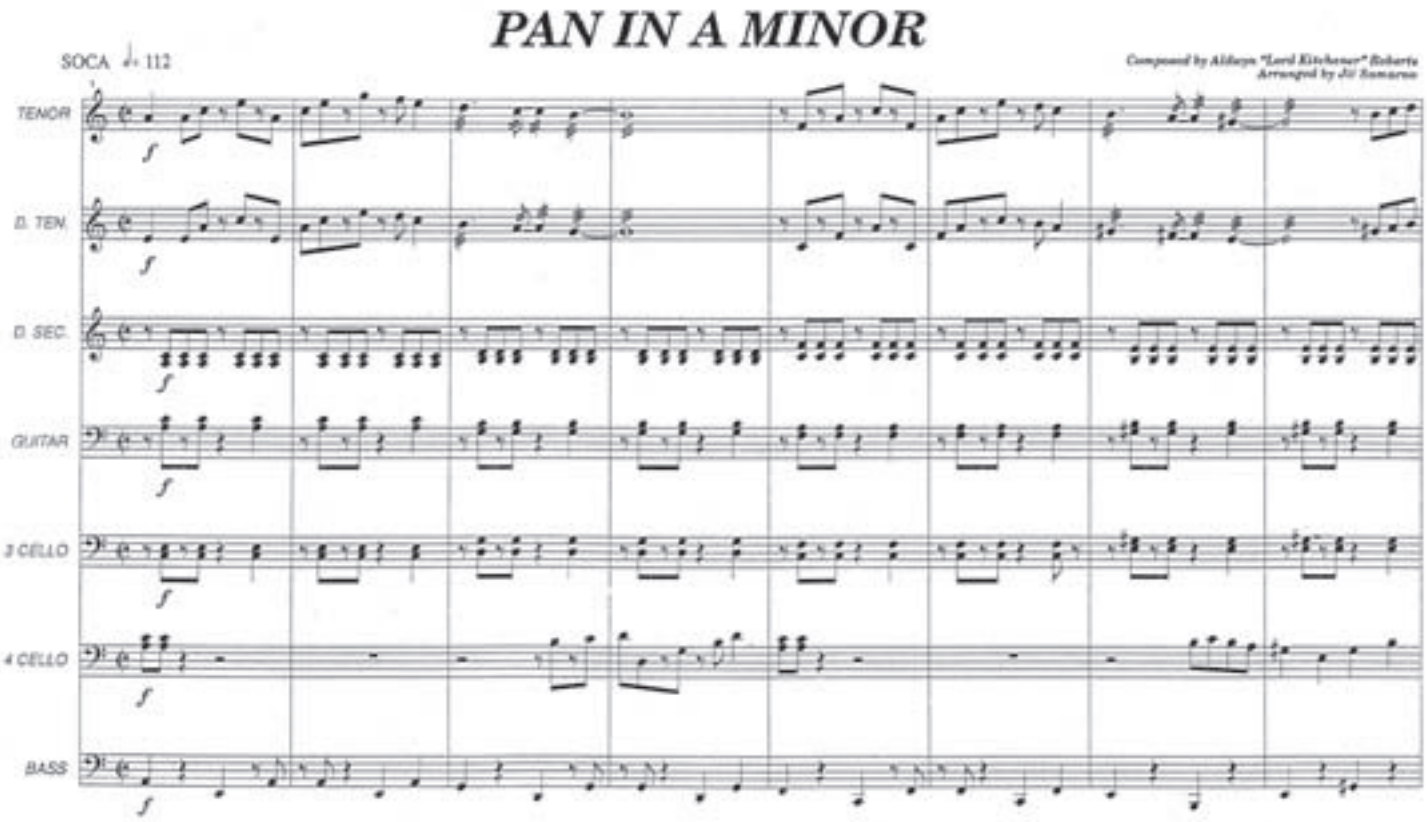
The most arresting facet of any Samaroo arrangement is his skill at intertwining counter-melodies underneath the primary melodic voice. While Jit professes an affinity for the music of Bach, he rarely uses true counterpoint in his arrangements. Rather, he uses the four-cello section in his band to "fill in" new melodic material any time the primary melody holds a note or rests (note m. 4 and mm. 7–8 in Figure 9). In this way, he betrays his roots as an arranger for the small, family chamber ensemble of his youth in which each member was a virtuoso. Indeed, the most arresting facet of any Samaroo arrangement is the sheer difficulty of each individual part; no section is spared from blazing fast chromatic runs or extended countermelodies. As one pan observer noted,

> He used to give those Renegades' pannists things to play that only he and his brother could play. Because, of course, he'd worked them out on the small band first. He's never lost that sense of working an arrangement out on the small band, where each player is really a soloist. And he used to go to Renegades and give them impossible things to play, and you used to say, "Hey Samaroo, Samaroo! None of them can't play that!" But he persevered (Brown).

Steel band commentator Simeon L. Sandiford observed, "Jit Samaroo is the most clinically accurate arranger of all...His unique style is strongly derived from the way he utilizes the middle and background instruments. Execution of his arrangements literally leaves the pannists drenched in sweat...You can listen to some steel band compositions over and over. You can only listen to a Samaroo arrangement, like, once a year" (Brown).

Samaroo is also recognized as the first arranger to incorpo-

Figure 9: First page of "Pan in A Minor" score. Courtesy of Panyard, Inc. Audio sample courtesy of Sanch Electronics/COTT.



rate rhythmic styles other than calypso into his arrangements. In 1989, the Renegades defied convention and incorporated the rhythms of Cuban merengue, Brazilian samba, and French Antillean zouk[8] in their Panorama performance of "Somebody." Although Samaroo's engine room did not seek to perform truly authentic renditions of these various styles,[9] the change from the traditional sounds of the engine room proved quite controversial with Pan Trinbago. As Samaroo recalled:

> I had been thinking about it for years, discussing it and thing. I didn't just do it on a whim...The [Renegades] engine room went along fine, but Pan Trinbago said, "That's not calypso!" Well, Kitchener had recorded a song with a merengue feel that he called a calypso, so I said, "If you can tell me what is a calypso, then fine, I will work with that. Put down on paper what the melody do, the bass do..." Of course, they couldn't do that (Interview).

CONCLUSION

As the world has grown smaller during the past century, the music of Trinidad and the Caribbean has made its way to the United States and beyond. Even the *Trinidad Guardian* has noted that pan has become "the property of the world" (Uptempo). The question then is, will non-Trinidadians take the time to responsibly inherit this legacy? Or will the United States merely colonize yet another culture, strip its music and heritage of any non-Western meaning, and reinvent it into our own image without recognizing the great debt owed to its creators?

It is vital that every steel drum performer and educator look beyond the "pop-music" emphasis of the typical North American steel band and conscientiously incorporate works that reflect the Trinidadian roots of the instrument. Both Ray Holman and Boogsie Sharpe have numerous short compositions of all difficulty levels published in the United States, including each of the aforementioned Panorama arrangements. Although very few steel bands have the ability to perform a full-scale Panorama arrangement, an educator can easily take almost any Panorama tune and selectively prune it down to the introduction, verse, chorus, and one or two variations or jams, thereby cutting a 10-minute composition down to only three or four minutes. While this approach may be frowned upon by purists, it gives students a chance to taste the true flavor of the instrument and will hopefully pique their interest in the roots of pan.

When performing Panorama arrangements, it is also extremely beneficial for educators to familiarize themselves and their ensembles with a recording of the original calypso.[10] The simple step of fostering a familiarity with the source material of the arrangement is perhaps the most important yet least utilized facet of North American steel band education. Before the average Trinidadian even enters a panyard to learn an arrangement, he or she already knows the melody, harmonies, syncopations, and lyrics to virtually every tune the band performs due to their having previously heard the music on the radio.

This natural enculturation allows the ensemble to feel the flow of the arrangement, the pulse of the music, and to appreciate the skill of the arranger to a much greater degree than the typically disconnected North American pannist. It is important for us, as educators and performers, to continually remind ourselves where this music comes from, even as we explore where it will go next.

ENDNOTES

1. Until 2004, the average length was 10 minutes.
2. For a complete and thorough understanding of the development of the steel band, one should reference Steven Stuempfle's excellent text, *The Steelband Movement*, available through the University of Pennsylvania Press.
3. When asked if he would serve as a judge, one highly qualified pannist replied, "No, no way. I don't want my house burned down" (Tarradath, Interview).
4. In 2005, however, Panorama rules were altered to allow bands to use *any* calypso, past or present, as the basis of their arrangement. Whether or not this will hold for the future is debatable.
5. Called by Sharpe, "the best Panorama tune I ever wrote" (Interview).
6. Parang is a folkloric style of Spanish-derived music popular in rural areas of Trinidad.
7. In 2003 and 2004, however, Samaroo arranged his "own tunes" for Renegades.
8. Zouk music is a combination of international musical styles from the Caribbean, Africa, and the United States that is usually sung in the Creole dialect.
9. As Samaroo explained, "We went for the feel of the rhythms" (Interview).
10. Amazon.com, Rhyners.com, and other such Web-based resources are good starting points for locating Trinidadian calypso recordings.

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Dr. Kenyon Williams has presented clinics, recitals, and master classes across the United States as both a percussionist and a steel band arranger and director. A graduate of the University of Kentucky, the Hartt School of Music, and Abilene Christian University, he has also studied abroad in Cuba, Ghana, and in Trinidad as a member of the Invaders Steel Orchestra. Williams is an Assistant Professor of Music at Minnesota State University Moorhead, where he directs the percussion studio and Fuego Tropical Steel Drum and Salsa Ensemble. The source material for this article comes from Williams' doctoral project, "…By Which All Others Are Judged," submitted to the University of Kentucky and Professor James Campbell in 2003, available through www.umi.com Dissertation Services. PN

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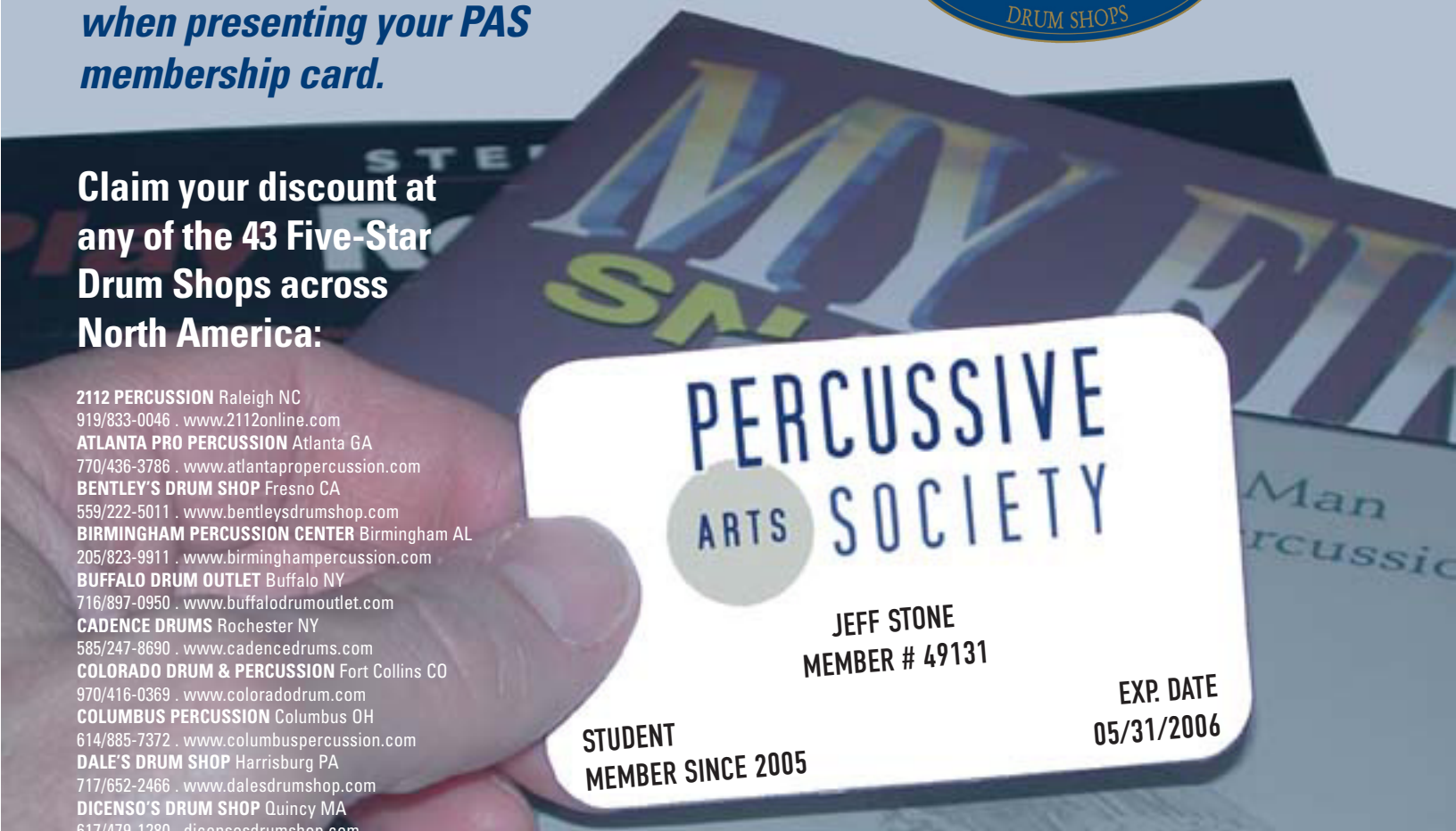

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Horacio "El Negro" Hernandez

BY MARK GRIFFITH

Talking to Horacio Hernandez is like taking a course in musicology; his life and his drumming is best explained as a lifetime of musical evolution. Many of us have heard his fantastic drumming in a plethora of contexts: rock 'n' roll with Santana and Jack Bruce, Afro-Cuban with Gonzalo Rubalcaba or Michel Camilio, jazz with John Pattitucci and Joanne Brackeen, Latin pop with Alejandro Sanz, or most recently as a bandleader with his "dream come true" band Italuba.

When you listen to many drummers it becomes obvious where they're "coming from," but with "El Negro" it is a little more complex than that. I began by asking him to explain his evolution as a drummer and a musician.

Hernandez: My grandfather was a trumpet player in a traditional Cuban band, so I used to hear my grandfather playing *son tradicional* all of the time. My father was a DJ and the President of the Cuban Jazz Club; he was always listening to John Coltrane, Miles Davis, Zoot Sims, and drummers like Philly Joe Jones, Elvin Jones, Roy Haynes, and Art Blakey.

I must admit that, as a very young kid, when I heard the music of my grandfather, I thought it was the music of the "old people," and when I listened to the music of my father I thought it was music of the "crazy people." But I was still hearing it, and it was getting into my soul, which was very important. I also have an older brother who was into rock 'n' roll like the Beatles and the Rolling Stones. Like any other kid at that age, I loved hanging out with my older brother, so I grew up "trying" to play "his" music. That meant emulating drummers like Ringo Starr, Charlie Watts, and John Bonham.

I naturally moved on to start listening to Lenny White, Bill Bruford, Billy Cobham, and Steve Gadd. It took me a long time to understand what the guys like Bruford and White were doing; they were not pure jazz drummers, which was what I was learning about from my father. But they were doing much more than the drummers that I was hearing on my brother's rock records. I then began to listen to records that leaned a little more toward jazz, guys like Billy Hart and Jack DeJohnette.

Griffith: *But these influences and this progression makes you similar to most of the other drummers of your generation. Who were the drummers from Cuba that really touched you, who were the important predecessors to the way that you approach the drumset?*

Hernandez: Well, a lot of the older, more traditional music I was listening to had no drumset. I was listening to great bands like Orchestra Aragon, Septeto Nacional De Cuba, and Ignacio Pinero. So that music is naturally in my soul as well.

I had one formal teacher in Cuba. His name was Santiago Reiter, and we only had access to one book, the Jim Chapin book. The first year I studied with him he had me play the whole book as written, the next year we played the whole book left handed, and then we took the ride cymbal out and played the cascara pattern with the right hand in the third year. Many of the young drummers back then, myself included, were not using the left foot much. Even when you were playing the ride cymbal, it was just keeping the hi-hat closed. At the most I was using it to play 2 and 4. But Santiago made us use our left foot to play rhythms. We were not playing clave with our left foot yet—that came much later—but he would make us move our left foot and use it. Santiago lives in Brazil now. He is a very creative guy.

But back to your original question. At that time there just weren't that many Cuban drumset players. There

was Enrique Pla, Ignacio Berroa, Walfredo Reyes Sr., and a great drummer named Guillermo Baretto, who used to play with Cachao. He was very important in the evolution of the Afro-Cuban drumset.

Griffith: *What did you learn from each of these great drummers?*

Hernandez: My first memories of seeing the drumset was with Irakere when I was eight or nine years old, and I was really into the drumset by that time. I used to see every concert that Irakere played, and their great drummer Enrique Pla was a huge influence on me, as well as on all of the young Cuban drummers. Enrique was a left-handed drummer who plays a "right handed" drumset, like Billy Cobham. Because we saw Enrique playing that way, all of us young drummers in Cuba studied playing "right handed" drumsets leading with the left hand.

Enrique is a complete musician. He studied the instrument, he can read and write music, and he knows about the techniques of the drumset. He was very giving to all of the younger drummers; he would show us things and explain them to us. His contribution to the young Cuban drummers of that time was monumental.

Walfredo Reyes Sr. was good friends with my father, and he is the true pioneer of the Afro-Cuban drumset. He was the first Afro-Cuban drummer I ever saw with two bass drums. He is who you should talk to about the history of Cuban drumming. All of what I know, I learned from him.

Ignacio Berroa really blew me away with his professionalism. Sure, he knew what to play; but more importantly he knew what NOT to play. There aren't many drummers who know what not to play! Ignacio can play in any situation and in any type of band, and he always sounds really good. Ignacio was a big help to me because when he was in Cuba he was the most popular studio drummer around. Then, when he left, I took his place. I got the chance to play with everybody and every style of music, and I really got a chance to develop my studio chops.

Griffith: *You said that a lot of the bands you heard early on didn't have someone playing drumset. Did you try to emulate on the drumset the sound of the whole percussion section from these bands?*

Hernandez: I would listen to the final sound of the band and the percussion section, and try to imitate that. Most of those bands had six or seven players playing the various percussion instruments. If you try to play each of the parts with each of your limbs, it's never going to happen. The result is much better if you listen to the end result and try to imitate the overall sound. Of course, you have to know what each drummer is playing and how each part fits into the music, but it is a mistake to try to assign different parts to each of your limbs. You aren't going to replicate the rhythms of great groups like Los Munequitos, Yoruba Andabo, or Pancho Quinto on the drumset.

Griffith: *Can you explain how you applied your American drum influences to your natural Cuban approach to the drums?*

Hernandez: What a great question! Here is an interesting story. When I began playing with pianist Gonzalo Rubalcaba, I got the call because I could play more "American" than anybody else. We had a great Cuban rhythm section with Roberto Vizcaino playing percussion and Felipe Cabrera playing bass. The way that Gonzalo envisioned the band was for them to bring the Cuban approach, and for me—of all people—to bring the American approach. That was a very creative way for Gonzalo to assemble and conceptualize a band. [This band can be heard on the 1986 Gonzalo Rubalcaba recording *Live in Havana* on Messidor Records 15830-2.]

Thankfully, I think musicians are now starting to realize that all music is the same; music is starting to become more integrated. I think 15 years back there was a huge gap between jazz, rock, and Afro-Cuban music, but I think that today more young drummers understand the feeling of jazz—which is very important!

Griffith: *I feel that a lot of young drummers who see you play in a clinic situation may misunderstand your playing. Can you explain how you approach a musical situation as opposed to how you approach playing at a drum clinic?*

Hernandez: In a clinic you are up there by yourself, so there is a lot more space that you have to fill up all by yourself. But when you are making music with a band, you are interacting with the other musicians. In many ways, playing with a band is less technical, from a drummer's perspective, than playing in a clinic. Not that you don't have to have technique to play in a band, but playing music is not about technique at all; it's about being part of a collective.

I'm sure that there are certain drummers who see me play with a band and don't even like it, but then they see me at a clinic and are blown away, it is two *completely* different things.

Griffith: *How do you change your approach when you are playing with a percussionist?*

Hernandez: It depends who the percussionist is. When you hear a good percussion section, you hear a constant conversation between all of the musicians. You never hear anybody "fighting" with anybody else musically; it's a conversation. No one is ever playing over everybody else.

I don't necessarily think you have to play less when you are playing with a percussionist, I just think you have to be more aware of the musical conversation. Each instrument in the family has different codes, or parts. For example, the timbales have the cascara, so you have to know what that part is so you don't accidentally play it; that's the timbale player's part. You have to be a part of the conversation without saying exactly what anybody else is saying. That's the most important thing.

When you ask Horacio about the great musicians he has been around or had the opportunity to play with, he quickly comes up with the common denominator. "Humility. When a great musician doesn't know something, he asks questions so he can play better, or understand better. When I played at the Modern Drummer Festival, John Pattitucci and Michael Brecker were asking me questions about how they could play my music better. That is why it came out so well; they took the time and were humble enough to ask questions." I took this opportunity to ask El Negro one of my own questions about a style of music that I had been listening to, and learning to play.

Griffith: *What can you teach me about cha cha music?*

Hernandez: The cha cha came from the danzon. In the 18th century the French colonized Cuba and brought the violins and their music. The French music and the traditional Cuban music combined to form the danzon. The timbales were born to play the danzon. They played small

timpani in the original danzon bands, but they got so heavy that someone cut off the bottom of the timpani and created the timbale. The first timbales were actually timpani cut in half.

The danzon had a traditional dance where the man would walk around the dance floor and try to "conquer" the woman; it was very similar to French classical music. When the danzon hit the middle and lower class in Cuba, the cha cha was created. It was created by Enrique Jorrin and his band Orquestra de Enrique Jorrin. If you want to hear great cha cha or charanga today you have to check out Gonzalo Rubalcaba father's band, Guillermo Rubalcaba y la Charanga Nacional de Concierto. They are unbelievable!

Griffith: *Tell me a little about folkloric and Santerian music.*

Hernandez: You know, more and more when I analyze and listen to music, I am starting to hear it as a layer of melodies. When you listen to the folkloric music it is many different melodies being played by the bata, and it is beautiful music. But I am starting to hear everything that way. I hear the clave as a melody, the bass is a melody, the drums are a melody, and none of them interfere with each other, they all interact with one another. It is like the layers of a cake. When you take a slice out you can see all of the different layers, but when you take a bite you taste all of the different flavors at the same time. That's music!

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**

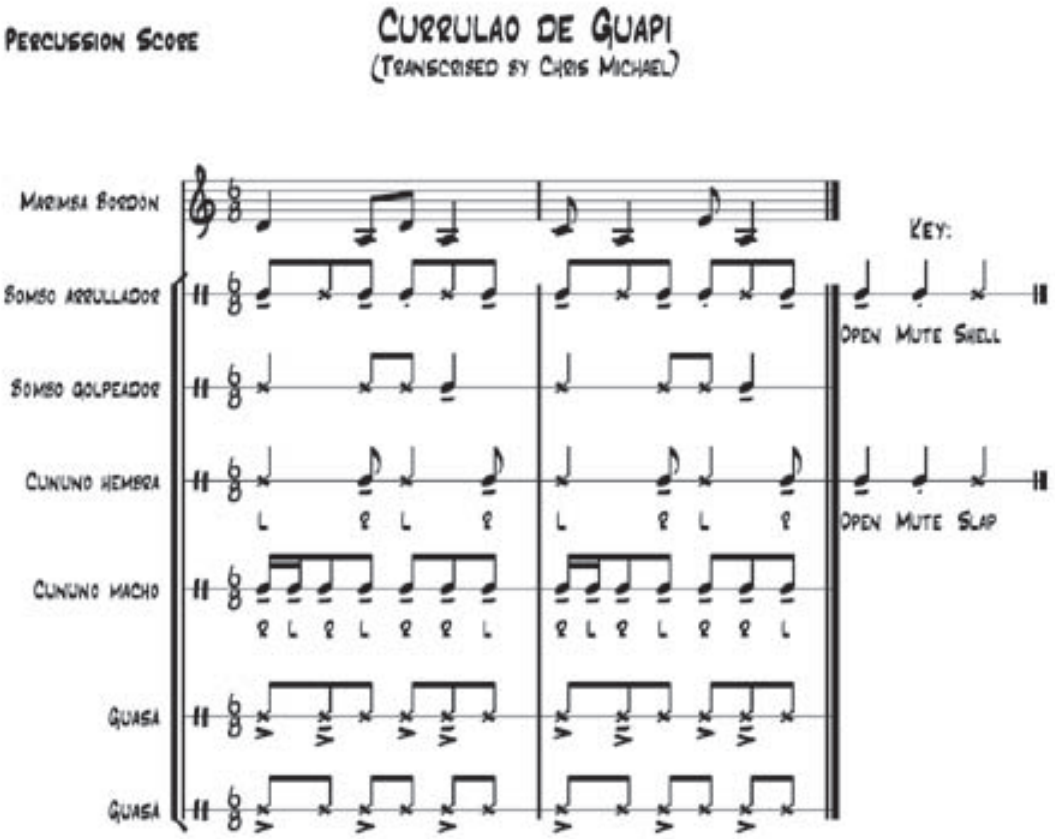
Currulao for Drumset and Percussion

Music From the Colombian Pacific

BY SERGIO BORERRO AND CHRIS MICHAEL

Although it is obviously not a traditional instrument from the Colombian Pacific Coast, the drumset has been adapted by some bands in this region to be used in addition to or instead of the traditional instrumentation of two bombos, two cununos, and several guasás.

The following examples demonstrate some basic approaches to playing drumset in this style within different contexts.



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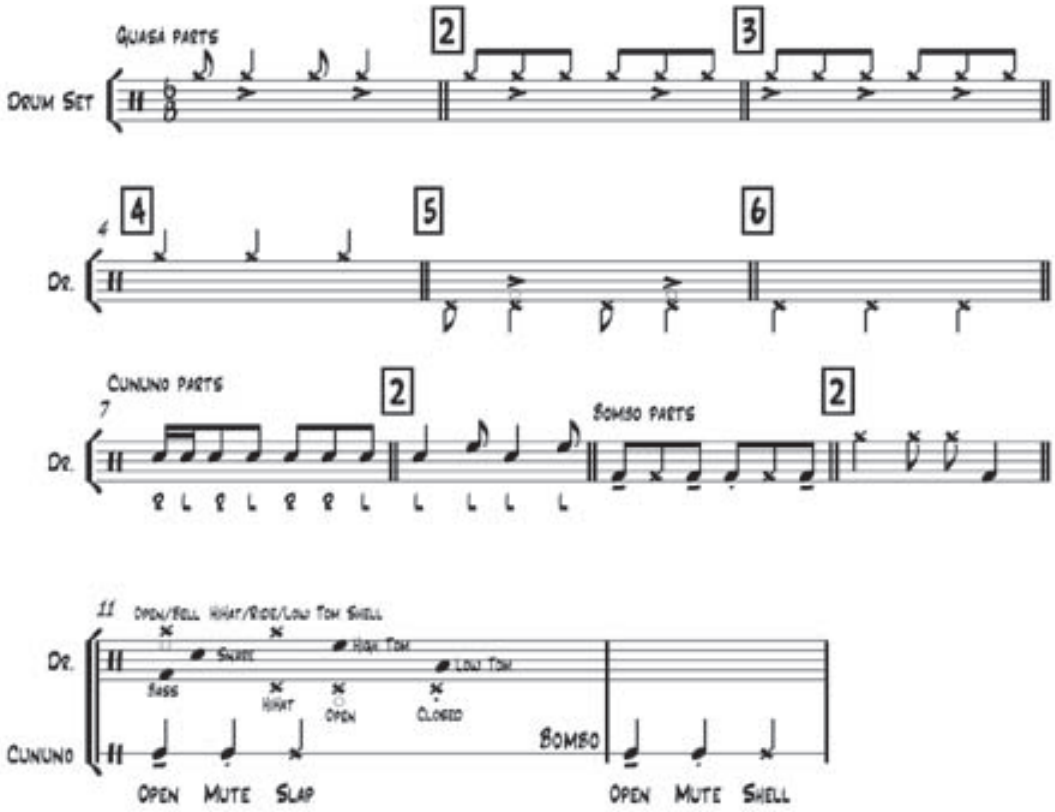
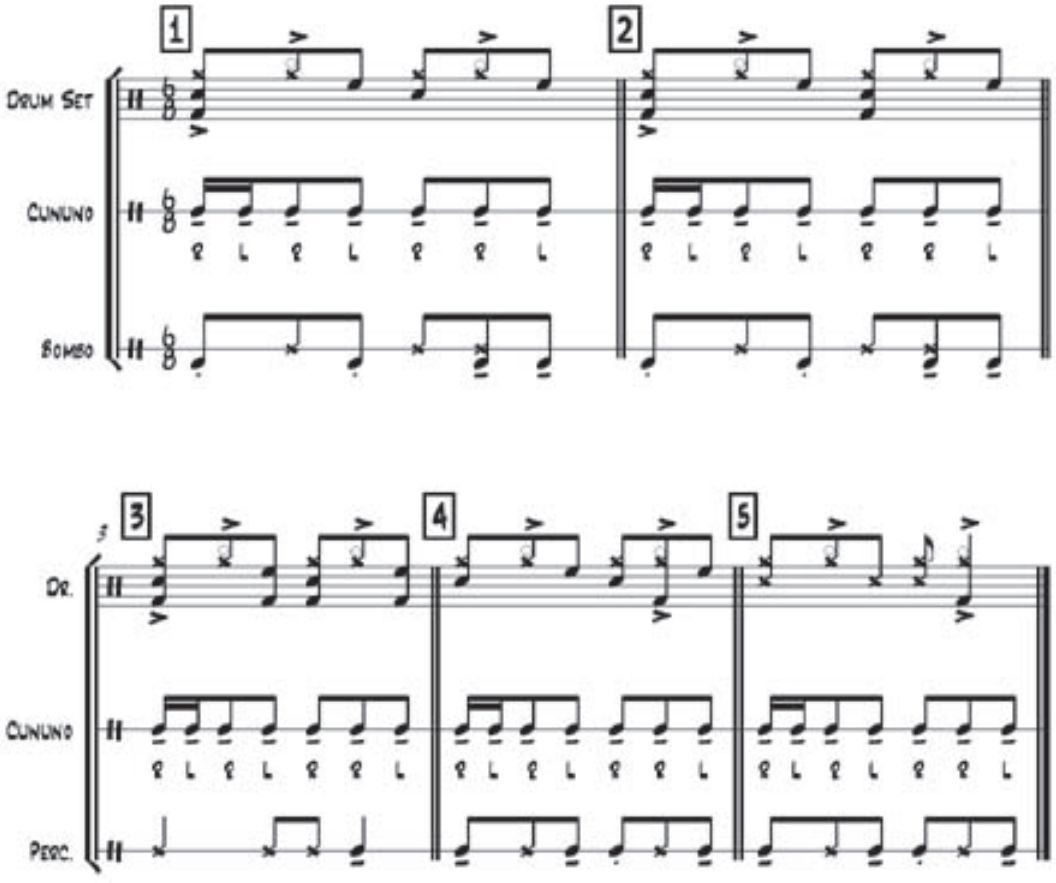


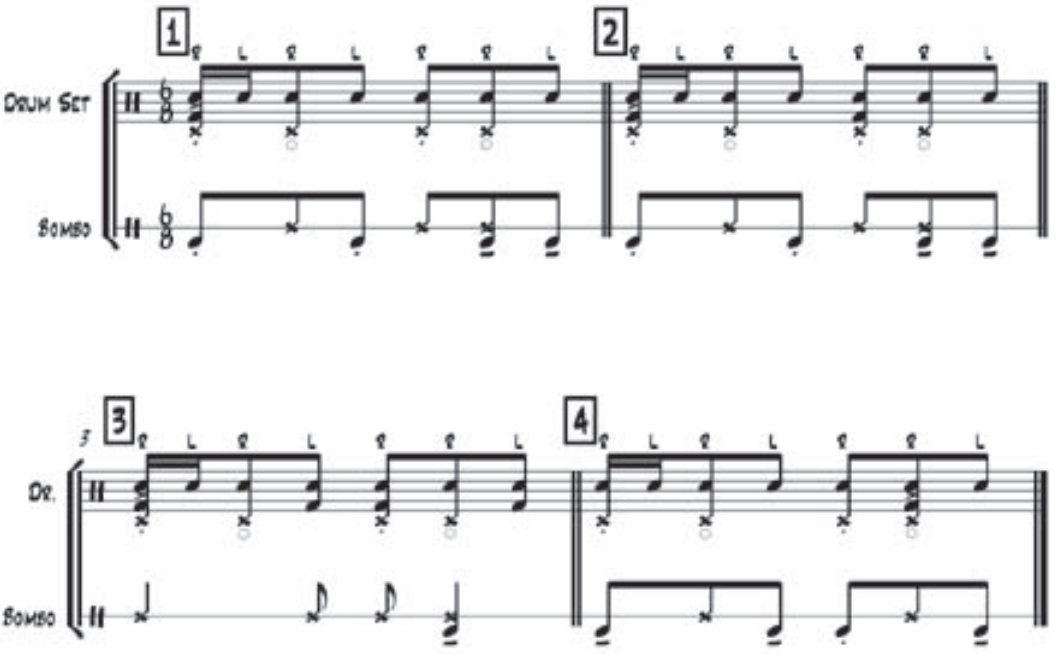
Drumset Variations

Currulao
Drumset + Cununo + Bombo



Drumset and Bombo Variations

Currulao
Drumset + Bombo



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DRUMSET VARIATIONS

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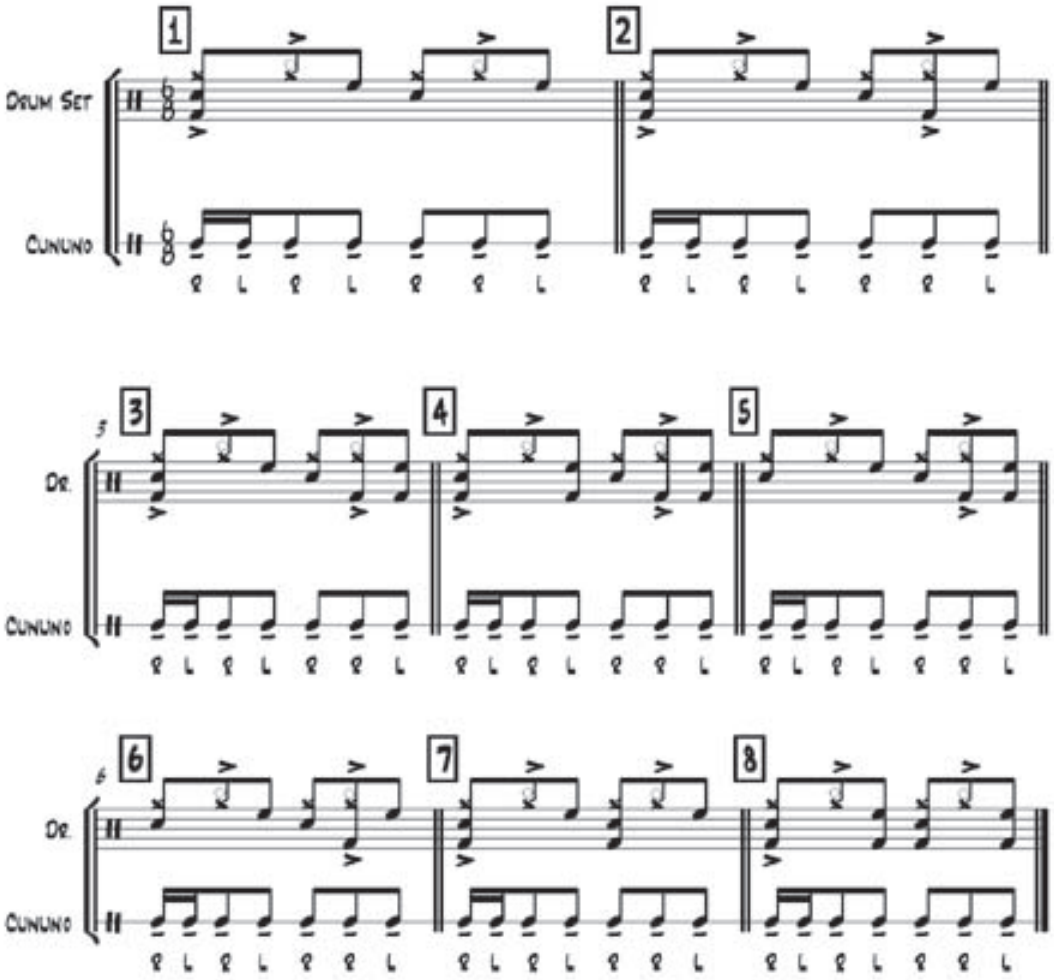
DRUMSET + CUNUNO



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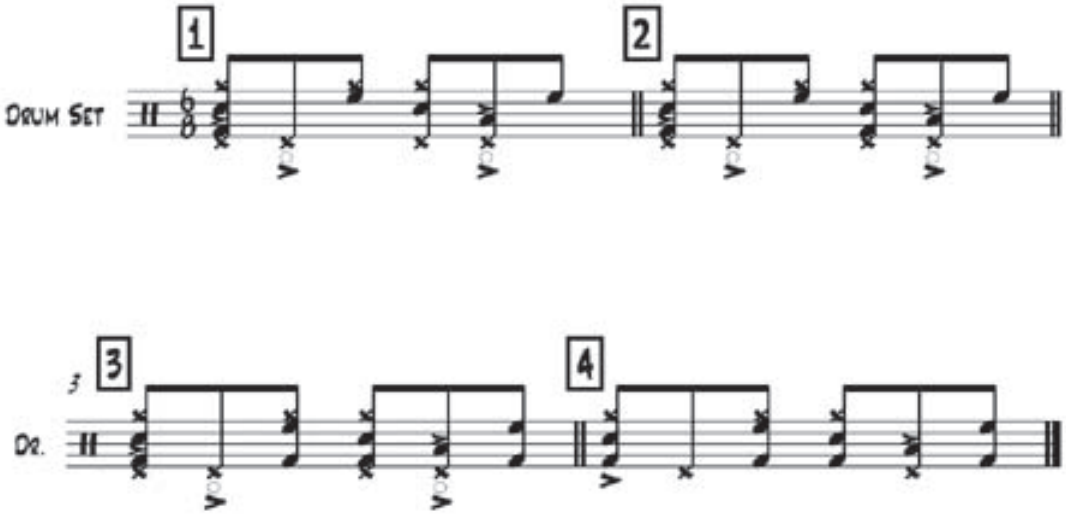
DRUMSET VARIATIONS



In general, it is more important to accentuate the bombo parts, which serve as the core of the battery. These drumset parts may also be expanded to be played in a 6/8 "Afro-Latin" style where Afro-Cuban derivatives are more commonly used. They offer fresh and alternative approaches to playing triple-meter based rhythms in a modern jazz setting.

SUGGESTED LISTENING

Grupo Buscajá: *Homenaje a Don Aquino*. 2002, Al Rescate de Nuestras Raíces

Grupo Bahía: *Cantaré*. 2001, Con el Corazón... Cerca a las Raíces (grupobahia@uniweb.net.co)

Coba: *Coba*. 2003, Camafeo Records (www.cobamusic.com)

Curupira: *El Fruto*. 2003 (curupiramusica@hotmail.com)

Pablo Mayor y Folklore Urbano: *Aviso*. 2003 (folkloreurbano@earthlink.net)

Liliana Montes: Corazón Pacífico. 2001 (MTM 018217-2)

Lucía Pulido: *Lucia*. 1997 (Sonolux CDZ-82247)

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Chris Michael is a drumset/percussion artist in the New York metropolitan area. He has performed and/or recorded with Sebastian Cruz y Coba, Pablo Mayor y Folklore Urbano, Ivan Benevides, Lucía Pulido, and La Cumbiamba Eneye. He received his BM from Capital University, and his MM from the University of North Texas. Contact: cmichael1970@hotmail.com PN

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Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: percarts@pas.org

Ensemble Listening: Rehearsal Techniques for Marching Percussion

BY CLIF WALKER

The marching percussion ensemble is a unique combination of artistic, physical, and acoustic challenges that demands an equally unique plan of attack in regard to instruction. The fundamentals of playing and marching are commonly addressed sequentially, but the listening component, the "how," "to whom," and "when" is often overlooked.

Listening responsibilities within any musical ensemble vary from micro to macro. In the marching percussion ensemble, we can also start with the individual sound (self), subsection (just bass drums), section (battery), percussion ensemble (battery and frontline), and ultimately full ensemble (with winds if outdoors). Challenges occur throughout this progression and become increasingly difficult due to the mobile nature and spatial issues associated with today's marching activity. For this reason, the introduction, development, and maintenance of listening skills are even more relevant and vital.

COMMON PROGRESSION OF PLAYING AND VISUAL FUNDAMENTALS

The following table illustrates a sequential approach widely practiced in regard to musical (a) and visual (b) development (Steps 1–5 and 10). The addition of Steps 6–9 offers the opportunity of increased focus specifically on ensemble listening.

*This article assumes the traditional placement of the frontline/grounded percussion frontfield.

It is very common for ensembles to inadvertently skip from Step 5 to Step 10 for

1a. Stationary Music Fundamentals Exercises only, drums on a stand, 100% student focus on technique, with metronome.	**1b. Visual Fundamentals** (battery only) Basic marching exercises, no equipment, 100% student focus on technique, with metronome.
2a. Stationary Music Fundamentals (battery only) Exercises only, wearing drums, 100% student focus on technique, with metronome.	**2b. Visual Fundamentals** (battery only) Basic marching exercises, with equipment, 100% student focus on technique, with metronome.
3. Music Fundamentals and Visual Fundamentals (battery only) The battery moving with a majority of their focus still on music fundamentals through exercises. Coordination between hands and feet, with metronome.	
4a. Stationary Show Music Phrase by phrase, drums on a stand, 100% student focus on applying fundamentals to actual music, with metronome.	**4b. Drill** (battery only) Set to set, with no equipment, 100% student focus on visual responsibilities (sets, dress points, applying fundamentals to actual show), with metronome.
5a. Stationary Show Music (battery only) Phrase by phrase, wearing drums, 100% student focus on applying fundamentals to music, with metronome.	**5b. Drill** (battery only) Set to set, with equipment, 100% student focus on visual responsibilities (sets, dress points, applying fundamentals to show), with metronome.
6. Stationary Staging* and Listening Exercises; Music Fundamentals in Warm-Up Sets Exercises (not show music) that build proper listening habits and hierarchies (within a section, front to back) using stationary arcs/friendly forms for the battery. Start with the aid of a metronome.	
7. Stationary Staging* and Listening Exercises; Music Fundamentals in Show Staging Exercises (not show music) that build proper listening habits and hierarchies (within a section, front to back) using stationary drill sets from the actual show for the battery, but not show music. Start with the aid of a metronome.	
8a. Show Music and Visual Fundamentals (battery only) Step 3, but with show music. Battery learns timing tendencies of music in relationship to feet. Start with the aid of a metronome.	**8b. Drill and Music Fundamentals*** Set to set visually, but using exercises. Frontline hears the battery's presence and timing tendencies in actual show staging. Start with the aid of a metronome.
9. Staging* and Listening; Stationary Show Music Show music, enforcing proper listening habits and hierarchies (within a section, front to back) using stationary drill sets from the actual show for the battery. Start with the aid of a metronome.	
10. Show Music and Drill Phrase by phrase, culminating in full show beginning to end. Start with the aid of a metronome.	

a variety of reasons, mainly a lack of time or the pressure to get the show on the field. However, the effort must be made to give students the opportunity to gradually experience the challenges of listening in a sequential, confidence building progression.

STEP 6: STATIONARY STAGING AND LISTENING EXERCISES; MUSIC FUNDAMENTALS IN WARM-UP SETS

The frontline and battery percussion are separate during the first five steps, focusing exclusively on playing (both), marching techniques (battery only), and listening skills (both) within their respective sub-sections. During Step 6 the frontline adds the responsibility of listening back to the battery for time through basic fundamental exercises, not actual show music. The battery begins the experience of listening to each other outdoors and learning to ignore sound coming from frontfield instruments.

Start with the familiar. When first venturing outdoors, position the battery percussion directly behind the frontline, similar to an arrangement they may use and understand while rehearsing indoors. Choose a simple exercise that allows the frontline to listen back to the battery. The battery is conveniently staged for easy frontline listening (building listening confidence), so that the frontline can also play along (battery plays unison eighth notes while the frontline plays the first note of each measure only, thus reinforcing the battery as time). This builds trust.

After a successful ensemble experience, have the battery move further behind from the frontline, still stationary but set up farther away. As the distance between the stationary frontline and battery increases, the listening demands related to staging become more realistic.

STEP 7: STATIONARY STAGING AND LISTENING EXERCISES; MUSIC FUNDAMENTALS IN SHOW STAGING

Essentially, the same philosophy and goals of Step 6, but using actual drill sets from the show, which tend to be more varied and difficult. The battery begins the challenge of listening to each other in actual drill sets with true performance staging demands.

STEP 8B: DRILL AND MUSIC FUNDAMENTALS

This approach uses actual drill sequences from the field show (move 12, move 16, hold 8, etc.) and show tempos, but not actual show music.

Start by substituting a basic exercise to help focus the ensemble's listening responsibilities over the existing drill sequence. By using actual drill sets and visual count structure sequences from the field show, you can expose and address timing tendencies while defining listening hierarchies. This rehearsal technique can also help to identify what the frontline can and cannot hear from the battery in its purest form in problematic drill sets/areas of the field (exercises versus show music).

After initial success is experienced, have one section at a time return to their actual show music, then two sections, etc. eventually culminating in everyone performing show music. Return to a simple exercise throughout the season to reinforce and maintain cohesiveness (Step 10).

Also remember that when the winds are present, the frontfield performers have more to listen back to and through, increasing the difficulty in hearing battery percussion whose sound is potentially blocked. Moving from a concrete practice field to a grass field can also radically alter what the performers can and cannot hear due to the acoustic properties of the marching surface (reflective versus absorbent).

STEP 9: STAGING AND LISTENING; STATIONARY SHOW MUSIC

Similar to Steps 7 and 8, but finally with phrases of actual show music. Avoid unknowingly reinforcing incorrect listening habits, e.g., the battery listening forward to the frontline percussion. While it is always exciting, gratifying, and educational for the instructors and students to hear how the parts fit together early in the season, be careful not to unknowingly condition bad performance listening habits.

REHEARSAL TECHNIQUES

Selective and directed listening can be

New Publications from Alfred Publishing

Together in Rhythm

By Kalani

22002

Create compelling rhythm-based events for groups of all kinds! Learn the art of drum circle facilitation from master percussionist, educator and award-winning drum circle facilitator, Kalani.

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- Interactive DVD complete with activities, games, instrument guide, and inspiration interviews
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The Amazing Jamnasium

By Kalani

23193

When spirits come together to create a joyful noise, when smiles are louder than thundering drums, when hearts and hands align in perfect harmony—you're in a Jamnasium!

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- Easy to follow, process-oriented instructions and flexible format
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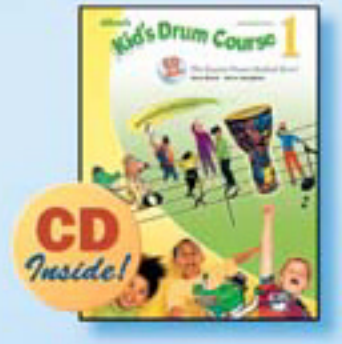

Kid's Drum Course 1

By Dave Black & Steve Houghton

23182

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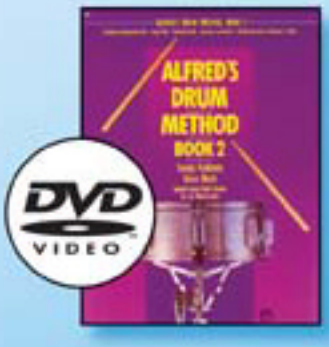

Alfred's Drum Method, Book 2 and DVD

By Dave Black and Sandy Feldstein
Corps-style by Jay Wanamaker

22012

Alfred's Drum Method, Book 2 is the best-selling follow-up to the number one snare drum method on the market! Continue your students' learning with this well-sequenced method book.

- Covers rudimental studies, tonal properties of the snare drum, theme and variations, musical forms, solos, duets, and more
- Explores accessory instruments
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an abstract concept for many players. The following approaches are rehearsal options that can provide a tangible starting point and hands-on illustration:

1. *Distraction:* Once good listening habits are established and solidified, purposefully attempt to distract the performers, testing their true ability to listen correctly by tempting them to sway. Have an instructor play an unrelated pattern on a cowbell, intentionally out of time, training the students to ignore any and all distractions. Preface the students on how this exaggerates their listening challenges and tests their ability to focus (steps 6–10).

2. *Black Out:* By turning out the lights during an indoor rehearsal or blindfolding the ensemble while rehearsing outdoors, you can attempt to heighten their listening skills by eliminating a sense: sight. You can preface the students, or surprise them and then take a poll to see if they experienced the intended effect (steps 1, 2, 4–7, 9—careful not to try this on the move).

3. *Metronome Accountability:* Start with the traditional use of the metronome providing all downbeats, then only the first beat of every bar, then only one click every eight counts, etc. This reinforces/checks tempo without danger of engraining metronome dependence and helps expose timing tendencies (all steps).

4. *Snares Off*: To reinforce proper listening hierarchies, have all players turn off their snares or change to soft mallets. Repeat a given exercise and have each player gradually switch to snares on/regular mallets in a systematic order (from the center out). This reinforces *where* and *to whom* each given player should be focusing their listening. This approach works best when reinforcing micro-sectional listening responsibilities but may not work in the macro front-to-back issues concerning frontline and battery over large distances (steps 1, 2, 4, 5).

5. *Ear Plugs:* As an experiment to raise student listening awareness, have them use various combinations of ear plugs while playing (both ears, left only, right only). This may not turn out to be a permanent performance practice but it can prove to students that their listening can be selective (all steps).

6. *Gymnasium/Cafeteria Acoustics*: Purposefully find the most unfriendly acoustical environment convenient. The idea being if ensemble timing/balance can be achieved under these conditions it should make performance conditions seem easier (steps 1, 2, 4–7, 9).

7. *Drill Set Warm-Up*: After the basic fundamentals of playing are being achieved consistently, force the battery to only warm-up in actual show staging (not always in the security of the friendly arc). Adopt especially problematic and unique drill sets from the show for use as a warm-up set. This can vary rehearsal to rehearsal to relate to the focus of the day (steps 1, 2, 4, 5, 7).

Leave space in the students' music for them to write in *whom* they should be listening to. Remind them that this is not a blanket statement for the entire show, arrangement, or even phrase as listening responsibilities can and will change. This can only be determined once the drill is written and staging is known. It is equally important to identify what students should ignore and not be distracted by. Ask the backfield bass drums the trick question of whether or not they like the frontfield timpani solo. Their collective answer should automatically be, "What timpani solo?"

Combinations and adaptations of these and other listening techniques can help increase student awareness of what they can and cannot hear and make a seemingly abstract skill more tangible. As the ensemble develops and their needs refine, be creative so the experience stays fresh and reaches its maximum potential for the students, instructors, and audience. Good listening skills will then have a greater chance of carrying over into all musical experiences.

Clif Walker is Associate Director of Bands at Timber Creek High School in Orlando, Florida. He holds degrees from Missouri Western State College and the University of Central Florida, and was on staff with the Madison Drum and Bugle Corps Association for five seasons. Clif was the 1993 PAS Collegiate Multi-Tom and 1996 Timpani Solo Champion. **PN**

The Spirit of World Music

BY JAMEY HADDAD

I really don't give a damn about mixing politics with music. Music doesn't need the burden of politics. But I was just reminded by my friend Mark Stewart that every time we play, we make some kind of political statement. Regardless of the musical setting, you're really letting someone know where you're coming from. That is the focus here.

I started off the summer of 2003 by recording a trio record with singer Nancy Wilson. Then while the bombs were falling in Baghdad, I was invited to Beirut, Lebanon and Amman, Jordan to perform with Iraqi singer Kazim El Sahir, acknowledged as the sixth most recognized voice in the world by the BBC (how do they really know?). Something is up with him because they had to call the army to get us in and out of both gigs. He and his whole group were fantastic. He had a full Iraqi orchestra and choir with four percussionists. Some musicians had already experienced bombs in their towns and even on their homes, but before we parted they were singing and chanting my name out of thanks for wanting to share music with them. Thank God for music!

Jamey Haddad with the Moroccan women's ensemble Hadra des Femmes de Taroudant.

Following that, I started rehearsals with Simon and Garfunkel for a fall and spring 2004 tour. This was and is an extremely powerful and memorable part of American and European musical and cultural history. One night, we played Rome for 600,000 people. I was proud to see the power of Paul's truly American form of music so well received in Europe, where although anti-Americanism was running high, people still responded openly to the music and the sentiments that created it—a different America.

The year continued with recordings and concerts with saxophonist Dave Liebman, singer Betty Buckley, Palestinian oud/violinist Simon Shaheen, composer/saxophonist Daniel Schnyder, The Paul Winter Consort, Italian singer Chiara Civello, and Venezuelan pianist Leo Blanco. Then there was a five-week concert series across the U.S. with the Fez Festival of World Sacred Music tour that mirrors the invited artists from the Fez Festival every June in Morocco. I performed with everybody on the tour. My favorite was a Moroccan women's troop, Hadra des Femmes de Taroudant, from the desert. They were seven singers/drummers aging 24 to 74, the 74-year-old being the youngest! When we parted and they all gave me their drums as a gift, there wasn't a dry eye among us. The tour also included Francois Atlan, an Algerian Andalusian Jewish singer, a southern Christian Gospel group, and a Jewish and Islamic cantor.

Next, there was a huge concert at Rome's Circus Maximus, organized by Quincy Jones' "We Are the Future," with a cast of hundreds in front of a sea of people. Lastly, I toured and recorded with Vietnamese-French guitarist Nguyên Lee.

I mention these things for the simple reason that, although I do know something about all those styles of music, I am not authentic in any of them. The only thing I am authentic about is my ability and desire to harmonize. I know these folks could get someone from their own musical environment to give their music a certain flavor, but I would like to think they are searching for a mix that helps bring their compositions and feelings to life. Sometimes it's a business strategy to use musicians from outside your normal circles to gain some recognition, but I hope they hire me for the right reason.

I am an extremely lucky person to have lived, played, taught, and studied music as a global language, and I can honestly say that I view America at its best when it comes to providing a fertile playing field for the grafting of cultures. Having said that, I think many of us may be seduced and blinded by American pop culture and music. The danger here is that we're coming close to putting out the cultural eyes of the rest of the world (MTV has the biggest stick). It's like a spiritual diet of great-looking, genetically altered vegetables that have no nutritional value. Pretty soon you become oversized and spiritually starved for the sustenance that is not there. Unfortunately, it is now becoming harder to find nutritious musical seeds.

If I am anything, I am a jazz musician first. Becoming a jazz musician was all I

really wanted. My definition of jazz is broad, though. Jazz was a fusion in its inception and jazz will always be an art of fusion. In the world music scene, I know it's those skills that help me the most. Perhaps it's my Lebanese mother and father that made my foray into non-western cultures seem as natural as it does (they were both born in the U.S.). Or maybe it's my inability to really sound like my jazz heroes that prompted me to explore a more wide-open playing field with like-minded players from around the world.

One thing is for sure: There came a time when I truly felt that the quality of vibration that came out of any musician was far more meaningful than what they were playing. I found myself falling in love with music that I knew nothing about, more than the music I knew intimately. Better yet, in these musical environments, the musicians liked me and could feel my heart, and they embraced my good-willed musical intentions (even when I wasn't cool). Certainly, in many situations I was puzzled and mystified as to when, why, and what to do, but with the right spirit, the process of gaining insights is a total joy.

I often describe to my world music classes at Berklee and New England Conservatory what was a real turning point for me. In 1988 I was invited, along with Richard Horowitz (co-composer of music for the film *The Sheltering Skies*) to rehearse in Marrakech for two weeks. Our job was to develop a musical program to perform for the King of Morocco at the World's Fair in Seville, Spain. Richard and I, along with five other American musicians, began rehearsing with ten different Moroccan folk groups, mostly from the Berber tradition. One day, after rehearsing a song for hours, I started getting bored with the short repetitive tune. Afterwards, a musician from that group invited me back to their tent camp. I was excited at the prospect of hearing these musicians play their music authentically, not the dumbed-down version so that we westerners could feel comfortable and participate.

This particular group had three male musicians—two playing bandir (an early frame drum with snares) and a violinist—and four female vocalists. I arrived at their large tents late in the evening, and they began playing together as they did every night. I couldn't help noticing that the women, whom I had gotten to know at the rehearsals, seemed to go into a trance and had let their hair down to the floor (it was up during the day). To my surprise, after a whole day of rehearsing, they were still playing that same little tune!

I thought I had it all figured out during the day, so I joined in the circle and clapped for a good while and again started to get a bit bored. Then I noticed that what I had previously thought was the downbeat really wasn't, and how the melody fell against the time in a totally different way. Even the musicians didn't look like the same guys, but they were. As the night went on, my perception of that tune changed significantly, and I was also changed! I remember walking home hours later basking in the after-

It's been said that when you hear Steve Gadd play the drums, you hear the entire history of the instrument, played at the highest level of technical mastery.

MODERN DRUMMER

Learn From The Best

For nearly three decades, Modern Drummer magazine has offered readers groundbreaking drum instruction, including books and videos featuring the world's leading players and teachers.

For descriptions and ordering instructions for MD's full line of educational materials, go to www.musicdispatch.com. Use keyword Modern Drummer.

glow of the experience. Although their music wasn't new, it acted as a passport into another dimension where a new level of perception made everything seem richer and deeper.

We now have so many international students here in western music conservatories that Coltrane is as exotic to some people as Balinese music is to others. If, indeed, music has a power to provide a functional spiritual aspect to our passage on the planet, we must have the obligation to share more of that planet with our students, and we as students need to take the responsibility to expand our musical diet and accept the greater role of music on the planet. To be sure, the ability to do one thing really well is a great start in helping create a personal standard for touching the common link in all of us.

Last year, there was a wonderful interview for the Berklee faculty in which Joe Lovano talked about the importance of studying the masters in jazz. I was puzzled by how many of my most talented students have no interest in jazz, but—understanding that they have very little cultural link coming from countries like Peru, Greece, or China—I asked Joe what he would tell such students. His response was (as I can best remember), "Well, I guess they could have stayed home, but they came to America, so since they're here with all this great music, who couldn't learn something from a master?"

I agree. If you're in America, studying the jazz tradition can provide perhaps your greatest musical tools in reaching out to the rest of the musical world, even if you never have any desire to be a jazz musician. It can all seem too much for a young player to absorb without serious devotion in this most developmental period of a young life. My suggestion is to give the masters a real chance to touch you. Invest in your originality, stay close to what feels musically true to your nature, and develop strong musical relations with people who want to see you shine.

Finally, allow yourself to absorb the feeling of what's really happening in whatever musical setting you find yourself attracted to. At first, you might not hear what to play, but a willing spirit and an open heart will set the stage for the miracle in music to happen.

Jamey Haddad is an Associate Professor at Boston's Berklee College of Music and New England Conservatory. He collaborates regularly with Paul Simon, Osvaldo Golijov, Elliot Goldenthal, Brazil's Assad Brothers, Daniel Schnyder, Joe Lovano, Simon Shaheen, The Paul Winter Consort, Nancy Wilson, Dave Liebman, Nguyen Lee, Trichy Sankaran, vocalist Betty Buckley, and Steve Shehan, among others.He can be heard on over 150 recordings and routinely has articles published internationally relating to the experiences of the contemporary world musician. **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
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One In a Million:
Choosing the Right Method Book

BY MIKE C. MUNCHER

In today's market, leafing through a music catalog or Website trying to find a new method book or piece of music can be a very daunting task. There are so many texts to choose from that it often seems like an exercise in futility. Simply reading the title and composer of a work or text does not give much information as to its content or quality, and let's face it: Not all texts are of equal quality. This is one reason why many teachers get into a pattern of using the same books/music that they used as students or texts that were recommended to them by their own teachers.

With so many texts available, it's important for us, as teachers, to step outside our comfort zone and explore new and different pathways toward developing a textbook curriculum for our students.

In a perfect world, all the available texts would be at our disposal so that we could decide for ourselves which of them would be the best to use. In truth, most of us already have a myriad of sources, including friends, teachers, and local music stores, with whom we can discuss and screen new texts and music. In addition such organizations as PAS have a number of resources (magazines, Websites, newsletters, etc.) from which to glean information about potentially useful sources.

Still, there are so many method books and pieces of music on the market that it is difficult to narrow them down for use in our own teaching. To that end, I have developed a series of guidelines that may be useful in choosing new and appropriate method books for student study. These guidelines are not designed with specific texts in mind, though there are questions that were brought about by one or two books in particular that have unique characteristics. Naturally, as with any set of guidelines, this list is merely a skeleton and may be altered for different teaching styles or situations.

The guidelines are broken down into four sections: (1) general guidelines for all method books; (2) guidelines specific to snare drum/accessory percussion methods; (3) guidelines specific to mallet keyboard methods; (4) guidelines specific to timpani. The guidelines include questions on textual content, general appearance, included extras, and depth of coverage/transfer value (different instruments/genres).

GENERAL GUIDELINES

Content

- Is the instructional content of the book current? If not completely current, how greatly does its currency affect its usefulness?
- Is there an introduction to the book? Is the information here useful in interpreting appropriate usage of the book?
- Does the book include helpful guidelines as to its usage that will aid instructors in their duties as well as assist students in their learning?
- Is there a glossary or chart discussing the various physical parts of the instrument?
- Are there guidelines for the setup, care, and maintenance of the instrument?
- Are there guidelines for development of grip/technique and sound production?
- Are there guidelines for development of reading and sticking?
- Are there suggestions and guidelines for implement selection?
- Is the textual material presented in a language that is easily understood by its (or the instructor's) intended audience?
- Are the musical examples, studies, or exercises presented in a logical format?
- Are the musical examples, studies, or exercises presented in a physically and mentally developmentally appropriate format?
- Is the book primarily based upon reading and technical development, or interpretation and musical ideas, or does it vary?
- If technical in nature, does the book incorporate at least some musical examples that will be interesting, as well as developmental, to the student?
- Does the book include "hands-on" activities such as writing music, markings (i.e., clefs, time signatures, etc.) and stickings?

Appearance

- Are the text and music large enough and spaced appropriately to be read easily by young students?
- Is the book durably bound?
- Is the cover aesthetically pleasing (very important with young children) and current?
- Are there illustrations or figures? Are they in the appropriate places? Are they current, correct, and aesthetically pleasing?

Extras

- Does the book contain supplemental reading suggestions?
- Does the book contain examples from the repertoire?
- Does the book include an instructional cassette, CD, VHS, DVD or an address for Web-based audio or video?

SNARE DRUM/ACCESSORY PERCUSSION

Content

- Does this text cover concert or marching snare drum? Does it cover a combination of both?
- Are the techniques described in accordance with current snare drum technique? If not, does the material hold significance in the instruction of younger students from a historical or developmental standpoint?
- Does the book include supplemental ideas such as the instruction of atypical techniques (e.g., snares off, on rim, etc.), and accessory techniques (e.g., triangle, suspended cymbal and tambourine)?
- Does the book merely mention accessory percussion or does it include in-depth coverage of these instruments?
- If accessory instruments are covered in depth, are there a variety of techniques discussed that reflect both historic and current thought for each of the instruments?
- If there is information about accessory instruments, is it up-to-date regard-

ing modern instruments versus older versions (e.g., jawbone vs. vibraslap)?

Depth of Coverage/Transfer Value

• Can the concepts explained in this book, with help from the instructor, be applied to various situations (e.g., concert vs. marching, drumset, multiple percussion, world percussion, and accessories)? If not, can the instructor supplement the material or is another book needed?

MALLET KEYBOARDS

Content

• Does the book describe appropriate sounds and playing zones?

• Does the book implement both two- and four-mallet techniques?

• If the book involves four-mallet study, does it offer information on more than one grip?

• Does the book include supplemental ideas such as the instruction of atypical techniques (e.g., dead strokes)?

• Does the book offer a varied and progressive study of rhythm, or does it focus primarily on pitch reading?

• Does the book cover both treble and bass clef?

• Does the book introduce harmony as well as melody? If so, is basic music theory discussed?

• Does the book include opportunities or technical instruction for improvisation?

• Does the book cover a variety of musical styles?

Depth of Coverage/Transfer Value

• Can the concepts explained in this book, with help from the instructor, be applied to all keyboards (xylophone, marimba, glockenspiel, vibraphone)? If not, can the instructor supplement the material or is another book needed?

TIMPANI

Content

• Does this book contain any instructional text, or is it primarily concerned with musical and technical examples? (This issue is particularly prevalent in timpani method books.)

• Does the book include solfege, sight-singing, or other pitch recognition exercises?

• Does the book include exercises or musical examples for two, three, and four (or five) drums?

• Does the book include musical examples that cover a wide range of styles and periods from western art music?

• Does the book progress through tuning or does it focus primarily on little to no pitch changes?

• If the text includes tuning, does it focus on the "common sense" of the teacher and student for this information or is there extra notation explaining which drum should be tuned to which pitch?

• Is there information on changing timpani heads? If so, does it focus on synthetic heads or does it include information about the tucking and installation of organic heads?

All students and teachers need materials from which to study or teach. Though there are more choices than many of us could peruse in a lifetime, being able to form our own teaching curriculum does not have to be a frustrating process. I hope the above guidelines can be used to help you sort through and find the right texts and music for your own curriculum development.

Michael C. Muncher recently completed a Master of Music degree at Oklahoma State University in Stillwater, Oklahoma, and is an active performer and educator in the Southeast. PN

Lou Harrison's "Triphony" Realized for Solo Marimba

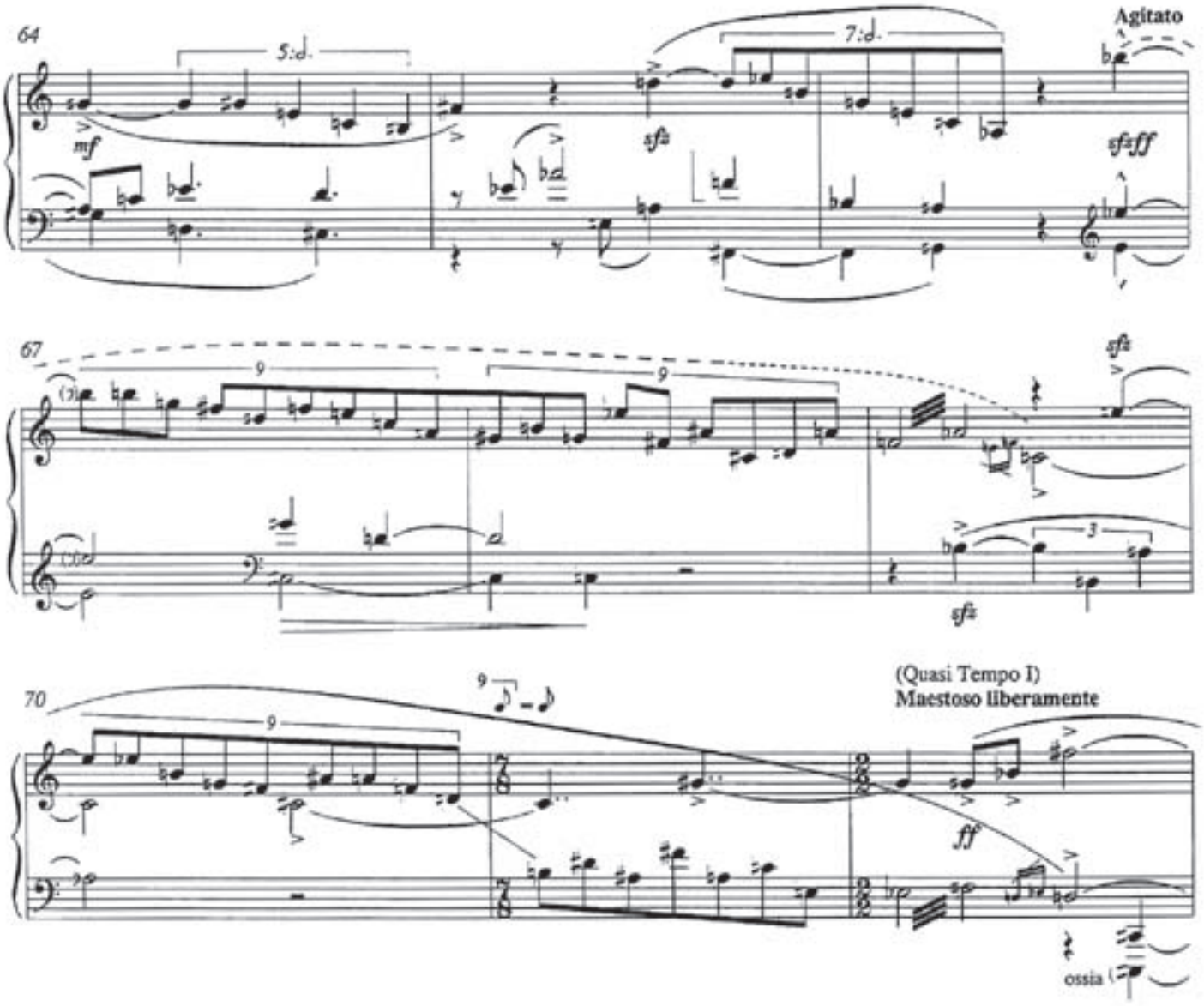
BY DR. NICHOLAS PAPADOR

Lou Harrison's "Triphony" is of particular interest to the percussion community because it constitutes a repertoire piece for marimba, which was unforeseeable as a performance outlet to the composer at the time of its composition. Harrison composed "Triphony" in 1945, but the work was not published until 1997. The piece is scored simply for "keyboard," meaning that it could be performed on piano, fortepiano, harpsichord, clavichord or organ, among others. The work was created before any widespread use of synthesizers or electric keyboards, and before keyboard percussion was commonly used in a soloistic setting, either alone or with an ensemble.

It now seems that there are a number of ways to perform the work in the present day that Harrison may not have originally intended or been aware of. With respect to keyboard percussion, the piece fits entirely within the range of a five-octave marimba. Only one note in the last beat of measure 72 (see Example 1) is out of the range, and that note is an ossia, considered to be optional.

"Triphony" is remarkable in that it is

Example 1



one of very few works for solo marimba by one of the major composers associated with American experimentalism during the early to middle twentieth century. Because of the indeterminate nature of the scoring, performing the piece on marimba does not constitute a transcription or arrangement, but a true realization of the piece based upon the logistical confines of the score.

HISTORICAL OVERVIEW

Harrison composed "Triphony" as a "cry of grief and anguish," as the composer was entering what is called the most difficult period of his life. His nervous breakdown occurred near the end of his "having done ten years in New York [City]," a setting to which he could not adjust, despite the creative environment.[1] This crisis was both so extremely emotional and spiritual in nature that Harrison withdrew from society by taking a nine-month retreat to the Psychoanalytic Clinic in New York. Harrison learned much later that he had diabetes and likely had physical imbalances that contributed to the breakdown. John Cage arranged for Harrison's lodging and care, but was not able to cover the costs. Charles Ives, whose scores Harrison was looking after, stepped in and paid all of Harrison's bills and provided generous cash advances for his work.[2]

Composers of mid-twentieth century experimental and avant-garde circles composed works for solo and ensemble percussion with a premeditated preference for nonpitched sonic materials. Much of the continued interest in western percussion since the Romantic period derives from composers' desire to enhance musical color and rhythmic impact as well as discover new timbres and programmatic suggestions in a concert setting. While experimental and/or avant-garde composers may also have shared these goals, there is a deeper level of reactionary even nihilistic motivation behind composing for percussion. While Arnold Schoenberg's atonal and twelve-tone music emancipated dissonance in concert scores, the futurists and early percussion composers used noise and nonpitched percussion to create music that emancipate nonpitched sounds and noises from pitch or at least from the equal temperament tuning system.

Harrison, as well as experimental figures such as John Cage, Henry Cowell, Harry Partch, Terry Riley, LaMonte Young, and Ben Johnston, all found the system of equal temperament to be a severe tonal and timbral limitation. Johnston went so far as to say he believed tempered music to be physically and psychologically harmful due to its consistently imperfect intervallic intonation.[3] Harrison and Johnston both believed that the keyboard instruments' development and dominance in instrumental music during the Baroque period was, in a sense, a wrong turn with respect to just intonation and other tuning systems used in world cultures.[4] In John Cage's 1937 lecture *The Future of Music: Credo,* he summed up the views of he and many of his contemporaries' compositional interests in percussion:

> Percussion music is a contemporary transition from keyboard-influenced music to the all-sound music of the future. Any sound is acceptable to the composer of percussion music; he explores the academically forbidden "non-musical" field of sound insofar as is manually possible.[5]

These are important beliefs to be aware of when considering why some prominent composers welcomed the development of keyboard percussion instruments while others showed little or no interest in contributing to their repertoire.

Harrison certainly did write for keyboard instruments, but he composed most of his solo keyboard works prior to 1950. Most of the ones written afterwards, including the "Piano Concerto" for Keith Jarrett, incorporate a just or gamelan intonation. In preparation for Linda Burman-Hall's 2002 recording of "Triphony," Harrison wrote the following:

> My "Triphony" is a fully chromatic work and I suggested our using the

> Third Earl of Stanhope's well temperament which he published in 1806 for the reason that it has almost half just and half tempered fifths…five tempered and seven just, and seemed to me to fit the context.[6]

Over time, Harrison grew to greatly dislike equal temperament to the point where he would regularly threaten to quit composing for western instruments. He gave up equal temperament in his daily life by using the gamelan and tuning his personal piano to the Kirnberger Number 2 system of just intonation.[7]

The A = 430 tuning treatments developed by Stanhope and utilized on Burman-Hall's fortepiano recording of the piece do not appear in the C.F. Peters score. In spite of his frustrations with equal temperament, Harrison recognized that as long he was to compose for these "northwest Asian" instruments, he would have to leave matters of intonation in the hands of individual performers. For this reason, "Triphony" may be performed on marimba without the overbearing and expensive task of creating custom justly tuned bars.

ANALYSIS

While certainly not a well-known work to percussionists and pianists, "Triphony" should not be thought of as an insignificant or minor work in Harrison's oeuvre. After leaving the hospital and resuming his work, Harrison reset the piece, by separating the three linear voices and transposing the whole piece up a major third, to create his "Trio" for violin, viola, and violoncello (1946). The piece undertook further reshaping and also became the fifth movement of the "Suite for Symphonic Strings" (1960). The work is a culmination of Harrison's work with dissonant contrapuntal textures during the time period following his formal studies with Henry Cowell and Arnold Schoenberg and also reflects his admiration for the modernist scores of Carl Ruggles.

Harrison's craftsmanship and refinement of formal materials give the piece an expressive and beautiful effect despite the dissonant tonality. He uses musical gestures with consistent rising and falling contours within individual phrases, which are both recognizable in the score and audible to the listener.

The climax of the piece is framed between the last beat of measure 66 and the last beat of measure 72 (see Example 1). The last beat of measure 66 contains the highest pitch in the work, a B-flat 5, and the last beat of measure 72 contains C-sharp 2 (as well as C-sharp 1 in the ossia), the lowest pitch of the work. These extremities in tessitura, combined with the rapid falling non-tuplets, polyrhythm, and the only marked tremolos, clearly denote the climactic intentions of the composer.

After measure 72 the texture dissipates by slowing in tempo and rhythmic density, which sets up a recapitulation in measure 84. The low C-sharp arrival in measure 72 occurs almost exactly two thirds of the way through the piece.

Example 2

While not precisely proportional, Harrison seems quite aware of the "Golden Section" principles with regards to formal structure and organization in the work.

Harrison's music from the 1930s contained a rigorous consistency with regard to fixed interval composition. In "Triphony," linear intervals consist almost solely of minor seconds, major thirds, and perfect fourths. Although this is not a strictly enforced rule, the primary melodic or linear motive consists of a minor second followed by a perfect fourth, with the major thirds separating melodic fragments. In the analytical technique of set theory, a group of notes containing these intervals would be identified as a 016 set. For example, in measure two, beat three in the soprano voice, the C is followed by B and F-sharp. The B is one half-step from the C, and F-sharp is six half-steps from C, hence the naming of the set.

A skilled composer choosing any pitch set can create music of formal consistency and balance, but Harrison's use of the 016 set is significant. The combination of these intervals outlines a tritone, and this choice was a favorite of Arnold Schoenberg in creating works such as "The Book of the Hanging Gardens," "Erwartung," and "Pierrot Lunaire." These works defined Schoenberg's emancipation of dissonance prior to developing the twelve-tone serial technique. Harrison was a student of Schoenberg during the 1940s and titled his 1945 serial woodwind sextet "Schoebergiana." "Triphony," while not a serial piece, certainly shows a direct influence and perhaps even pays homage to his former teacher.

In points of tension or phrase climaxes, harmony is typified by what Heidi Von Gunden calls "secundal counterpoint."[8] This can essentially be defined as interaction between two voices in seconds and/or moving linearly by seconds. This activity is immediately apparent in the first bar of the piece (see Example 2) where the E and F in the outer voices "resolve" to F and E. The first harmony outlines a minor ninth interval while the second outlines a major seventh. Both can be reduced to minor seconds, but to the ear minor ninths are generally heard as more dissonant. The phrase continues to resolve as it descends by introducing more consonant intervals.

In addition to carefully constructed phrasing and consistent use of intervallic sets, other attributes unify the piece both structurally and aurally. First, there is a sense of repetition. Measures 5–7 (see Example 1) are essentially a repetition of the first three measures with a quintuplet anacrusis and a slightly differing harmonization. Consecutive phrases develop harmonically, rhythmically, and in length in an audibly organic fashion once this initial mood and texture is established.

As mentioned earlier, measure 84 is a recapitulation of the opening. Again, there are slight harmonic variations, but the melody line from the opening reappears verbatim in bars 84 and 88. The opening mood of the piece is also firmly established by a return to the original *Poco Lento*/*Lento* tempo region, although the recapitulation should be slightly slower to project a sense of relaxation and repose from the previous material.

The music from measure 34–83, containing the climactic material discussed earlier, is marked *poco più mosso* with generally faster rhythms and polyrhythmic relationships between the voices. By using audible repetitions in the opening and recapitulation as well as this texturally active middle section, Harrison sets up a clearly audible ABA form (see Example 3), a trait commonplace with works from this period of his career.[9]

Example 3: Formal Structure of *Triphony*

Section	Measures	Tempo/Score Indications
A	1–33	Poco Lento
B	34–83	poco più mosso – Agitato – Maestoso liberamente
A	84–111	Lento

PERFORMANCE PRACTICE

Although "Triphony" is not by definition a transcription, performing the piece requires similar interpretive preparation on the part of the performer. The range of the work is not overly expansive but is too large to be adequately played on a standard vibraphone (although much of the phrasing and note values could benefit from the instrument's pedal and sustain). In the area of keyboard percussion, the piece is best suited for a five-octave marimba. The highest note in the piece is B-flat 5 above the treble clef, so it is possible to perform the piece on a smaller ranged instrument one octave higher.

The piece is in three-part counterpoint throughout, using no more than three voices at a time. While one could theoretically use only three mallets, using four is advisable. Although the middle voice is usually notated in the bass clef, there are instances where the interval spread in the left hand is awkward, and voicing the middle voice in the right inside mallet would be much more comfortable. As suggested by Leigh Howard Stevens' transcriptions of fugues and other contrapuntal works, using mallets of graduated hardness would greatly enhance the audibility of three individual lines. For that reason, I would recommend using mallets of medium hardness as the inside mallets while using a soft mallet in the outside left hand and a brighter mallet in the outside right hand.

The most compelling question of interpretation is whether or not to tremolo longer note values when performing on the marimba. This is commonly employed in transcriptions such as in the J.S. Bach "Sonatas and Partitas" as well as in piano transcriptions such as albums for the young.

Because of the indeterminacy of the term "keyboard," Harrison has supplied no pedal markings, knowing that some keyboards have no sustain pedal. He does utilize tied notes longer than a half note's duration that overlap moving lines in another voice. A pianist not relying on any pedaling would need to hold notes depressed for their full duration. Looking at the first two phrases of the piece from the beginning to 7, it seems very plausible to roll long tones and treat the piece in an almost chorale-like setting. As the piece progresses this approach becomes distracting and difficult, if not impossible, with regard to voice leading and polyrhythmic interaction between the voices.

On the commercial keyboard recording, Linda Burman-Hall performs the initial *Poco lento* tempo at about quarter note = 100 and performs the *poco più mosso* B section anywhere between 116 and 132 bpm in building to the work's climax. While no strict metronome markings are given and there seems to be some room for rubato, these general tempi allow the player to complete the piece in just over its duration

of five minutes as suggested in the score.

Even with Burman-Hall's use of pedaling on the fortepiano, the long tones produce a natural and relatively quick decay as compared to the sustained effect produced by tremolo. It must also be remembered that keyboard instruments like the harpsichord do not have sustain pedals, and the plectrum mechanism that sounds the note do not sustain even when the note remains depressed. For these reasons, it is not recommended to approach the piece with rolls articulations strictly attached to notes of long duration.

With that said, there are moments of rhythmic unison or cadential repose where tremolos could give the marimba realization of the piece its own special character and timbre. Marimbists performing the work should feel free to experiment and develop new interpretational ideas while preparing the piece. Because of the frequent intervallic shifts between the hands and the complex contrupuntal writing, "Triphony" is a work for advanced and professional-level marimbists.

CONCLUSION

Lou Harrison's career and music covers an extremely vast range of compositional mediums and styles virtually unmatched by any other composer. He, along with John Cage, was a pioneering figure in the development of the modern percussion ensemble and certainly did use keyboard percussion in a variety of ensemble settings. However, Harrison's distain for equal temperament tunings and gravitation towards non-western instrumentations would lead us to believe that he might not consider the opportunity to write for solo marimba.

The composer's unexpected passing in 2003 left his ensemble work of the 1940s as the most significant contributions to the percussion world. However, upon reviewing Harrison's catalog of works and coming across "Triphony," we realize that Harrison already had, albeit inadvertently, produced a work of substance for the marimba. It has taken time, but advances made in both marimba technique and the manufacture of extended-range instruments have now made it possible for us to welcome this work into our repertoire.

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Interpreting the Snare Drum Part to Stravinsky's "Petroushka"

BY JONATHAN WACKER

In previous issues of *Percussive Notes* I have shared the approaches used by a variety of leading orchestral percussionists and timpanists regarding how a performer might play his part more musically ("Interpretation of Orchestral Percussion Parts—Anthony Cirone," Vol. 34, No. 6, December 1996; "Gerald Carlyss—On Developing the Orchestral Timpanist," Vol. 35, No. 3, June 1997; "Interview with Elden 'Buster' Bailey," Vol. 37, No. 4, August 1999; "Interview with Fred Hinger," Vol. 38, No. 1, February 2000; "Interview with Michael Bookspan," Vol. 38, No. 2, April 2000; "Interview with Doug Howard," Vol. 41, No. 1, February 2003). We have seen how the actual parts that we are given often provide little information to help us determine the exact instrument to use, note length, phrasing or even what dynamic level to perform. It is these parameters and more that make up what we call an interpretation of the actual part.

The percussionist who wishes to play with professional orchestras or to be accepted to a school or camp where professional-level performing occurs must perform parts correctly and with a musically appropriate interpretation. In the previous interviews we have learned a variety of ways to apply interpretive strategies. In this article we will look at a piece not previously discussed and develop our own ideas as to how we might try to perform this piece in a more musical way than simply what is suggested in the part alone.

As we have seen, the interpretation of a specific piece of music comprises various considerations. A few of these include: 1. Determining the specific sound that the composer had in mind for the part and selecting and preparing the instrument that will best produce such a sound. 2. Determining the specific manner of performance that the composer had in mind and preparing your reproduction of the part to reflect this. 3. Determining the correct dynamic level at which your part should be performed, relative to the level of sound produced by your ensemble. 4. Determining the appropriate phrasing necessary to perform the part in a way that will complement the rest of the ensemble.[1]

In order to demonstrate how one might apply the concepts presented in the interviews to find these four aspects of an interpretation, we will examine the snare drum part to Igor Stravinsky's "Petroushka." While most of these suggestions apply to developing an interpretation of any piece, some may be more appropriate for this piece than for others.

In determining this interpretation, the suggestions put forth in the interviews mentioned will be followed. Here, however, the piece is not from the standard repertoire; rather, it is a piece not frequently discussed in journal articles or repertoire books. In this way, readers will experience the process of determining their own interpretation of a new piece of music.

PETROUSHKA

The one suggestion that was most strongly voiced in each of the interviews was that players must listen to the piece they are preparing. Preferably, you should listen to a few different recordings by a few different artists. If you attempt this with "Petroushka," you will likely be surprised with what you find.

"Petroushka" was first performed in 1911. It was a complete ballet, written for the Ballet Russe in Paris. The orchestration called for a complete symphony orchestra and full percussion section. While it was originally composed to accompany the stage ballet, this original version is still performed and recordings are available.

In 1947 Stravinsky re-orchestrated "Petroushka," at least partly in an effort to obtain an American copyright that would curtail piracy of his work. The new orchestration is almost ten minutes longer than the original and intended for concert performance rather than for the ballet. Stravinsky changed various aspects of the original work in this new version.

A listener who is not aware of the reorchestration of this work may be surprised by the differences in sound between the two versions. The performer must find out which version he or she is performing before attempting to determine an appropriate interpretation of the part. The changes that Stravinsky made in the 1947 version directly affect how the part will be performed.

The percussion part in the 1911 score calls for "tambour militaire" and "tambourin" to be played offstage. The "tambour militaire" is a long field snare drum that will provide a much deeper sound than the 5 or 6 1/2 inch snare drums used in many more contemporary works. The "tambourin" is a long tom-tom like drum with a single snare stretched under the top head, often played with a single stick. This type of drum is extremely rare, and the sound it provides is also quite unusual.

A performer required to obtain these drums may be faced with quite a challenge. While the tambour militaire can be played on any marching snare drum, the tambourin will be much harder to find.

In the score of the 1947 edition, Stravinsky changes this instrumentation simply to "side drum," and at places in the score specifies large and small size.[2] It is apparent, however, that Stravinsky is concerned with the capability of one drum to obtain the tambourin sounds, and also be able to articulate the tambour militaire passages clearly.

A good recording of the 1911 version is available on Sine Qua Non records with Ernest Ansermet conducting L'Orchestre de la Suisse Romande.[3] In this recording, the different sounds produced by the tambour militaire and tambourin are evident. The tambour militaire is tuned quite crisply and could likely be replaced

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with any deep snare drum. The tambourin, on the other hand, produces a unique sound, an approximation of which might be made by using a deep field snare drum with only two or three gut snares and tuned to a low pitch.

If the 1947 edition is being performed, a good recording to listen to is the CBS Records recording of the New York Philharmonic under the direction of Leonard Bernstein.[4] In this version, Stravinsky has done away with the tambourin part, replacing it with the side drum played with the snares turned off. This part is also doubled on the timpani using very hard sticks. This provides a similar sound to the doubling of the part on the deep tambourin and the tambour militaire called for in the 1911 version.

With this in mind, the player who is preparing the part needs to know which version is being performed. If it is the 1911 version, be prepared to provide a field snare drum or deep concert snare drum for the tambour militaire part and a deep tom-tom or field drum for the tambourin part. For the 1947 version, you will need a deep concert snare drum capable of being played with great articulation. A smaller drum might not provide a satisfactory sound for the tambourin passage, and a deeper drum might not provide the articulation necessary for the side drum passages.

The side drum, or tambour militaire, plays a small but important part in this piece. Essentially it serves two functions; one occurs in a series of sixteenth notes (as a drum roll), which is found in as many as six places in the 1911 version. This serves to announce the beginning or ending of a scene or the entrance of a character. The other is a side drum solo that precedes and accompanies a trumpet melody in the "Dance of the Ballerina."

In the recordings, the "drum roll" figures were performed very evenly, with no rhythmic accent or phrasing. This is logical since the figure represents a drum roll and serves no rhythmic accompaniment. When preparing this section one should keep this in mind and articulate it evenly and without accent. (See Example 1.)

The side drum solo in the beginning of the "Dance of the Ballerina" is performed with the snares on and with great articulation. In many recordings, a five-inch concert snare is used; however, a deeper drum can obtain adequate articulation if well tuned. (See Example 2.)

The first four measures are a solo for the side drum. These measures establish the style that the trumpet will continue when it enters. Therefore, the style of performance that the side drummer establishes is very important. Some players try to establish a military style to this solo. Another approach that merits consideration is the "lighter, almost dancelike" style that Doug Howard applies to the snare drum solo in Bartok's "Concerto for Orchestra."

From listening to and examining the score of the trumpet solo, it is clearly more flowing and legato than sharp and articulated, as might be expected from a piece of martial music. With this in mind, a style such as that suggested by Howard might be appropriate.

At the trumpet entrance the dynamic level of the side drum drops to *subito piano,* so it is important that the solo start at a level loud enough that the *subito piano* can be clearly heard. A strong *forte* would serve to clearly present the side drum solo and also make the drop in dynamics clear. In the accompaniment section it is important that the figures (flams) be clearly audible while not covering up the trumpet solo.

Similar to the snare drum roll in Rimsky-Korsakov's "Capriccio Espagnol," as discussed by Anthony Cirone, the side drummer must be listening to the trumpet solo in order to maintain a proper dynamic level. In addition, the trumpet soloist may choose to let the tempo fluctuate, so the side drummer must be listening and following the trumpet solo.

The entrance to this solo is a problem spot that must be discussed with the conductor in advance. At the very end of the previous section the side drum is playing a roll. Frequently, conductors connect the end of this section, "The Moors Room," with the entrance of "Dance of the Ballerina." The difficulty presents itself in how to connect the side drum roll to the four-stroke ruff that begins the solo. (See Example 3.)

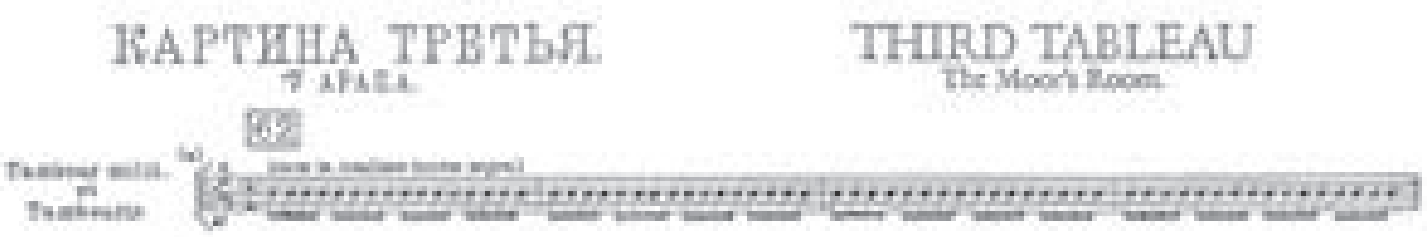
In the Music Minus One publication *Classical Percussion* by Arthur Press, the author suggests that the roll be opened up just before the side drum solo in order to sound like the ruff. He also suggests that if the conductor goes straight into the "Dance of the Ballerina" without a pause, the drummer should leave out the ruff figure.[5]

The prominent sections of the side drum part to "Petroushka" may seem minor in relation to the entire ballet. However, determining a proper interpretation of even a small part such as this involves listening, score study, and perhaps a certain amount of research into the music itself. The suggestions presented here, as based upon those of the previously published interviews, should help student percussionists understand how professional percussionists develop their interpretations of the music they perform. And, as stated in the interviews, it is a musical interpretation that makes one percussionist stand out from the rest when auditioning for an orchestral position.

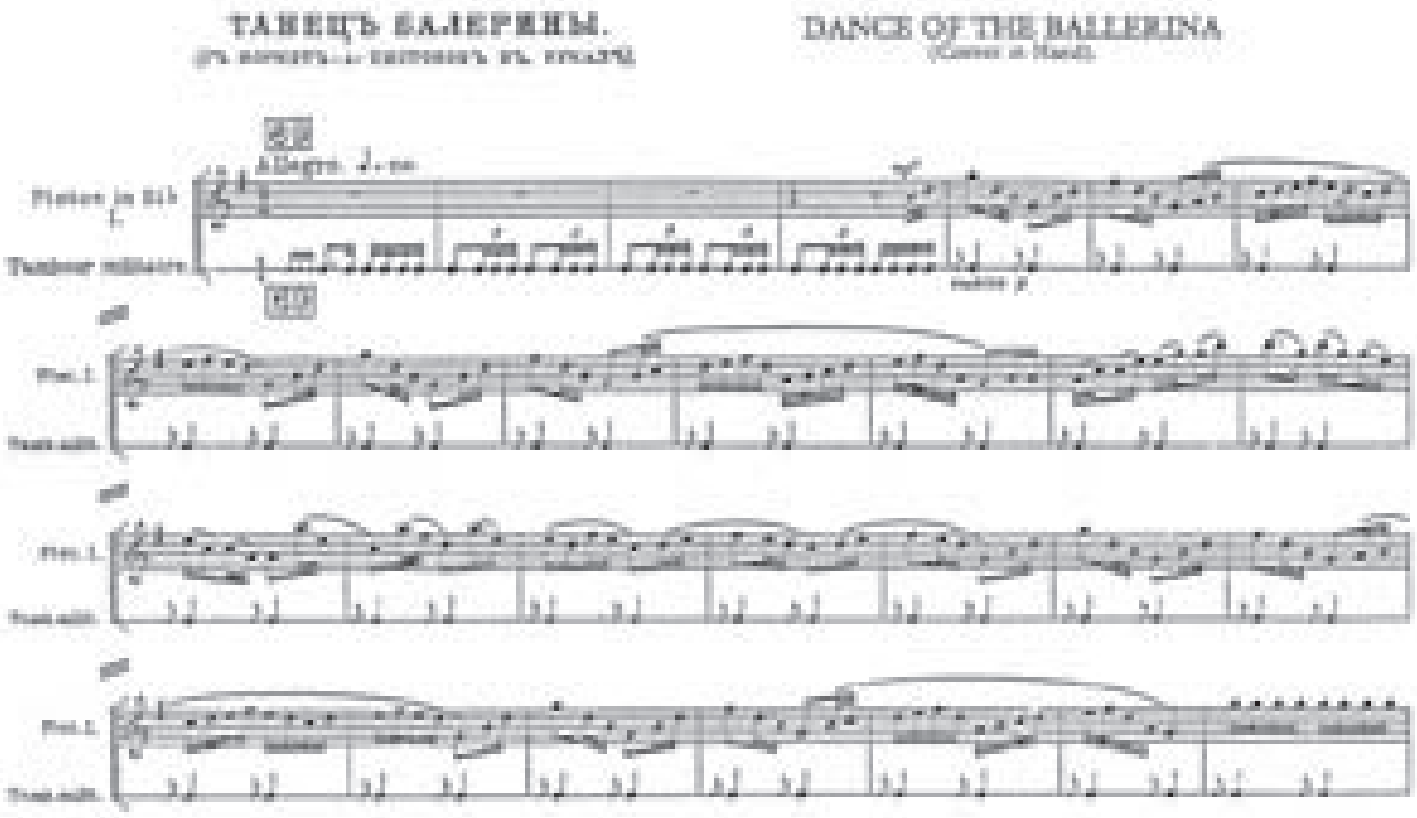
ENDNOTES

1. As discussed in the interview with Cirone,

Example 1. Igor Stravinsky, "Petroushka," Third Tableau, Reh. no. 62.



Example 2. Igor Stravinsky, "Petroushka," Third Tableau, Reh. no. 69.



Example 3. Igor Stravinsky, "Petroushka," 2 measures before reh. no. 69.

percussion parts are commonly written with no indication of phrasing at all. It is up to the performer to determine the phrasing that will cause his part to best complement the ensemble.

2. Igor Stravinsky, "Petroushka" (New York: Boosey and Hawkes Inc. rev. 1947 ed.).
3. Igor Stravinsky, "Petroushka," LP SQN 110/4X, 1974. Ansermet was a contemporary of Stravinsky and is generally credited with producing very credible interpretations of his works. In this recording, Ansermet has made some minor interpretive changes, but is otherwise true to the original 1911 version.
4. Igor Stravinsky, "Petroushka," LP MY 37221. While in other recordings Bernstein has offered unique interpretations of composers' works, here he apparently stays quite close to the suggestions of the 1947 edition.
5. Arthur Press, *Classical Percussion*, New York: Music Minus One Publications, 1974.

Dr. Jonathan Wacker is an Associate Professor of Percussion at East Carolina University. He serves as the director for percussion studies and assists in the jazz area. Wacker's orchestral experience includes performances with symphony orchestras in New York, Nevada, Indiana, Georgia, and North and South Carolinas. He received percussion performance degrees from the University of North Texas, University of Nevada, Reno, and Indiana University, Bloomington. As a jazz performer, he has performed or recorded with Clark Terry, Bob Berg, Arturo Sandoval, Carl Fontana, Bobby Shew, Milt Hinton, Rosemary Clooney, Diane Schuur, and the Dominic Spera Big Band. For seven years Wacker was the house drummer for the Harrah's and MGM casinos in Reno and Lake Tahoe, Nevada. Wacker is President of the North Carolina PAS chapter. **PN**

Nielsen's 4th Symphony and Strauss's Elektra

BY MICHAEL ROSEN

I received the following question from Frank Epstein of the Boston Symphony, who received the question from John Rudolph of the Toronto Symphony. Frank and I did some research into the performance practice concerning the second timpani part from several timpanists, including Finn Christensen, the timpanist in the Carl Nielsen Orchestra. There seems to be consensus about what directions the score indicates, but the performance practice differs greatly.

Q. I will be performing the second timpani part in Nielsen's 4th Symphony at two upcoming Toronto Symphony concerts. The guest conductor, Thomas Dausgaard, has requested that I sit in the audience and make a grand entrance to the stage just prior to playing the first notes of the second timpani part. Mr. Dausgaard explains that he has done the piece this way in Europe with success. Have you ever heard of such a thing?

—John Rudolph, Toronto Symphony

(See John's eventual solution at the end of the discussion.)

A. In the Wilhelm Hansen edition (Copenhagen 2000), there is no mention at all of the timpanist coming out of the audience from behind the conductor. There is, however, the following note on the first page of the score: "Timpani 2 are placed directly opposite Timpani 1, at the edge of the orchestra near the audience." Later, at rehearsal number 47 is the direction, "From here until the end the timpani, although [even though] *piano*, should retain a certain menacing character."

In the critical commentary accompanying this edition in paragraph L there is a remark referring to an early performance of the piece by the Radio Denmark Orchestra conducted by Launy Grødahl, which contains the following sentence that refers to the timpani: "Carl Nielsen placed one of the two timpanists in front [underscore in the text], to the far right in front of the 1st violins' last seat."

Here are the responses Frank received from timpanists and percussionists all over the world:

From Robert Sonner (retired freelance timpanist in Los Angeles and former Professor of Percussion at USC): "I think the person who requested that you sit in the audience misinterpreted the score. The score does allude to the second timpani being played from 'behind' the conductor, as opposed to in 'front' of the conductor. In fact the word 'audience' may be included in the description, as if the timpani sound should come from the audience. I also think the gentleman in question has made the additional incorrect assumption that instead of timpani being played from the audience (side), the timpanist should sit in the audience, and then come and play (from the stage). Strange but overboard."

From Stan Leonard (former timpanist with the Pittsburgh Symphony): "Maybe they do that in Paris or someplace. As I remember, the second timpanist was definitely on stage the whole time. John Soroka, who plays second timpani in the Pittsburgh Symphony now, told me that he performed it with Tim Adams, the Principal Timpanist in the orchestra a while ago, and that they were on different sides of the stage directly to the sides of the conductor. He said it made communication almost impossible."

From Gerald Carlyss (former timpanist of the Philadelphia Orchestra, Professor of Percussion at Indiana University): "On the 10-week world tour I took with the Cincinnati Symphony in 1966, we played the Nielsen 4th many times. I also did it several times in the Philadelphia Orchestra. At no time did the second timpanist leave his seat on stage in either of the orchestras. No conductor ever mentioned what you are suggesting, but it wouldn't surprise me if a conductor made such a request. To me it sounds a little corny. But hey, it's show time! At one performance we did in the Philadelphia Orchestra, Mickey Bookspan was using the Hinger metal timpani sticks, and when it was over he held them up and showed me that he had bent them. It is supposed to be war, and we did let it all out. Those were fun times!"

From Arnie Lang (former Percussionist and Assistant Timpanist with the New York Philharmonic): "That's a new one on me! I have played and recorded the Nielsen 4th a number of times, and the only 'theatrical' element that the conductor, Leonard Bernstein, wanted was that each set of timpani be placed on different sides of the stage. It was a little tough for the ensemble between the two timpanists, but I think it was effective."

From Dave Searcy (former Timpanist with the La Scala Orchestra in Milan, Italy): "Back in the '80s a friend of mine, conductor Leif Segerstam, had his second timpani player come out of the audience—like some protester—to play the 2nd timpani part, and people might have been doing it in other places, but I seriously doubt it was ever Nielsen's idea; he was pretty conservative. It seems awfully corny, doesn't it?"

From Raynor Carroll (Principal Percussionist, Los Angeles Philharmonic): "[I would] sit, on stage, behind the timpani, until the first entrance. Actually, our music director, Esa-Pekka Salonen, positions the two timpanists on opposite side of the stage, but in the rear, for a stereo effect."

From Graham Johns (Royal Liverpool Philharmonic): "That's a new one! Sounds like a novelty to me. I guess conductors are looking for anything these days that gives a new edge to a performance and gets the audience talking about their concert experience. I see where they're coming from, but I'm not

sure I like it—may be a bit distracting, I think. Why not have the player stay in regular clothing, and 'unexpectedly' arrive on stage to the timpani from the audience, much to orchestra and first timpanist's 'annoyance' and shock? Make some real theatre of it. What next?"

From William Kraft (former Timpanist with the Los Angeles Philharmonic and composer): **"**The comment by the student in John Rudolph's final statement, that the second timpanist coming from the audience was distracting, is quite pertinent. Doing it that way destroys the magic of the stage. The Swedish playwright Strindberg said he never wrote a play that required an intermission because doing so destroys the magic, which must be recovered in the next act. Whatever action there is on the stage transports the viewer/listener into another world—one of fantasy and dramatic expressive involvement—for each person in the audience. As an audience member I find it unfortunate, if not distressing, to be suddenly brought back to corporeal, and relatively prosaic reality.

"As I recall, the score indicates that the second timpanist is to be placed behind the conductor, thus between the conductor and the audience. We did it next to each other, but after one of the performances a dancer from the Sadler Wells that performed that night at the Ahmanson Theatre told me that in England the timpanists were placed on opposite sides of the stage. That makes sense. I broke a calf head trying to balance with Mitch [Peters], who was playing on plastic. I changed to plastic that very night and kept them on waiting for Zubin [Mehta] to notice. That took quite a while."

From Jan Pustjens (Percussionist in the Concertgebouw Orchestra, Amsterdam, Holland): "We did this symphony a long time ago, and although there is no percussion I remember that there are two timpanists. One set is placed on the normal spot and the second with the strings. The second timpanist is supposed to come from the hall and have a battle with the timpanist in the orchestra—more or less the same as the 5th Symphony when the snare drummer is supposed to have a battle with the orchestra. I remember that our second timpanist chose not to walk in from the hall."

From Sal Rabbio (former Timpanist in the Detroit Symphony): "In my 50 years in the music business I never heard of this."

From Finn Christensen (Timpanist in the Carl Nielsen Orchestra, Denmark): "Following my Danish score the second timpanist is placed behind the first violins, and it has earlier been performed with the second timpanist sitting in the audience. However, we never do that anymore. The problem is that having the second set of timpani placed behind the violins is not accepted anymore because the strings complain about the 'noisy' timpani! Today we always perform this piece with the two timpanists behind the orchestra as far away from each other as possible."

From John Rudolph (the timpanist who asked the question in the first

place): "I'm sure you are wondering what happened to me. I did receive your messages about the Nielsen. Wow, I'm impressed at the response, and of course I agree with everyone's reaction. Yes, it's corny, gimmicky, etc., but after receiving e-mails from the guest conductor and our music director I have decided to go ahead and enter from the audience as they request. Toronto Symphony Orchestra Music Director Peter Oundjian wrote several paragraphs to me explaining that he thought the dramatic impact of the piece would be enhanced by the theatrical entrance of the second timpanist and that we need to increase excitement in Toronto to compete with other forms of entertainment.

"The guest conductor, Thomas Dausgaard, acknowledged in his e-mail that it wasn't Nielsen's intention for the timpanist to enter this way, but that Dausgaard had performed it with success in other places. A student at the University of Toronto is from Finland and remembers a performance with an entrance of the second timpanist from the audience. The student's opinion was that it was distracting and didn't add anything to the piece. I'm not comfortable at all with doing it this way, but will do my best to bring it off. Just hope I can stay focused to actually play the music. After all, that's the most important thing, right?"

ELEKTRA

I recently saw a performance of "Elektra" by Richard Strauss in concert version with the Cleveland Orchestra, and I was so impressed with the piece and the riveting performance that I thought I would include the percussion terms from this work. If you are not familiar with the opera I strongly recommend you get to know it. The orchestration for percussion is wonderful and particularly modern, especially for a work written in 1908.

The terms are in both Italian and German, so I have listed (I) for Italian and (G) for German. Statements in square parenthesis are my comments and clarifications and are not in the music.

Gran cassa e Piatti (I): bass drum and cymbals

Gr.Tr. (G): bass drum (grosse trommel)

mit Paukenschlägeln (G): with timpani sticks

2 Paar Castagnetten (G): 2 pairs of castanets

Becken (G): crash cymbals [without the bass drum unless otherwise indicated]

Gr. Trommel u.Becken zusammen (G): bass drum and cymbals together

Becken mit Holzschlägel (G): cymbal with wood stick

gewöhnlich (G): in the ordinary manner [in this case cymbals crashed]

Becken mit Holzschl (G): cymbal with wood stick [abrv]

dreitaktig (G): in three [every three measures are beat by the conductor as if in 3/4]

ritmo di tre battute (I): in three [You will see this same indication in the timpani part in second movement of Beethoven's 9th Symphony.]

Beck. (G): cymbal

mit Triangelschlägel schnell u. heftig

am Rande gestrichen (G): scrape a triangle beater swiftly on the edge [of the cymbal]

viertaktig (G): in four [every four measures are beat by the conductor in 4/4]

ritmo di quattro battute (I): in four [as above]

Pauken (G): timpani [this indicates a cue for the timpani]

Glockenspiel (G): orchestra bells [this indicates a cue]

Tamburino (I): tambourine

Verga (I): brush; rute; twigs; switches

2 jaji castagnetti (I): 2 pair of castanets [This obviously means two pairs of castanets since it parallels *2 Paar Castagnetten* in German. However, the word *jaji* does not exist in either Italian or Spanish. It is also interesting to note that the plural of castanets in Italian is not *castagnetti* but *castagnette*, with a final e because it is feminine, so it is a mistake made either by the editor/copyist or by the composer himself. The plural word for pair in Italian is *paia*. I have asked Italian and German percussionists and linguists, and none of them have any idea what the word means. I did find out that Jagi is a town in Venezuela, a town in the Yucatan, and Polish for grandfather! None of this information helps at all, so just use a pairs of castanets. If anyone has any idea what this means, please contact me at michaelrosen@oberlin.net.]

Tamtam: tam tam

Campanelli (I): orchestra bells

Tamburin (G): tambourine

Rute (G): switches; twigs [for detailed descriptions of a rute in several contexts see PN, Vol.18, No.1 Fall, 1979, pg. 49; Vol.18, No.3, Spring/Summer, 1980, p. 80; Vol. 21, No.5, July, 1983, pg. 68; and Vol. 38, No.3, June, 2000, pg. 60]

Tamburo Militare (I): snare drum [rather deep]

kleine Trommel (G): snare drum

Triangolo (I): triangle

Triangel (G): triangle

Tamtam mit weichen Paukenschlägeln: tam tam with soft timpani mallets

Glockensp (G): orchestra bells [abrv]

Camp (I): orchestra bells [abrv]

gerieben mit Triangelschlägel, so dass ein furchtbares sausen erzeugt wird (G): rub with a triangle stick so that you create a quick whizzing or wind-like sound [sausen is the sound the wind would make if it were rushing through the trees]

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. A native of Philadelphia he was a student of Charles Owen, Fred Hinger, and Cloyd Duff. He was a member of the Board of Directors of PAS and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. **PN**

CrossTalk

BY MICHAEL SCHUTZ

Electronic music ensembles are fighting the same battles and misconceptions faced years ago by the now-established medium of percussion ensemble. Early percussion ensembles struggled for popularity and legitimacy in part because they challenged people to think of percussion instruments in a new musical light.

CrossTalk's successful performance at PASIC 2003 (their second in four years) is a testament to the ensemble's success in encouraging interest in electronic music ensembles—a genre that makes percussion ensemble look "old." Founded by Norm Weinberg and currently co-directed with Robin Horn, CrossTalk's goal is "not just to change the types of sounds, but to change the way people are thinking about the sounds and therefore the music."

CrossTalk's collection of sound modules used during the shooting of "Alias: The Videos"

CROSSTALK

Norm had been dreaming of running a group like CrossTalk for years. His move to the University of Arizona gave him the opportunity he'd been waiting for to start his own ensemble showcasing percussionists in an exclusively electronic medium. Support from the UA School of Music, UA College of Fine Arts, and the Treistman Center for New Media as well as industry partnerships with Alternate Mode, Yamaha, E-mu Systems, and ZenDrum helped outfit CrossTalk with the estimated $34,000 worth of gear needed to run such an ensemble.

Over the past seven years CrossTalk has gone from a fleeting vision to a successful reality, performing at the Arizona, California, and Nevada Days of Percussion as well as PASIC '99 and 2003. The group has also performed at the University of Arizona Digital Arts Symposium and the 2000 Toronto Musical Intersections Conference.

One of the most pressing problems facing CrossTalk is familiar to percussion ensemble directors throughout the country—that of finding quality literature. Because the group isn't interested in simply recreating traditional percussion ensemble music electronically, but rather aims to define a completely new medium, it must rely on new literature written specifically for the ensemble. The group's repertoire includes pieces written by past and present group members, winners of composition contests funded by the Shandel Foundation, and commissions from composers (such as Eric Bikales) with experience writing for electronic ensembles.

By exposing students to the wide range of possibilities with electronic instruments, Norm hopes to broaden his students' minds as much as their technical skills. He wants his students to "realize they're not locked into just playing drumset for making music in a cover-band setting. If they want, they can play bass on the MalletKAT or even DrumKAT, which opens up new possibilities for jobs and musical expression."

The creative potential and opportunity to explore new sound worlds more than makes up for the technical challenges of working in an entirely electronic medium. CrossTalk's entire repertoire was written specifically for the group, so there is great freedom to explore new textures, sounds, and interpretations. The downside is the investment of time, which is no different than learning to play acoustic percussion instruments. Mastering the electronic medium requires technical fluency with many aspects of electronic sound production, including synthesis techniques, interface design, and digital audio theory. However, the opportunity to work with a sonic arsenal encompassing all sounds known to man (and a few never before discovered) makes this a worthwhile challenge.

WHY PLUG IN?

Attention to the subtleties of sound is a trademark of any accomplished musician. The ability to control and manipulate sound requires the ability to listen critically and identify sonic nuances to a fine degree. By spending time shaping electronic sounds, students can hone listening skills that then transfer well to the acoustic realm. Choosing the appropriate sound in an electronic context is similar to the challenge of choosing the right triangle or cymbal; the instrument that sounds best

CrossTalk students Garrett McGaugh, Erick Saoud, Lance Saxerud and Matt Jacklin performing in the TV studio during video production of "Alias: The Videos"

in isolation isn't always the right choice with an ensemble. The fine degree of control offered by synthesizers offer the possibility of thinking about sounds in more sophisticated terms. Rather than making vague timbral judgments of "dark" vs. "light" and "sharp" vs. "soft" attacks, teachers can use electronics to enable students to start thinking in more sophisticated terms such as ADSR envelopes and frequency bands. By using the control of electronic instruments to train ears to aspects of sound that are otherwise difficult to pinpoint and isolate, teachers can give their students a new depth to their sonic vocabulary.

In addition to offering unique possibilities for musical training, technology offers an opportunity for musical development in a non-traditional manner. While some make strong distinctions between acoustic and electronic music, Norm prefers not to think in those narrow terms. He feels that, "They are both different aspects of percussion playing that offer something different to those who study them. If it's good music and it's performed well, then it's good music performed well."

Electronic instruments "virtually democratize" by offering opportunities for those without extensive training to participate in the musical process. For example, a student must spend years of practice in order to fluently play the marimba. However, the student who can sequence a melodic line on a keyboard can begin "performing" music immediately.

One of the great advantages of technology is that it opens up the world of music to creative people who don't have the training and background to speak through a traditional instrument. The bad thing is that it opens up the world of music to a lot of creative people that lack the training and background needed to make informed musical choices.

Technology offers a mechanism for bypassing the time commitment of traditional musical training, yet the growth that occurs during these years can't be replaced by a fancy sound module or the latest sequencing software. It would be foolish to think gear replaces musicianship, but it can offer better methods of pursuing it as students are able to begin working on sophisticated musical ideas involving sound shaping, phrasing, composition, and orchestration concurrently with the development of basic musicianship skills and technical facility.

ELECTRONIC FUTURE

As evidenced by the eclectic repertoire of CrossTalk, electronic music knows no sonic boundaries. The constant reduction

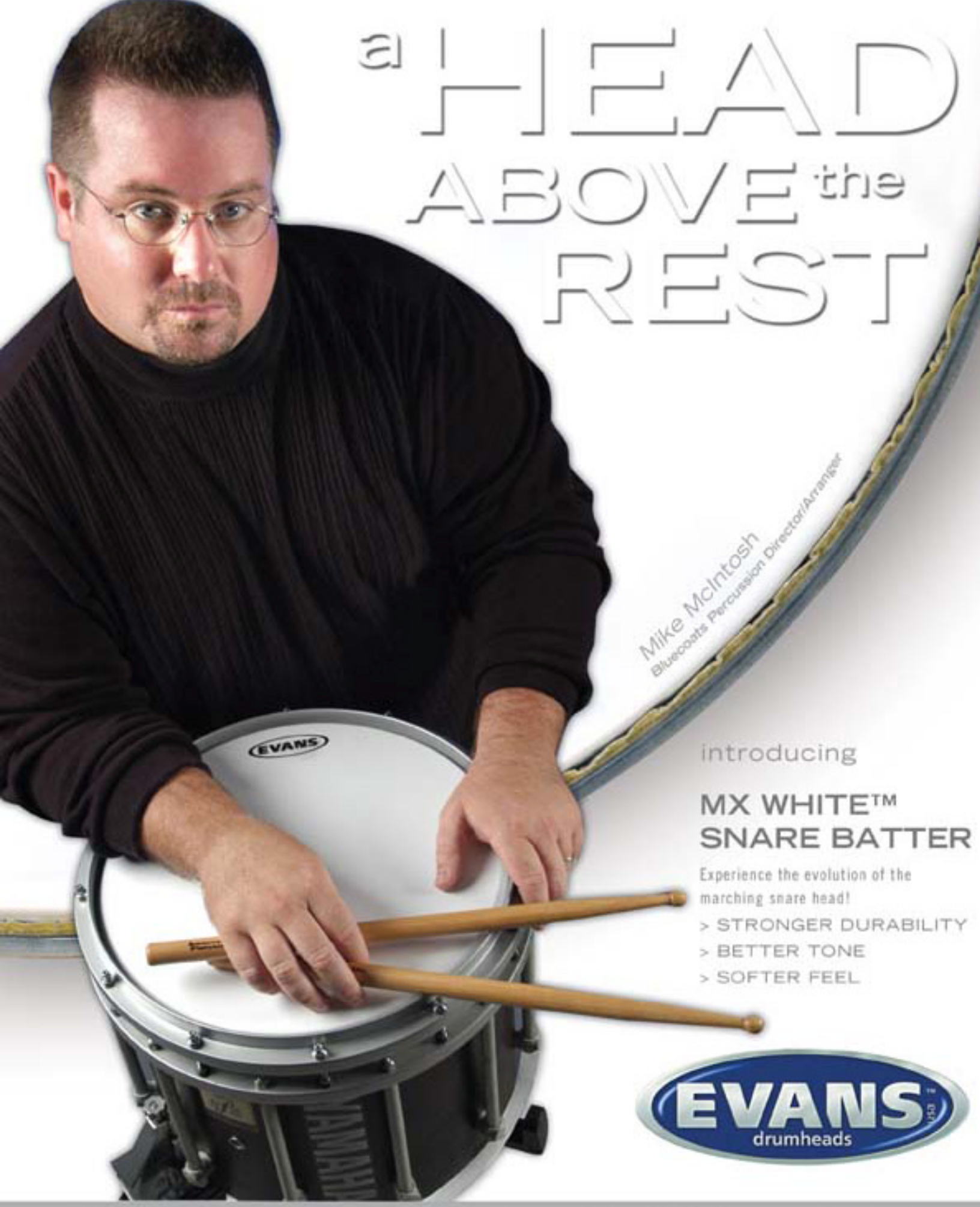
in equipment size, cost, and complexity means that any sound, sound manipulation, and combination is within virtual reach of anyone with a MalletKAT, drum sequencer, ZenDrum, or any other type of controller.

Although CrossTalk is unique, other colleges and universities across the country are starting to explore the electronic genre. Northwestern launched its Lucid Dream Ensemble in 2002, Georgia Tech now boasts an Electronic Marching Percussion Ensemble, and many other programs are beginning to integrate electronics into their curricula.

While the application of technology-based music making can lead to problems if done incorrectly, ensembles such as CrossTalk demonstrate it can also be a rewarding and educationally valuable tool for musical development. The success of an electronic component in the college percussion curriculum has less to do with the equipment used than with how the equipment, software, and techniques are taught and applied. The success of CrossTalk shows that in addition to obvious pedagogical advantages, electronic music making can be a rewarding pursuit in its own right.

To learn more about the group, visit the CrossTalk Website at www.crosstalk.arizona.edu.

Michael Schutz is Director of Percussion Studies at Longwood University and performs frequently with the Charlottesville and University Symphony. He earned an MM degree in Percussion and Music Technology from Northwestern University and a BMA from Penn State University. Performances include concerts with the Virginia Consort, Altoona Symphony, and Pennsylvania Centre Chamber Orchestra, as well solo recitals at the Virginia/DC Day of Percussion and PMTA State Convention, and two summers on faculty at Blue Lake Fine Arts Camp. Since 2003 Michael has served as Chair of the *Percussive Notes* Music Technology Subcommittee. **PN**



Median and Ulnar Neuropathies in University Percussionists

BY MEGAN L. DOOSE, MARDYS M. HANCOCK, JOSEPH W. HEWGLEY, T. KEVIN ROBINSON, JOHN S. HALLE AND DAVID G. GREATHOUSE

Medical problems, including those involving the muscles and nerves of the arm, may occur with increased frequency among musicians. Several university music department students have been examined to determine the incidence of median and ulnar neuropathies (two main nerves that go down the arm to the hand) including violinists, cellists, and guitarists.

While percussionists are exposed to excessive forces as well as repetitive vibration, few studies have been conducted on them. Therefore, the purpose of this study was to determine the presence of median and ulnar neuropathy in the arms of university percussionists.

Seventeen volunteer male and female percussionists (ages 19 to 26) were recruited from Belmont University School of Music and Vanderbilt University Blair School of Music. After getting a thorough history and physical examination, tests to determine the health of the median and ulnar nerves were performed (nerve conduction studies).

Following the nerve conduction studies, the participants were shown exercises to prevent repetitive motion injuries to the arms, and were given a written copy of these exercises. The history and physical examination did not show any hint of median or ulnar nerve problems in these university percussionists.

When comparing the subjects' nerve conduction study (NCS) values with a chart of normal NCS values, all electrophysiological variables were within normal limits.

However, comparison studies of those nerves for motor and sensory latencies in the same hand demonstrated that four of the seventeen (24%) percussionists had early evidence of median neuropathy at or distal to the wrist or carpal tunnel syndrome.

Medical problems may occur more among musicians and may affect musicians of all ages and playing levels. These medical problems range in severity from incidental, asymptomatic findings among casual and occasional players to serious injuries that significantly disable professional musicians from practicing or performing.[1-9]

In a recent review of common playing-related problems seen in instrumental musicians, Lederman evaluated 1,353 instrumentalists and reported the major diagnoses in these musicians included musculoskeletal disorders (64%), peripheral nerve problems (20%), and focal dystonia (8%).[7] The diagnoses for the 41 percussion instrumentalists evaluated in this study included musculoskeletal (63%), peripheral nerve problems (15%), and focal dystonia (6%).[7]

Lederman reported that the peripheral nerve disorders (those in the extremities) in instrumentalists were mostly those that put pressure on the nerve (entrapment neuropathies). Those included thoracic outlet syndrome (most common) followed by ulnar nerve entrapment at the elbow and carpal tunnel syndrome (median neuropathy at or distal to the wrist). Of the 60 musicians diagnosed as having carpal tunnel syndrome in this study, 3% were percussionists.[7]

There are a variety of things that encourage entrapment neuropathies in musicians.[8-12] Common causes of these problems include using the wrist in its extreme motions (non-neutral wrist postures), and repetitive bending and twisting of hands.[13-14]

In a study comparing 90 instrumental university students to 159 non-instrumental university students, more musculoskeletal complaints were seen with violinists, percussionists, and guitarists than other instrumentalists.[15] The 17 percussionists were 6.3 times more prone to hand pain and 3.9 times more likely to experience wrist pain than other instrumentalists.[15]

Unlike other musicians, percussionists are unique in that they often play a variety of instruments, each of which requires extensive force when striking the instruments and repetitive exposure to vibration in the upper extremity.[16-17] It has also been indicated that jobs requiring excessive force and the use of vibrating tools may predispose individuals to carpal tunnel syndrome.[18]

This information indicates that percussionists may be susceptible to nerve injuries of the upper extremities because of the forces to their body during playing. By completing a thorough medical history, examination, and nerve conduction tests, early neuropathy in the upper extremity of university percussionists may be detected. Therefore, the purpose of this study was to determine the presence of median and ulnar neuropathies in both arms of university percussionists.

THE STUDY

Seventeen volunteer percussionists from the Belmont University and Vanderbilt University Blair School of Music were recruited for this study. The subjects' ages ranged from 19 to 26 years ($x = 21.2$). There were fifteen male and two female subjects. Subjects spent at least 60% of their practice time dedicated to a percussion instrument. Experimental procedures, risks, and rights were discussed with all subjects, and the subjects signed a written consent form. The Belmont University's Institutional Review Board approved the study.

A history (subjective evaluation), physical examination and upper quarter neuromusculoskeletal screen, and nerve conduction studies (NCSs) were performed to determine the health of the median and ulnar nerves.

A history was taken from each patient in questionnaire format asking demographics, medical history, musical background, playing/practice time, hand

dominance, and time spent on the computer. A physical (screening) examination was done on each patient. They then were seated in a comfortable position.

Eight separate areas were evaluated: neck movements, shoulder movements, muscle tests of the arms, sensory tests of the arms (light touch), muscle stretch reflexes of the arms and legs, pathological reflexes of the arms and legs, special tests to determine the integrity of the nerves, and assessment of the radial pulses with the neck and arms in various positions.

Each patient was tested for both arms. If one or more positive findings were identified during the screening examination, this information was recorded and the subjects continued through the rest of the study procedures.

Skin temperature at the wrist was measured and maintained at or above 32 degrees Celsius. Machines were used to measure the compound motor action potential (CMAP) and sensory nerve action potential (SNAP) latencies and amplitudes.

The nerve conduction studies were performed as previously reported.[19-25]

In addition to comparing median and ulnar nerve NCS values with a chart of normal values, comparison studies between median and ulnar in the same and opposite extremities were obtained. Examination of median and ulnar latencies in the same extremity and median and ulnar latencies in opposite extremities may assist in early detection of injury.[23-25]

After the nerve conduction study, each percussionist received a description and demonstration of exercises and injury prevention guidelines. These exercises included stretching, strengthening, resting, and nerve gliding techniques to assist in the prevention of injury. The exercises focused on the forearm, wrist, and hand.

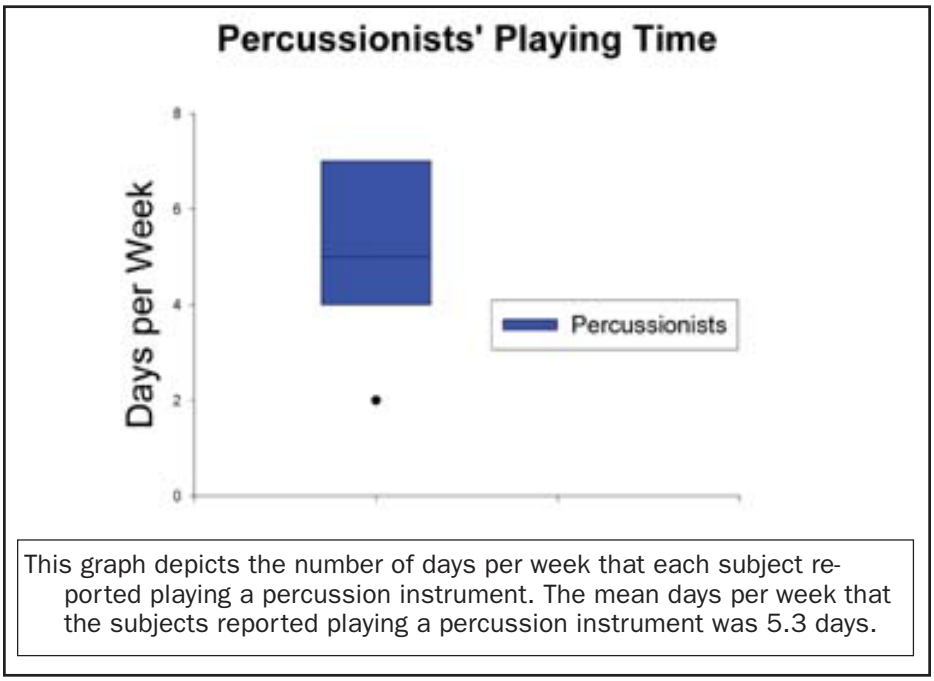
RESULTS

Hand dominance of the seventeen subjects included thirteen right-handed subjects, three left-handed subjects, and one subject who was ambidextrous. The average number of years playing percussion was 10.7. The average days per week that these subjects practiced were 5.3 (Figure 1). They said that they spent between thirty minutes to five hours daily practicing (2.4 hours average) (Figure 2). Weekly practice averaged 15 hours (Figure 3).

Additionally, each subject was asked to categorize the type of percussion instrument he or she played and the percentage of time they spent practicing this instrument. Types of percussion instruments played include: a drumset, marimba, timpani, snare drum, shakers and tambourines, conga and other hand drums, and "other" category.

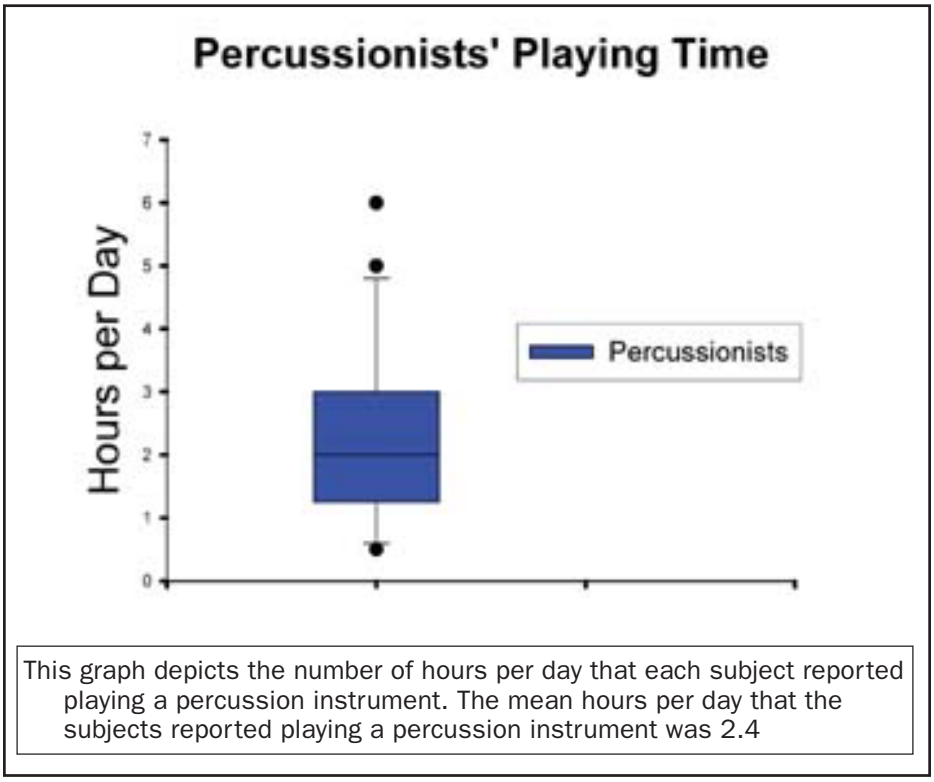
The average percentages for playing

Figure 1: Percussionists' Playing Time – Days per week



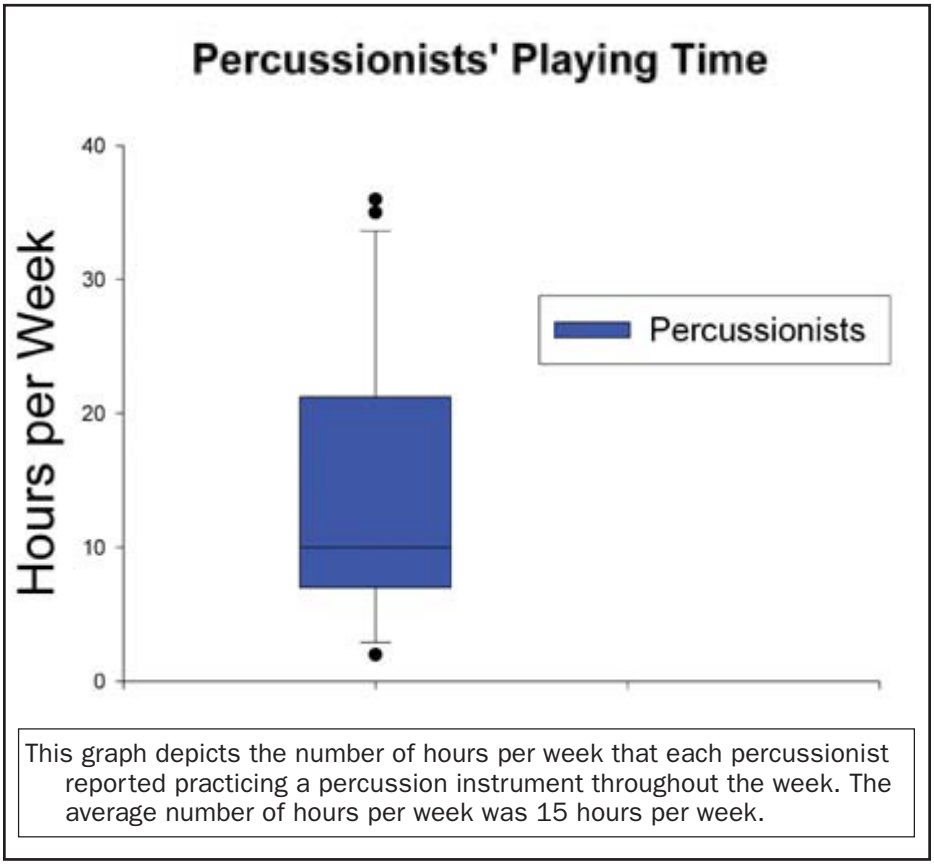
This graph depicts the number of days per week that each subject reported playing a percussion instrument. The mean days per week that the subjects reported playing a percussion instrument was 5.3 days.

Figure 2: Percussionists' Playing Time – Hours per day



This graph depicts the number of hours per day that each subject reported playing a percussion instrument. The mean hours per day that the subjects reported playing a percussion instrument was 2.4

Figure 3: Percussionists' Playing Time – Hours per week



This graph depicts the number of hours per week that each percussionist reported practicing a percussion instrument throughout the week. The average number of hours per week was 15 hours per week.

time of each type of percussion instruments is as follows: drumset 60%, marimba 24%, timpani 5%, snare drum 5%, shakers and tambourines 1%, conga and other hand drums 1%, and 4% in the "other" category (Figure 4).

Twelve did some type of warm-up exercises, while five subjects said they did no type of warm-up before practicing. In evaluating the level of performance, eleven reported their level to be that of a performance major. One was on the level of a student with a vocational interest, one was a leisure amateur, and one was a serious amateur. Three responded as being professional musicians, with music being their primary source of income.

Thirteen of the subjects (76%) reported playing additional instruments for an average of 3.5 hours per week. These other instruments include piano, accordion, guitar, organ, bass, flute, and saxophone.

Each subject responded to a question on time per week on a computer. This ranged from zero to twenty hours per week with 6.3 hours being the average.

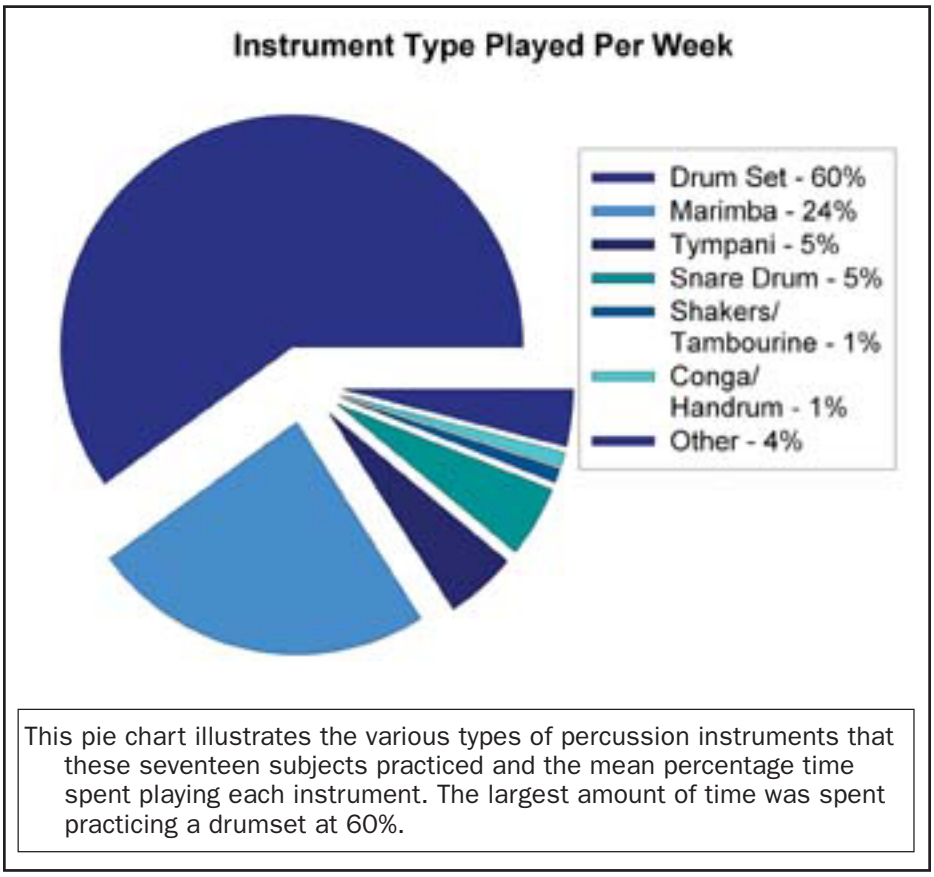
Fifteen subjects reported their health to be excellent/good, while two subjects reported feeling fair. There was no evidence of neuropathic disease, osteoarthritis, kidney disease, peripheral vascular disease, diabetes, thyroid disease, or recent trauma. From the information collected, there was nothing suggesting median or ulnar neuropathy of the arms.

Nothing in the physical examination and upper quarter screen suggested that there was median and/or ulnar neuropathies in the upper extremities of those tested.

The results of the nerve conduction tests are presented in Table 2. The values were compared to a chart of normal values that was developed in the Clinical Electrophysiology Laboratory, Neurology Clinic, Blanchfield Army Community Hospital, and revalidated at the Electrophysiology Laboratory, School of Physical Therapy, Belmont University. No electro physiologic evidence of median or ulnar neuropathy was found.

When comparing median nerve to ulnar nerve in the same arm, and comparing median nerve arm to arm, the following was found: There was electrodiagnostic evidence of early median neuropathy at or distal to the wrist in four subjects (Table 3). Of the seventeen young adult university percussionists, four subjects (24%) had electrophysiologic evidence of median

Figure 4: Percussionists' mean percent playing time per type of percussion instrument



This pie chart illustrates the various types of percussion instruments that these seventeen subjects practiced and the mean percentage time spent playing each instrument. The largest amount of time was spent practicing a drumset at 60%.

Table 1: Bilateral Special Tests of the Upper Extremity

Subject (hand)	Tinel's Sign at Wrist (Median)	Tinel's Sign at Elbow (Ulnar)
1 (right)	X	
9 (left)	X	X
16 (left)		X
16 (right)		X

neuropathy at or distal to the wrist or hand. Two of these (2 and 9) had early evidence of median neuropathy in both the right and left upper extremity.

DISCUSSION

After reviewing the results of the histories and examinations, there was no consistent indication of median or ulnar neuropathies in these musicians. A thorough history (subjective) and physical examination are good for detecting signs and symptoms of peripheral neuropathy.[23-25] Nerve conduction studies are helpful in determining certain entrapments of the nerves.[23-26]

Of the four percussionists with electrophysiological evidence of median nerve problem around the wrist, three (subjects 2, 4, 9) reported having problems with their arms and hands within the last six months. None of these subjects reported any upper extremity pain or symptoms correlating with median nerve in the area.

Results from the history screen also

Table 2: Mean, Standard Deviation, and Range of Neural Conduction Measurements

Median Nerve	Right Upper Extremity			Left Upper Extremity		
	X	SD	Range	X	SD	Range
Motor						
DML (msec)	3.3	0.3	2.8–4.2	3.2	0.3	2.7–3.8
Amp CMAP (mV)	10	3.4	4–16	11	3.4	5–19
MNCV BE – W (m/sec)	59	3.1	51–63	60	2.9	57–67
Sensory						
Palmar DSL (msec)	1.8	0.2	1.6–2.2	1.8	0.2	1.6–2
Palmar Amp SNAP (μV)	189	58	117–309	200	61.2	111–379
2 Digit DSL (msec)	2.9	0.2	2.7–3.3	2.9	0.2	2.6–3.1
2 Digit Amp SNAP (μV)	58	29.4	30–144	54	17.1	25–81
F-wave (msec)	27	2.9	22–32	27	2.7	23–32
Ulnar Nerve						
Motor						
DML (msec)	2.7	0.2	2.2–3.2	2.6	0.3	2.3–3.2
Amp CMAP (mV)	8	1.9	5–11	9	1.9	6–13
MNCV BE – W (m/sec)	62	3.9	51–67	61	3.8	56–69
MNCV AE – BE (m/sec)	65	7.3	52–79	65	6.5	53–76
Sensory						
Palmar DSL (msec)	1.8	0.2	1.5–2.1	1.8	0.2	1.5–2
Palmar Amp SNAP (μV)	47	22.8	22–108	47	22.7	16–92
5 Digit DSL (msec)	2.6	0.2	2.3–2.9	2.5	0.2	2.3–2.9
5 Digit Amp SNAP (μV)	33	18.3	16–94	30	16.6	17–84
F-wave (msec)	27	2.7	23–33	28	2.6	23–32

Table 3: Neural Conduction Comparison Studies

Neural Conduction Studies										
Subject	Hand	Palmar DSL (msec)			Digital DSL (msec)			DML (msec)		
		Median	Ulnar	Difference	Median	Ulnar	Difference	Median	Ulnar	Difference
2	Left	2.0	1.8	0.2	3.1	2.5	**0.6**	3.5	2.3	**1.2**
	Right	2.0	1.9	0.1	3.3	2.7	**0.6**	3.7	2.6	**1.1**
4	Left	2.0	1.9	0.1	3.1	2.8	0.3	3.8	3.0	0.8
	Right	2.2	1.7	0.5	3.1	2.7	0.4	4.2	2.7	**1.5**
9	Left	2.0	1.5	0.5	3.1	2.4	**0.7**	3.6	2.5	**1.1**
	Right	2.0	1.5	0.5	2.9	2.6	0.3	3.6	2.5	**1.1**
13	Left	1.9	1.6	0.3	2.9	2.3	**0.6**	3.0	3.2	0.2
	Right	1.8	1.6	0.2	2.8	2.4	0.4	3.2	2.8	0.4

demonstrate that these four percussionists with electrophysiologic evidence of median neuropathy average more years of experience playing than other subjects in this study. In addition, these percussionists spent more days per week practicing, and more hours per week playing an additional instrument than the average for this study.

Knowing that certain activities cause certain injuries makes it easier to come up with a plan to prevent the injury. In addition, diagnosis can be reached earlier and treatment can begin earlier, lending to quicker and better recovery. Additional studies can also be performed on a specific group in order to give more information on how to deal with their ailments.[31]

Franzblau and Werner stated that NCS testing of persons without symptoms of CTS is critically important because it permits assessment of the overall relationship between results and other clinical features of CTS such as symptoms and physical examination findings.[32] Bowie et al in their study of university violinists showed that 35 percent of this specific

population of bowed string musicians demonstrated early evidence of median neuropathy at or distal to the wrist when neural conduction studies were performed.[19]

Zaza et al reported that percussionists are at greater risk for hand and wrist pain than other musicians.[14] Along with this knowledge, one should consider the repetitive exposure to force and vibration, as well as the effects of positioning that the population of percussionists is susceptible.

CONCLUSION

To sum up this article, seventeen young adult university percussionists were examined. All subjects participated in a thorough evaluation consisting of a history, physical examination, and median and ulnar nerve conduction studies in both upper extremities. The results of the history and physical examination did not demonstrate any evidence of median or ulnar neuropathy in the university percussionists. However, four of the percussionists had electrophysiologic evidence of median neuropathy at or distal to the wrist (CTS). Two of the subjects had NCS abnormalities in both upper extremities. The remaining thirteen subjects demonstrated normal NCS of the median and ulnar nerves in both upper extremities.

This article demonstrates some negative affects playing percussion can have on the body, what types of injuries to be on the lookout for, and ideas of what may be causing them. In addition, it describes effective methods of diagnosis of some of the nerve related problems in the arms of percussionists.

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Megan L. Doose, Mardys M. Hancock, and **Joseph W. Hewgley** were students in the Belmont University Doctorate of Physical Therapy Program, Nashville, Tennessee, at the time this study was performed. This research was performed in partial fulfillment of their requirements for the Doctor of Physical Therapy degree.

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Stickings and tempo indications are included in each piece as well as pedalings and mallet dampenings. A paragraph in the introduction provides technical tips for practicing the studies. The author notes that the works can also be played on marimba or xylophone and gives instructions on how to make the adaptation.

Phrase markings in each work are very helpful, as is an accompanying CD that contains well-performed renditions of ten of the studies. A wide range of keys is used, so don't expect all the easy studies to be in C or G major. Working in keys with several sharps and several flats at an early level of development can help eliminate the shock many students face when challenging keys only come in later study.

—F. Michael Combs

Childsplay **II–III**
Cherissa Legendre Vitter
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This collection of seven etudes is designed for teaching four-mallet technique. Each etude is preceded by a page that describes the type of stroke or technique to which the etude is directed. In addition, the author lists pages and exercises in Leigh Howard Stevens' *Method of Movement* that provide additional information on developing the technique. Techniques covered in this text are Double Vertical strokes, Single Independent strokes, Shifting Motions and Single Alternating strokes. There is also an etude that includes a combination of the techniques as well as meter changes. Any teacher who has beginning students should use this text as required material.

—George Frock

Reverie **III**
David J. Long
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C. Alan Publications
"Reverie" uses four mallets and falls into a medium-easy category. It begins and ends with a warm choral at quarter note = 60, and although the harmony is thick and lush, the surprise ending is a very plain C-major chord that fades to the end. The middle section of the work, also marked quarter note = 60, is arpeggiated sixteenth notes and sixteenth-note sextuplets. The patterns remain at a constant tempo, although some amplitude changes add life and variety.

The composer points out in the introduction that "the piece incorporates the Medieval technique of 'soggetto cavato' wherein vowels are matched with pitch labels from the Guidonian naturale hexachord."

As with many new solo works for marimba, it will be up to the performer to bring this piece to life—to develop it into a listenable and interesting presentation. While the solo could stand alone if performed literally as indicated, taking leeway with dynamics, rhythmic shadings and style would add additional interest to the performance and musical challenge for the performer.

—F. Michael Combs

Choro 3 **IV**
Augusto Marcellino
arr. Gordon Stout
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This short, Brazilian-flavored four-mallet marimba solo has the sound and feel of a bouncy 1920s ragtime/vaudeville tune. Although *choro* is a Brazilian style, melodically it often resembles the pop tunes of the early 20th century with simple, scalar melodies and predictable chordal cadences at the end of the eight-bar phrases. Basic mallet independence is required to accomplish the bass/chordal accompaniment patterns and syncopated sixteenth-note melodic passages. Although the suggested tempo is not very fast (M.M. = 80–92), the pieces may be interpreted in a more rubato style for solo situations. (It can be heard on Gordon Stout's recording *Astral Projections*.)

—Terry O'Mahoney

Dance of the Witches **IV**
Eckhard Kopetzki
$8.95
Contakt Musikverlag
This is an energetic four-mallet marimba solo written in the key of B-flat major. Scored for a four-octave marimba, the opening theme is written in parallel octaves, with each hand held at the interval of a fourth. The solo is written in common meter at a tempo of 152 bpm. The form is loosely ABA, with the B section being a brief waltz and the melodic line scored above ostinato eighth notes with alternating tritones. This section ends with a D.C., which creates the three-part form. The solo has a great amount of energy and has sufficient repetition to be good training for an advanced high school or young college student.

—George Frock

Duo for Marimba and Piano #2 **IV**
Rick Orpen
$25.00
Keyboard Percussion Publications
This new work for marimba and piano is written in two large sections:

a slow introduction followed by a faster, animated section. The introduction has a mysterious quality, utilizing frequent rolls in the marimba and cascading sixteenth notes in the upper range of the piano. In this section, the two parts move independently both melodically and rhythmically. As the introduction nears its end, momentum is gained as the marimbist begins to play first in octaves then in double octaves over the underlying sixteenth notes in the piano. The animated section is very much an outgrowth of the introduction, as the marimbist picks up the perpetual sixteenth-note motive first played by the piano. This section alternates between phrases marked legato with rolled passages in the marimba and phrases marked nonlegato in which the marimbist plays dead strokes in an interlocking rhythmic pattern. The work builds to a climactic *fortissimo* before the two instruments die away in oblique motion, the marimba ending in its lowest register, the piano in the highest.

The marimba part requires a moderately skilled player to handle some of the rolled passages and permutations, while the piano part presents few challenges. This work would be appropriate for a second-year college student and would make a suitable recital or jury selection.

—Scott Herring

Graven Image **V**
Don Skoog
$10.00
Contemporary Music Project

Thick, lush and warm—words to describe the opening section of this interesting new composition for four-mallet solo marimba. Although there are five flats in the key signature, the tonal center moves through a variety of chord structures. There is no time signature indicated, but rhythmic patterns are strongly implied.

The form of this new work is essentially four contrasting sections, the first being a slow four-measure introduction. Even without a time signature, this introduction clearly suggests four measures of 4/4 time. The chords are strange-sounding but not too difficult since each hand plays intervals of fourths or fifths. Following this short introduction, running eighth notes and occasional sixteenths occupy 21 measures in this second section with the indication of dotted quarter at 120. Although there is no time signature, each measure is either in 12/8 or something close. The rhythmic groupings vary, giving this section exciting rhythmic drive. This section gradually builds to *forte* then dies away.

The third part is an extended rolled section reflecting on materials from the introduction and, like the beginning, is marked quarter note = 60. These 18 measures are characterized by clearly marked phrases with dynamic shadings that provide musical interest. The final section, marked 120 for the dotted quarter note, is essentially driving eighth notes in 12/8 but with shifting phrases. Since there is no meter indicated, some measures do not conform to 12 eighth notes, making the counting and phrasing especially challenging and musically exciting.

The piece concludes with a dramatic arpeggio run to a climatic, punctuated final statement. While advanced high school students might be able to master this piece, it seems especially appropriate for the first or second year of the collegiate level.

—F. Michael Combs

Madison's Unicorn **V**
Brett William Dietz
$12.00
Keyboard Percussion Publications
"Madison's Unicorn" is a charming solo for five-octave marimba. The work is set in three large sections with an overall ABA form. The continuous sixteenth-note rhythm of the first section is made interesting by the metric shifts from 7/16 to 5/16 to 12/16, etc. Melodic interest is created by double-stop figures in the right hand, which sometimes coincide with the metric groupings and sometimes do not. This thematic material is transferred to different registers of the instrument, culminating at the highest range and fading into the middle section. The inner section of the work has a soaring quality with metric shifts almost every measure. The addition of thirty-second-note passages adds rhythmic interest as well as moderate technical difficulty to the B section. Gradually, ideas from the opening section creep into the texture, finally leading to a shortened restatement of the A section, which fades into nothing.

—Scott Herring

Choro I **VI**
Augusto Marcellino
arr. Gordon Stout
$10.00
Keyboard Percussion Publications
Gordon Stout has scored this guitar composition for a five-octave marimba. Written in duple meter at a tempo of 86–92 bpm, the arrangement is richly scored. The composition is predominately constructed with a tonality of a-minor. The themes consist of syncopated motives, and many are repeated

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throughout the work. For variety, there is a repeated 16-measure section in F major. There are no performance notes or mallet sticking suggestions, so careful study is required in the preparation of this work. Stout has brilliantly scored this piece, and his lyrical bass lines create a wonderful foundation for the rhythmic and arpeggiated themes.

—George Frock

Choro 9 **VI**
Augusto Marcellino
arr. Gordon Stout
$10.00
Keyboard Percussion Publications
Stout's setting of this popular Brazilian tune is not a simple melody/accompaniment arrangement. The melodic material, which appears primarily in the right hand, is highly syncopated and requires quick shifts from single notes to double stops. The samba influence can be seen in the left-hand accompaniment dominated by the dotted-eighth/sixteenth rhythm. While the coordination between the two hands is difficult, the work is made easier by the frequent repetition of eight-measure phrases. Stout notes that tempo, dynamics and stickings are largely left up to the performer, giving the artist significant freedom in personalizing his or her performance. "Choro 9" would make an excellent "lighter" selection for a recital by an experienced collegiate or professional musician.

—Scott Herring

A Collection of Twelve Pieces **VI**
Composers Guild of New Jersey Vibraphone Commission
Compiled and edited by Peter Jarvis
$50.00
Calabrese Brothers Music
The 12 works in this 139-page spiral-bound text include examples of music written at the end of the 20th and beginning of the 21st centuries that features the vibraphone as a solo vehicle. The pieces cover a wide range of styles and musical tastes, including Milton Babbitt's "Concerto Piccolino" (1999), in which dynamics, register and texture are manipulated to delineate "solo" and "ripieno"; Patrick Hardish's "Sonorities VI" (1998), written to display the technique of the virtuoso vibist; Rashid Kalimoullin's "Nightdream of Germinated Rice" (2000), with an attractive oriental flavor; Kung Chi Shing's "Fishdream" (1999), written as the composer's tribute to the aural memory of gamelan music; and Peter Westergaard's "Chaconne" (1999), which uses a polyphonic design inspired by Bach. Other composers and works included are: William Anderson's "A Giddy Thing" (2004); Arthur Kreiger's "Rainsticks" (1999); Eugene Lee's "Noncombinatorial Combinatoria" (1999); John Link's "Bar Hopping" (1999); Ron Mazurek's "Masked Dances" (2003); Robert Moevs' "Adagio" (1998); and Robert Pollock's "Metaphor for Vibraphone" (1998). These 12 pieces provide an excellent opportunity to observe how composers today are writing for the instrument.

Anderson, Kalimoullin, Kreiger and Mazurek combine vibraphone and electronic sounds. (An accompanying CD provides rehearsal and performance versions of these electronic portions.) Although Anderson, Hardish, Kreiger and Mazurek basically write music that requires the performance of one note at a time, with the occasional utilization of double stops, the remaining eight composers use a four-mallet approach, requiring to a greater or lesser degree the hand independence necessary to handle contrapuntal music in which each hand is responsible for playing a separate part.

A number of composers make use of the vibraphone's unique timbre and ability to alter the quality and duration of sound by virtue of the sustaining pedal, the motor, the choice of implements, and alteration of modes of attack. Some leave pedaling up to the performer; others indicate it using the pedal markings found in piano music. In contrast, five different types of pedal markings (full, half, tremolo, sustaining and dampening) are utilized in "Noncombinatorial Combinatoria." In "Rainsticks," the sound is influenced by slowly moving the discs at the tops of the resonators from a closed to open position; "Sonorities VI" uses the motor in three different speeds.

Kudos to the Composers Guild of New Jersey for the generous commissions they provided, and the "indefatigable" Peter Jarvis, as one of the composers admiringly referred to him, who compiled, edited and engraved the music found in this meritorious vibraphone project.

—John R. Raush

Heavy Circles **VI**
Joseph Harchanko
$12.00
Keyboard Percussion Publications
Written as a showcase for marimba virtuoso Michael Burritt, "Heavy Circles" is an advanced solo marimba work inspired by a Kandinsky painting. It is a dark, moody work that highlights the deep, sonorous sound of the marimba through flowing arpeggiated chords and staccato melodic interjections. Meant to be interpreted freely, the six-minute piece is based on several short melodic motives that are repeatedly varied to form the dissonant harmonic underpinning of the work. Its perpetual motion and fluid lines create an impression of the raging ocean or turbulent night sky.

Technically, the piece challenges the player to maintain the flow of the arpeggios while emphasizing the short melodic "bursts" through a series of constantly changing meters (e.g. 7/32, 2/16). Performance notes suggest that "the overall form of the piece suggests the arch of a circle" as it begins sparsely, builds in intensity and eventually winds down at the end.

—Terry O'Mahoney

Metamorphosis **VI+**
Brett William Dietz
$12.00
Keyboard Percussion Publications
These six short solos for low-C marimba explore all of the techniques required for contemporary marimba performance. Often written as tone rows, the series of pitch sequences contain repeated patterns with shifting accents and changing meters. Five of the six pieces are rhythmic, energetic and are to be performed at a rapid pace. The only contrast is the fifth piece, a very slow composition that consists of both one- and two-hand rolls. The solos can be performed as a total collection or individually.

—George Frock

KEYBOARD PERCUSSION ENSEMBLE

Three Seconds to D **IV**
Anders Åstrand
$25.00
GPN Publishing
Although designated as being written for "solo marimba and three mallet players," the solo marimba part does not stand alone and is an integral part of the quartet, which includes two vibraphones and a second (5-octave) marimba. It is best considered as a mallet quartet featuring the first marimba part.

Although the noted duration of the piece is 4–6 minutes, there is considerable improvisation, so not only is the length variable, so is the difficulty level. A skilled improviser may demonstrate level-six difficulty in the solo passages, but an "intermediate level" seems to be best reflective of the overall work.

The piece opens with a four-measure solo statement by the marimba marked "burlesque and joyful" with quarter note at 126–132. When the accompanying ensemble enters in the fifth measure, the first vibe part doubles the solo marimba for 24 measures until a new section marked "mysterious" allows the first marimba to solo over the bass line and chordal accompaniment. There are four, four-measure sections that can be repeated ad lib followed by a 12-measure section with improvised solo marimba over rapid sixteenth-note accompaniment. A 10-measure section with the solo marimba part (written out) doubling the first vibraphone leads to another 12-measure improvisational section on specific scale patterns that are indicated every four measures. The D.C. leads back to the first 31 measures, which jumps to a four-measure coda marked "freely" that diminishes to a final, thick D7-based fermata chord.

For a percussion group looking for a fairly structured mallet quartet that provides considerable improvisation, this work is one to consider. A recording is available on the CD *Rauk* (Opus 3).

—F. Michael Combs

Jade Circles **V**
David Skidmore
$40.00
Keyboard Percussion Publications
Subtitled "Five Songs for Marimba

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and Vibraphone," "Jade Circles" is a duet for five-octave marimba and vibraphone. Each movement is relatively short, resulting in an overall length of approximately 20 minutes.

The first movement, "Prologue," features a relatively simple melody presented by the vibraphone at various pitch levels, with an increasingly active accompaniment that begins with quarter notes and progresses systematically to sixteenth notes. The second movement is much more energetic and features nearly constant sixteenth-note arpeggiated chords in the marimba part. The vibraphone often shares in the perpetual-motion figures and at times plays a syncopated melody, which is later rhythmically transformed.

Movement three, "Blues," is very slow and free, and features the vibraphone in jazz-like rhythms while the marimba accompanies in a squared-off manner. "Rondo," the fourth movement, is written predominately in 3/4, with frequent interruptions by measures of 3/8 and 7/8. Like the preceding movements, the primary theme of "Rondo" is presented in various rhythms and articulations, separated by passages marked "subdued" and "quirky." The fourth movement immediately segues into the final movement, "Chorale-Fantasia." Lush melodies are heard in the vibraphone, above rolled and arpeggiated chords in the marimba.

The composer notes that the work may be performed in its entirety or selected movements may be used to form a suite. In either case, "Jade Circles" will require two performers of significant technical and musical skill, yielding a serious but listenable work.

—Scott Herring

Circus Plenus Clamor Ingens Ianuae Tensae: Variations for Six Marimbists **VI**
Lane Harder
$35.00
Keyboard Percussion Publications
The intriguing title of this marimba sextet ("The circus is full; an enormous clamor; the gates are bulging") is borrowed from an ancient Roman board game. The title has numerological significance for organizational aspects of the piece. For example, the original Latin title has six words, each of which contains six letters. This ensemble is written for six players and is organized into six sections with bars containing six sextuplets.

Melodically, it uses interlocking hexachords, a whole-tone scale with six pitches, and intervals of the major and minor sixth. Harmonically, the ca. six-minute work moves from "12-tone textures through triadic and modal harmony" before all six players end on six-note groups of F's (the sixth letter of the alphabet), hammered out at *f*, *ff*, and *fff* dynamic levels. One of the most unusual aspects of the piece is its thick texture maintained throughout with only a few exceptions. And, even in measures where the texture thins and most voices drop out, running sixteenth notes are found in at least one of the voices.

In the opening measures, players 3, 4, 5 and 6 establish a four-voice ostinato played *ppp*, each contributing a sequence of 36 notes per bar organized into six groups of sextuplets, which then repeats in the following bar. During any single "beat" the sextuplets performed by the four players combined include all 12 tones of the scale. As the work progresses, dynamic changes, accents (used antiphonally with great effect), dead strokes, playing with rattan handles, and the insertion of rests to break up the steady stream of sixteenth notes are effective compositional devices.

Harder concludes his brief prefatory comments with the interesting assertion that the piece is more "a communal event than a piece with traditional melody and accompaniment." In fact, he has used parameters other than traditional melody and accompaniment to create a dramatic work that will be appreciated by a college ensemble.

—John R. Raush

Sonata for Two Marimbas **VI**
David Skidmore
$40.00
Keyboard Percussion Publications
This is an energetic duo, written for two five-octave marimbas and requiring four-mallet technique from each player. The tempo is a rapid half-note = 100. The style is a rhythmic ostinato, presenting steady eighth notes with groupings of two bars of 7/8 and one measure of 9/8. The 9/8 bars are usually grouped as 2-2-2-3. The piece is structured around a series of changing motives, suggesting a form of AABCDA. The style of each section approaches minimalism, with rhythmic patterns that are repetitive with shifting accents. This would be an excellent selection for an advanced recital or chamber music programs.

—George Frock

TIMPANI

Uneven Surfaces **VI**
Brett William Dietz
$50.00
Keyboard Percussion Publications
Commissioned by Phillip J. Mikula and the Victoria Memorial Percussion Ensemble in honor of John Beck, "Uneven Surfaces" is scored for a solo timpanist playing five drums, and four percussionists performing on vibraphone, concert bass drum and opera gong (player 1); five-octave marimba and field drum (player 2); glockenspiel, congas, cowbells, tom-toms, suspended and splash cymbals (player 3); and crotales, bongos, woodblocks, hi-hat, ribbon crasher and kick drum (player 4). By the time the last *ffff* notes finish reverberating through the hall, the timpanist should be exhausted, all five performers mentally and emotionally drained, and the audience wildly enthusiastic.

Not a piece for a timid timpanist, the solo part features constant melodic and rhythmic variations of the five notes to which the timpani are tuned (three sets of tunings are used throughout the piece), first presented in short, discrete units that gradually increase in length and intensity as a climactic goal is approached. Dietz knows how to build a powerful climax, increasing dynamic levels that eventually peak at *fffff*, adding *crescendi* and accents, shortening the rests between entrances in the solo part, and ratcheting up the visceral impact with dramatic embellishments using instruments such as bongos, congas, cowbells and woodblocks. The second climax spills into the cadenza, which is 14 measures of non-stop virtuoso passagework for the soloist at *fffff*. In a contrasting, slower middle section, the timpani part relinquishes the dramatic tension of the outer sections, using legato rolls to play a series of dyads at *piano* and *pianissimo* levels.

The vibraphone and marimba accompaniment is primarily chordal. At the conclusion of the cadenza, the vibist and marimbist exchange their instruments for bass drum/opera gong and field drum, as they join woodblocks, cowbells and timpani in a relentless drive to the final note, maintaining *fffff* dynamic levels, as the music seemingly attempts, one last time, to raise the hair on the back of the listener's head. This work puts the virtuosity of the soloist and musicianship of the percussion quartet on display, and provides the sort of reward that makes advanced college or professional players salivate.

—John R. Raush

SNARE DRUM

A Natural Development in Drumming Technique **I–III**
Ronnie Ciago
$17.95
Mel Bay Publications
This book is a set of exercises, mostly based on the standard rudiments, designed for building snare drum technique. An accompanying CD provides a demonstration by the author of each of the exercises. Most of the exercises are fairly standard, and they are well-executed on the demonstration CD.

One unique aspect of the book is found near the beginning where the author presents exercises for strengthening the fulcrum, which he designates as "the muscle found between the thumb and index finger." He advocates squeezing the fulcrum as one plays the exercises. These exercises consist of patterns involving eighth notes with one hand and quarters with the other, played simultaneously. While some may disagree with this approach, the aim is to develop the fulcrum by repetitive flexing of the muscles.

This book could be a useful supplement to any beginning snare drum method. The CD would be particularly helpful to the young student who could hear the correct execution of each rudiment and compare it to the written exercises.

—Tom Morgan

DRUMSET

Drums Tempo **III–IV**
Guy Lefevre
$18.80 (book) $9.90 (CD)
Alphonse Leduc

This play-along resource for drumset covers jazz, funk and Latin styles. The book provides fully notated drumset parts, some of which have several versions that can all be performed with the same selection from the play-along CD. The book is written in French with no English translation, but there is minimal text. The drumset notation follows the accepted standards. There is an indication above each etude as to which selection from the CD will work with that etude. Some etudes can be played with as many as three different selections.

The play-along CD is generally well done, especially the funk examples. But since all the music is synthesized, the jazz examples sound a little stilted. A few of the examples have a version with drums and one without, and some appear more than once at different tempos. Most are presented only without drums.

This book provides some excellent musical examples for drumset practice. The detailed notation, while not typical of the way drumset parts look in real life, are full of creative and innovative grooves that students will enjoy learning as they play with the CD.

—Tom Morgan

Musical Time **II–VI**
Ed Soph
$19.95
Carl Fischer

Ed Soph's latest book, *Musical Time*, provides an innovative approach to drumset by shifting the focus from the more common "independent" approach to the "dependent" aspects of drumset playing.

The book begins with general information about learning, practicing, setup and, most importantly, the ride pattern, which alone is worth the price of the book. "A ride pattern is not necessarily a repetitive rhythm. But it is a repetitive sound: the sustain, or ring of the cymbal." From here the book presents exercises beginning with a quarter-note ride pattern and later a shuffle pattern. These exercises are combined with unison quarter-note patterns and move to eighth-note figures to be performed with other limbs on the snare drum, bass drum or combinations of the two. Later, exercises with non-repetitive ride patterns are introduced, first with unison parts to be played with other limbs, and then with a mixture of unison and contrasting rhythms. Throughout the book, the idea of playing one rhythm "against" another is avoided in favor of a more integrated approach.

A play-along CD demonstrates each exercise with a jazz rhythm section. The student is able to hear the exercise with drums or play along by turning off the drum channel on the stereo. Each set of exercises is presented in a 12-measure blues form and in a 16-measure form. Tempos vary from one exercise to the next. The mastery of these exercises will result in the ability to play time with a non-repetitive ride pattern and the freedom to freely comp with the other limbs in an integrated way. This certainly reflects the way the music is being played today, while the more traditional "independence" methods may be misleading for students trying to develop a contemporary jazz drumset vocabulary.

This book is a good beginning approach to jazz drumming and could be used as a method for a relative novice. But it also will have much to offer more experienced drummers who, along with being challenged technically, will be presented with a completely new way to think about playing time in a jazz style.

—Tom Morgan

Brush **VI**
Stuart Saunders Smith
$25.00
Smith Publications

This advanced drumset solo devoted entirely to the use of brushes requires extreme coordination and familiarity with polyrhythms—groupings that range from five to 21. Calling for brushes with metal handles, this is by no means a traditional brush solo (in the jazz sense), but a work for the percussionist using brushes.

Stylistically, "Brush" is a contemporary work that is often angular, with frequent tempo changes and unusual juxtapositions of melodic lines (particularly snare drum and hi-hat). It makes use of the many nuances available only from brushes (scrapes across the head and/or cymbal), which might interest players wishing to expand their brush vocabulary. The notation uses brackets and numbers to indicate subdivisions, which makes for a crowded, sometimes daunting score. "Brush" is for the percussionist who wants to explore the softer side of the multiple percussion literature.

—Terry O'Mahoney

Two Lights **VI**
Stuart Saunders Smith
$25.00
Smith Publications

"Two Lights" is an advanced drumset solo requiring familiarity with complex metric subdivisions (ranging from groupings of five to 11). The performance notes indicate that it was inspired by the rugged Maine coastline (with its crashing waves and ambient sounds), and the frequent tempo changes, complex subdivisions and silence between bursts of notes connote the ebb and flow of a seascape.

The drumset is treated like a multiple percussion setup—not like a traditional drumset solo—and is performed with hard felt mallets. The hands and feet are written as two separate lines, which makes the score look more complicated than necessary. Although it may be

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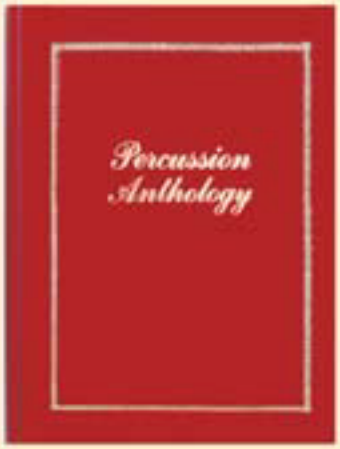

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performed alone, "Two Lights" forms a suite for drumset with Smith's compositions "Brush" and "Blue Too."

—Terry O'Mahoney

PERCUSSION ENSEMBLE

Echoes **IV**
David Skidmore
$40.00
Keyboard Percussion Publications
"Echoes" is a percussion quartet scored for bongos, congas, four woodblocks, five tom-toms and bass drum. As the title implies, the first movement of the work explores echo-like effects produced by aeleatoric gestures played in succession by the members of the ensemble. Rather than conventional meter for the first movement, rough suggestions of lengths of time are notated above the score. As the movement progresses, the action becomes more dominated by meter, eventually segueing into the second movement.

The second movement is more rhythmic and begins with each part playing ostinatos of various lengths over the 4/4 meter. These ostinato sections are alternated with echo-like sections that refer to the first movement. Skidmore takes advantage of the many sonic possibilities of each instrument, requiring each player to use sticks, mallets and various playing areas on each instrument. The limited instrumentation is convenient; however, an instrumentation key would be a helpful addition to the parts and score.

—Scott Herring

Houston Strokes **IV**
Donald Grantham
$80.00
C. Alan Publications
"Houston Strokes" was commissioned by the Percussion Ensemble of the Moores School of Music of the University of Houston. The result is a challenging four-movement work containing fast and fiery outer movements, a reflective and lyric second movement, and a third movement that is a gentle nocturne. In all the movements, the emphasis is on the keyboard percussion instruments.

The work calls for 12 players, and the instrumentation includes two xylophones, two sets of orchestra bells, two vibraphones, chimes, five marimbas (one 5-octave and one at least 4 1/2-octave), five timpani, crotales, several triangles, and an assortment of suspended cymbals. In addition to bongos, congas, toms and tam-tam, the score also calls for two prayer stones, two djembes, rainstick, a soprano steel pan and sandpaper blocks. While the publisher rates the composition as medium-difficult, the sheer volume of the instrumentation as well as the complexity of assembling the work would bring the challenge up to at least grade five.

Unison rhythmic lines among mallet parts characterize the first movement, which utilizes mixed meters at a rapid tempo (quarter note = 144). The second movement (quarter note = 108) also includes significant mixed meters with the five marimbas carrying the lead material. Movement III is somber in style but the quarter note speed is indicated at 92 bpm and remains in a more gentle 6/4 until the last few measures.

Movement IV is the real "workout" for all 12 players. Although mixed meter prevails, the eighth note remains steady with the quarter note indicated at 168 bpm. While unison rhythmic lines among groups of instruments occur throughout, each part is of significant challenge. Particularly in this final movement, major dynamic contracts as well as driving accents give real life and energy to the climactic movement.

Unlike many large percussion ensembles that have several challenging mallet parts and a few easy percussion parts, "Houston Strokes" requires 12 reasonably skilled players. Only the timpani part (which is of considerable difficulty) does not call for a keyboard mallet instrument. A complete performance of this major work for large percussion ensemble would be a significant musical and learning accomplishment.

—F. Michael Combs

Away Without Leave **V**
Bob Becker
$40.00
Keyboard Percussion Publications
"Away Without Leave" is scored for five percussionists with the following instrumentation: player 1—military drum (high-pitched), four concert tom-toms, suspended cymbal; player 2—military drum (low pitched), two timbales; player 3—military drum (medium low-pitched), stand-mounted cowbell; player 4—military drum (medium high-pitched), concert bass drum; player 5—military bass drum, hi-hat or axastse (African rattle). Becker specifies that the military drums should not be the modern outdoor corps style sound, but the inside concert-style field drums, preferably with gut snares.

Becker's basis for this ensemble arrangement is three compositions: "The Army 2/4" (anonymous), "Duke's Lullaby" by Steve Gadd, and "Crazy Army" by Ed Lemley. Dedicated to Gadd (one of Becker's classmates in the 1960s), "Away Without Leave" starts with a traditional rudimental solo drummer at a soft dynamic level before the entire ensemble joins in this standard classic rudimental style of drumming. "Crazy Army" has a military/samba groove, and "Duke's Lullaby" alternates between a traditional samba rhythm and a standard military-style drum cadence. There is a brief opportunity for improvisational dialogue between players 1 and 2 on tom-toms and timbales.

Overall, "Away Without Leave" is accessible to the solid rudimental percussion quintet at either advanced high school or college level.

—Jim Lambert

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The Fauna of Mirrors **V**
Mark Saya
$11.25
Inter-Media Press
"The Fauna of Mirrors" is a trio scored for seven tom-toms, two bass drums and three Chinese cymbals. The three players share several of the tom-toms and bass drums, forming a setup that is interconnected from player to player. The work begins with relatively slow rhythmic figures placed on larger canvases of silence. Eventually, part one breaks away from parts two and three, which remain in unison for the duration of the work. Part one is somewhat soloistic, with frequent rolls (double stroke) and dynamic shifts. The work becomes gradually more intense as the rhythms of the solo part become increasingly dissonant with the rhythms of parts two and three. Toward the end of the work, the players are asked to yell as they strike the Chinese cymbals, adding to the overall visceral quality of the work. This piece would make an exciting opening or ending to a percussion ensemble concert.

—Scott Herring

Characteristic Signs of Stress **VI**
Phillip Mikula
$45.00
Keyboard Percussion Publications
"Intense, exciting and challenging" aptly describes "Characteristic Signs of Stress." This four-minute percussion ensemble for 12 players had its premiere at the Victoria High School Percussion Ensemble Showcase Concert at PASIC 2004. It brought the audience to the edge of their seats. Having heard the performance and now looking at the score, I can honestly say that each musician plays non-stop for the four-minute duration. Signs of stress can really be seen in their faces as they execute their parts.

The piece is scored for xylophone, vibraphone, four marimbas, bells, two snare drums, timbales, six RotoToms or concert toms, tuned gongs (F, A, B, C, D-flat, D, E-flat, E) five aluminum pipes, bass drum, bongos, four brake drums and a large assortment of cymbals, gongs and other small percussion instruments. The pulse of quarter = 120 prevails throughout the composition but travels through modulations of 1/4, 2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 6/8, 7/8, 9/8, 3/16, 7/16 and 15/16. These metric modulations certainly produce a stressful atmosphere as the listener is torn between even and uneven rhythms.

Phillip Mikula has written an excellent percussion ensemble that would be perfect for a wild opener or a dramatic closer to a percussion ensemble concert.

—John H. Beck

Hohner **VI**
David Maslanka
$40.00
Keyboard Percussion Publications
This composition is offered in memory of Robert Hohner, whose dedicated life as a performer, teacher and friend touched thousands of people. Composer David Maslanka worked with Hohner on many projects.

"Hohner" is a grand work, scored for four marimbas and vibes, which make up the melodic section of the score, a percussion section of seven players, and a piano and double bass part, for a total of 14 players. Maslanka knows how to write for percussion instruments and this ten-minute work reflects this. Rhythms are not cluttered with complex rhythmic patterns against each other. Many patterns are doubled and even quadrupled to reinforce them. There is a spatial feeling about his use of percussion that produces a clarity of sound.

"Hohner" starts in a recitative style with occasional call-and-response between two sets of timpani. Measures are interrupted by many fermate and the work continues like this until measure 35, where a definite tempo is established that prevails until the end. There is a feeling of forward motion throughout the main part of the composition until an obvious slowing down at the ending. Perhaps Maslanka was portraying Hohner's life as it started slowly at birth, quickened throughout his life, and came to a halt at his untimely death.

—John H. Beck

MIXED INSTRUMENTATION

Y'en a marre du tintamarre! **I**
Bernard Zielinski and Jean-Pascal Rabié
$14.20
Alphonse Leduc
The title of this piece for snare

drum and bass drum with piano means "We are fed up with noise!" The piece contains three versions of the same theme and is typical of the French school of drums through the "coup lenglet." The piece is only a minute and a half long and the snare drum part is elementary level. The bass drum part is very basic and could be played with a foot pedal or by a second player.

The snare drum part is notated with the right-hand strokes on the third space of the staff and the left hand on the second. The author feels that such notation avoids writing stickings above the notes. Following the notation is a bit of a challenge, but other than that the snare drum part is very simple and, with the exception of one ritard, remains in a steady 2/4 time with quarter note at 112. The only snare drum techniques used are single strokes, flams and a few ruffs, but the sticking requires some doublings that suggest variations of the paradiddle.

The piano accompaniment is fairly easy and the work might be of value as a training piece at the beginning level and, perhaps, for a novelty performance.

—F. Michael Combs

Men and Angels **V**
Otto Henry
$8.25
Media Press, Inc.
Otto Henry's work "Men and Angels" for soprano and percussion quartet is a companion piece to one of his most popular percussion ensembles, "The Sons of Martha," also for soprano and percussion. The text is one of the several short epigrammatic poems by Stephen Crane, author of *The Red Badge of Courage*. Henry evokes the storm of the controversy of the text as well as the calm, rational and poignant resolution with strength and delicate colors.

While the score calls for four players to play a large variety of percussion instruments (bells, vibes, xylophone, timpani, chimes, cymbals, bass drum, almglocken, large gong, tambourine, maracas and temple blocks), additional players could be added to make the changes smoother. Otherwise, there are very tight switch-offs and instrument sharing that require careful calculating.

The three-minute work opens with an introduction by the percussion marked quarter note = 72. The 23-measure introduction leads to a lighter-textured percussion accompaniment to the soprano solo at a new tempo of quarter note = 50. This 22-measure section climaxes with a dramatic *subito forte* followed by a nine-measure diminuendo that fades to the end.

"Men and Angels" is a very dramatic work with percussion interacting with a soprano in a sensitive and colorful manner.

—F. Michael Combs

Spanish Memoirs **V**
Howard J. Buss
$28.50
Brixton Publications
In this ten-minute piece for solo trumpet and percussion quartet, Howard J. Buss uses a formula that is sure to be applauded by soloist, ensemble and audience alike. For starters, the uptempo, single-movement piece, complete with cadenza, is never far removed from the influence of the jazz idiom, revealed, for example, in the use of jazz articulations in the trumpet part, and passages of running sixteenth notes that remind one of an improvised jazz solo. The percussion quartet is responsible for maintaining an interesting sonic tapestry on which the solo part is woven, using a combination of mallet instruments (vibe and three marimbas), hand percussion, snare and bass drums, and suspended cymbals and tam tams. Typically, two or three percussionists maintain the mallet accompaniment, which the remaining player(s) embellish using the non-pitched instruments. At one point, the quartet serves as a Latin ensemble with maracas, claves, guiro and congas (on which the player may improvise if desired).

The mallet instruments are used in several different contexts, from the employment of marimbas in catchy, syncopated chordal passages that accompany a vibe obbligato of sixteenth-note runs, to the use of all mallet instruments in a short, fugato-like passage. A melodious trumpet part, an animated accompaniment featuring toe-tapping rhythms, some flashy mallet playing, and the influences of jazz and Latin idioms will go a long way to ensure the success of this piece. A good trumpet player and four college percussionists should find the piece a ready vehicle for public performance.

—John R. Raush

Five Fantasies of Natural Origin **VI**
David R. Gillingham
$36.00
C. Alan Publications
This interesting duet for flute and marimba is in five movements that carry titles derived from the animal kingdom. For example, the first movement, "Soaring On The Wings of An Eagle," reflects the swift and graceful flight of this large and elegant bird; "Elegy For Those Never Again to Be" is in reference to animals that are extinct but is also inspired by the tragic events of September 11, 2001; the final movement, "Riding On The Fast Hooves Of The Gazelle," is suggestive of the speed and grace of the African gazelle.

The 46-page score and the flute and marimba parts are clearly notated, but page turns for the marimbist and flutist are a challenge, necessitating several copies of the music and/or considerable cutting and pasting in order to read. The marimba part requires a 5-octave instrument and advanced four-mallet technique. Challenging arpeggio patterns predominate but lush, warm chordal phrases provide interesting contrasts. Recommended mallet selections are made for each of the movements, and phrasing and articulations are indicated throughout. No sticking or technical recommendations are made but it seems that several of the rapid passages could be played either with two or four mallets.

Movement V utilizes alternating double stops in each hand in a 3-2-3 pattern, and the few short phrases to be played with the stick-end of mallets provide tonal variety. There is one marimba note in Movement IV that is to be played with a string bass bow.

The tonal nature of this work, coupled with the programmatic themes, make it very listenable. While the piece may not specifically depict the animals in the titles, the somewhat "impressionistic" approach to the musical development of the characters seems to stir the imagination of the listener and encourage an especially creative approach to the work.

Overall, this work is a substantial contribution to literature for flute and marimba duo. While the complete work would take about 14 minutes to perform, each of the movements could stand alone so that one or two movements could be effectively added to an advanced student or professional level program.

—F. Michael Combs

Never in Word **VI**
Bob Becker
$35.00
Keyboard Percussion Publications
Scored for lyric soprano, three keyboard percussionists and piano, "Never in Word" was composed in 1998 but was published by Keyboard Percussion Publications in 2003. The lyrics are from a five stanza poem by American Conrad Aiken. The title of this composition is derived from the final three words of Aiken's poem. According to Becker's program notes: "The poem itself is untitled, but appears as number 83 in an extended series of 96 poems under the collective title 'Time in the Rock' or 'Preludes to Definition'."

Percussion instruments include

one performer on both a three-octave glockenspiel and two-octave crotale set, one four-mallet vibraphone performer, and a third percussionist using four mallets on a low-F marimba. Becker suggests that if a three-octave glockenspiel is not available, a celesta could be substituted (perhaps played by an additional performer).

The opening presto (quarter-note = 168) tempo is maintained throughout the opening first stanza. Instrumental interludes provide sophisticated counterpoint to this demanding mixed instrumentation composition. The lyric soprano part is extremely challenging, and in some instances the soprano's part is very much like any of the instrumental parts.

Numerous complexities in the rhythmic writing provide dramatic interest to this 5/4 metered work. After the soprano has sung the five-stanza poem, Becker then writes a vocalise line for her in the final section (on the neutral syllable "ah"). "Never in Word" is a challenging composition for mature musicians.

—Jim Lambert

INSTRUCTIONAL VIDEO

Natural Drumming Lessons 1 & 2 **II–IV**
Joe Morello and Danny Gottlieb
$24.95
Mel Bay Publications
This two-hour instructional DVD might be subtitled "First lessons with Joe Morello" because it attempts to replicate what might happen when a student has two introductory lessons with Morello. Danny Gottlieb (a long-time Morello student) acts as moderator for these two extended interview/lessons that explain Morello's philosophies on stick grips, wrist motion, hand positions, proper stick fulcrum, arm positions and full (vertically raised) strokes. The pair demonstrates exercises and concepts on two drum pads as Morello banters with Gottlieb and recounts humorous drumming stories.

Although the video is theoretically directed to first-time students, the material deals with advanced concepts for which Morello is noted. The DVD includes two full drumset solos by Morello (videotaped by Gottlieb over the years) as well as two solos by Gottlieb.

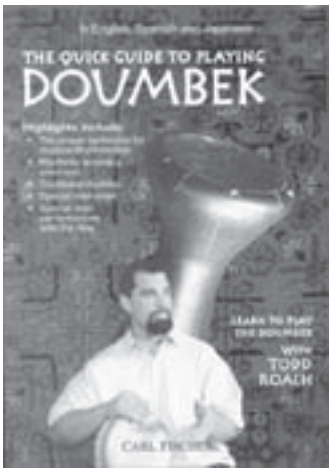
The idea of capturing lessons by drumming pioneers is a worthy cause and should be extended to other artists. Teachers or dedicated drummers desiring advanced technical information about the mechanics of traditional (as well as matched) grip should have this DVD.

—Terry O'Mahoney

The Quick Guide to Djembe Drumming **II–IV**
Steve Leicach
$19.95
Carl Fischer
This instructional one-hour DVD for the djembe drummer presents the basic performance technique of this West African hand drum. The basic hand strokes (bass, touch, slap) are clearly presented. Exercises for the performance styles of "keeping time" versus "free flow" improvisational exercises are also presented. Leicach is featured with guest performers Jay Cook, Gavin Watson, and Penny Schultz, providing the cultural djembe drumming ensemble sound. Although there is no associated booklet with this DVD, there are both Japanese and Spanish subtitles. This DVD would be quite appropriate for the younger djembe performer, providing a sense of a "master class" situation on video.

—Jim Lambert

The Quick Guide to Playing Doumbek **II–IV**
Todd Roach
$19.95
Carl Fischer
This one-hour instructional DVD for the beginning hand drummer deals with the proper sounds (dun, ta, ka, slap), techniques (glissando), rhythms (baladi, maksoum), and concepts for the Middle Eastern doumbek. Roach's relaxed style emphasizes rhythmic accuracy, vocalization of rhythmic patterns, and improvisation. He is featured in several performances with *ney* (flute) player Fred Stubbs, and one segment is a "mini lesson" with a less experienced player, which lends a very real "master class"



quality to the video—a nice touch. There is no accompanying booklet showing the rhythms and variations presented, but the video does include Spanish and Japanese subtitles.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Confrontations
Gert Francois
Zuiderpershuis
Confrontations is a collaboration between five African and five Belgian percussionists that combines African rhythms, instruments and styles with European percussion traditions and concepts. This live recording project was led by percussionist Gert Francois, who is principal timpanist for the Flemish

radio-television orchestra and teacher at Brussels Conservatory.

Each quintet performs several works in their own style, and then collaborates on several works. For example, the *rubato* "Proloog," driving "Onderdrukking," and melancholy "Epiloog" feature African hand drumming and singing concepts while the reflective pieces "Liefde" and "Lijden" typify contemporary European styles with their marimba melodies and sporadic percussion colors. "Confrontatie," "Fusie," "Wraak" and "Hoop" combine the two traditions, utilizing combinations of *rubato* djembe solos, alternating hand drum/tom solos, unison rhythmic passages, marimba/kora duets, and contrapuntal keyboard writing to create a "Euro-African" fusion.

—Terry O'Mahoney

Double Image
Gisela Mashayekhi-Beer and Berndt Thurner
$15.00
Smith Publications
This CD displays the talents of flutist Gisela Mashayekhi-Beer, marimbist/vibist Berndt Thurner and the compositions of Stuart Saunders Smith. The compositions are "Endless," "…as if time would heal by its passing," "Books of Flutes" and "Links No. 8."

"Endless" consists of variations of "profane" and sacred Jewish songs. Each song is improvised by the performers and results in a complete composition. It is written for flute and vibraphone. "…as if time would heal by its passing" is a marimba solo. The spatial and register leaps produce a composition of great melodic interest. "Books of Flutes" does not look back on itself; it moves forward. Composed in an interesting manner, Smith said, "I composed 50 pages of flute music—it was too much—I erased and erased until a shape took place." "Links No. 8" reflects Smith's fascination with confession: The vibraphone confesses while the flute listens. Finally the flute leaves the room, not being able to listen anymore.

Double Image is well-performed, well-recorded, and the music of Stuart Saunders Smith is given a musical and professional performance.

—John H. Beck

Here and Now—Live in Concert
Caribbean Jazz Project
$14.98
Concord Records

This live, two-disc recording, which showcases the formidable rhythm section of marimbist/vibist Dave Samuels, drummer Mark Walker and percussionist Roberto Quintero, features Afro-Cuban and Brazilian treatments of jazz standards and original material from the band. The original compositions include the danzon "Arthur's Dance," medium cha-cha "On The Road," modal/baiao "Turnabout," ballads "Picture Frame" and "Mariella's Dream," and Afro-Cuban 5/8 "Five for Elvin" (a tribute to Elvin Jones). The spirited tunes "Rendezvous," Afro-Cuban groover "One Step Ahead," and double-time waltz "The Gathering" complete the set list. The Latinized jazz standards include Thelonious Monk's "Bemsha Swing," a cha-cha version of John Coltrane's "Naima," Dizzy Gillespie's "A Night in Tunisia," and 7/4 salsa versions of Duke Ellington's "Caravan," and Oliver Nelson's "Stolen Moments."

Samuels (who sounds great on a variety of keyboards) is afforded the most solo space, but Quintero and Walker have extended solos on "Caravan," "Night in Tunisia" and "Five for Elvin." Solo space, at least from the percussion and drumset perspective, is not why this is a great recording; it really grooves. The rhythm section effortlessly transitions from section to section of each song, always supporting the soloist and making the music grow. Walker and Quintero are definitely two talents deserving wider recognition, and this recording is an example of their boundless abilities.

—Terry O'Mahoney

Imaginaria
GaPa
$20.98
GaPa
Imaginaria, the debut recording by Canadian percussion duo GaPa (*Ga*nesh Anandan and *Pa*trick Graham), features a dozen original works for hand drums and numerous other instruments/sounds. The pieces draw inspiration from many world music cultures and generally fall into two distinct categories: ones with infectious grooves and ones that create free-form atmospheric murals. The groove-oriented pieces include "Thakita" (featuring finger drumming and syllabic singing), "Bodjera" (Irish bodhran), "Funky M" (Middle Eastern frame drums/riq), the dance-like "Marionette" and Indian-inspired "Alap & Yellow Mala." The rubato, impressionistic works include "Sprung," "Five Sounds" (inspired by Kabuki and *shackuhachi* music), "Gravity" (with almglocken and cymbal harmonics), the spooky tune "Underwater," and "Enfance" (Japanese influenced melodies with temple bowl accompaniment). The duo occasionally steps into the solo spotlight as is the case of a Buddhist inspired piece by Graham ("Neputa") and a triple-meter improvisation ("Permutations #3") by Anandan.

This CD is full of inspired improvisation and beautiful tones, and the players' empathy with each other is evident on every track. The title of the recording is apt, as this duo is imaginative (*and* creative *and* very talented).

—Terry O'Mahoney

LUPÉ 2
Lawrence University Percussion Ensemble
Dane Richeson, Director
Lawrence University Percussion Ensemble
LUPÉ 2 is Lawrence University Percussion Ensemble's second CD release and includes "Omphalo Centric Lecture" by Nigel Westlake, "Soulhouse" by Julie Spencer, "Perfectly Frank" by Frank Malabe and Daniel Levitan, "Switch" by Philippe Bodin, "Quartz City" by David Johnson, "Mark V" by Adrean Watts and "Descent" by Ken Schaphorst.

The opening track, "Omphalo Centric Lecture," is a fine recording of one of the most popular marimba quartets in the repertoire. The playing is first-rate, and the recording quality is clear and precise. One of the highlights of the recording is the tune "Perfectly Frank," scored for keyboard percussion and rhythm section. On this selection, Michael Spiro appears as a guest conguerro and plays an unbelievable conga solo/cadenza in which he accompanies himself with shekere and cowbells. Michael Pfaff, a student at Lawrence University, handles "Quartz City," a vibraphone solo with percussion quintet accompaniment, nicely. To round out the recording, the Lawrence University Faculty Jazz Sextet joins the percussion ensemble for "Descent." The solos by the faculty members are inspiring, and the accompaniment by the percussion ensemble is solid. The presence of standard repertoire on this disc make it a valuable resource, while the more popular influenced selections add an element of fun to the listening experience.

—Scott Herring

Omphalo Centric Lecture
Synergy Percussion
$15.00
Synergy Percussion
The group Synergy Percussion performs two versions of "Omphalo Centric Lecture" on this CD. The original version is scored for two marimbas, log drum, shaker and cymbal. The "long version" is scored for two marimbas, bodhran, djembe, sabar, voice, gangakui, long drum, riq, tar, cymbal, agogo bells, gaval and kanjira. The piece is minimalistic, with repetitive, driving rhythms and repeated melodic patterns. The textures gradually shift from one to another, creating an almost hypnotic effect. The long version contains more soloistic drumming that allows various members of the ensemble to stretch out and improvise. While the piece is very groove oriented, there is enough melodic variation and excellent hand drumming to keep the listener interested, especially in the long version. The performances of both versions are inspired.

—Tom Morgan

Orchestra Works by Thomas Svobada
Oregon Symphony
$16.99
Albany Records U.S.
The CD contains three compositions

by Thomas Svobada: "Overture of the Season," "Concerto for Marimba and Orchestra, Op. 148," and "Symphony No.1 of Nature, Op. 20." I will review only "Concerto for Marimba and Orchestra."

Svobada's piece was the first concerto ever commissioned by the Oregon Symphony for one of its members, Principal Percussionist Niel DePonte. It also received a 2003 Grammy nomination for Best Instrumental Soloist Performance with Orchestra.

"Concerto for Marimba and Orchestra, Op. 148" is a three-movement work: *Con moto, Adagio, Vivace.* A unique compositional technique used by the composer is to establish three contrasting forces within the orchestra—solo marimba; a percussive keyboard quintet consisting of piano, harp, celeste, orchestra bells and crotales; and the rest of the orchestra. At different times, the solo marimba performs with the quintet, performs alone, and performs with the entire orchestra.

Con moto starts with the keyboard quintet and quickly moves to a solo marimba, which performs over a blanket of orchestral sounds. *Adagio* has a rather haunting characteristic interspersed with clouds of drama from the orchestra. *Vivace* is filled with rhythmic interest and virtuoso playing from both the soloist and orchestra.

DePonte's performance is superb, both technically and musically, capturing your undivided attention. His performance, coupled with the excellent Svoboda score, makes this concerto a viable force in the works for marimba and orchestra.

—John H. Beck

Pratt's Alchemy
Daryl Pratt
Tall Poppies Records
This CD is devoted to five works for percussion by Daryl Pratt: "Villa Montezuma," showcasing the composer on vibraphone; "Bundanon Landscape," displaying superb keyboard-mallet work by the percussion duo Match (Pratt and Alison Eddington); "Web Spinner" impressively played on vibes by Alison Eddington; and two ensemble works, "Fantasy," and "Alchemy."

The music on this disc undoubtedly benefits from Pratt's background, which emphasized improvisation and contemporary art music. Apparently, in the early '80s, his focus shifted from music such as Stockhausen's "Zyklus" and Berio's "Circles" to improvisation on the vibraphone. Contributing to the accessibility of his music (as evidenced in "Fantasy," for example) is Pratt's interest in writing melodically for all instruments, including non-pitched membranophones and even whistles. "Villa Montezuma" reveals his attempt to blend the unique sound of the vibraphone with other instruments, to manipulate modes of attack by rolling claves across the keyboard, and to activate the instrument with hand bells.

"Fantasy" and "Alchemy" were commissioned by the Synergy Percussion Group, Australia's flagship percussion ensemble. In the former piece, Pratt uses an interesting hocket-like technique, in which a melodic line is shared by several performers, each playing portions of that line, alternating with another musician so that while one plays the other is silent. "Alchemy," however, is the *pièce de résistance* of this disc, with stunning performances by three of Australia's finest jazz musicians: tenor saxophonist Dale Barlow, pianist Mike Nock and drummer Chad Wackerman. One of the musical highlights of the work is an extended dialogue between Wackerman and the Synergy percussionists. (Synergy personnel for "Fantasy" and "Alchemy" includes Michael Askill, Ian Cleworth, Alison Eddington, Colin Piper, Tim Constable, and Phil South.) The final track brings the CD to a spectacular close. It makes this listener wish for an entire CD featuring the same cast of "Alchemists" that transmuted Pratt's composition into pure musical gold.

—John R. Raush

Touch Wood
Mark Duggan
Mark Duggan
Canadian percussionist/marimbist Mark Duggan demonstrates the marimba's versatility as he performs original compositions from around the globe on his solo album *Touch Wood*. He delivers an enjoyable CD full of memorable melodies and music that invites the listener into the beautiful world of marimba. He is virtuosic but not esoteric; this is music for listeners.

The expressive Egberto Gismonti tune "Salvador," sambaish "Di menor," and "Baião for the Left Wing" gracefully represent the Brazilian tradition. The riff-based "Touch Wood" and "The Shining Stone" come from a jazz background, while "Myo Tokugi" is a multi-sectional work with Japanese overtones. "Bois Sculpte" takes the listener to North Africa, and the bouncy "Suli" and "Triangle Fish" could almost fit into a (hip) pop music category. "Alegria," a duet with marimbist Bill Brennan, is an excellent collaboration between two great musicians full of improvisation and excitement. Duggan inserts brief interludes on the *gambang* (Indonesian xylophone) or *anklung* (shaken bamboo instru-

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ment) as a way of connecting the longer pieces (which might leave some listeners wondering exactly what they are hearing).

Touch Wood is a happy, exciting, grooving recording that would interest percussionists and audiences alike with its catchy tunes, great performances, and musical variety.

—Terry O'Mahoney

Water and Fire: the Marimba Music of Don Skoog (CD)
Don Skoog and the Rosewood Trio
Contemporary Music Project
Many percussionists who recognize Don Skoog's name will also be familiar with his "Water and Fire." Written over 20 years ago, it won second prize in the 1982 PAS Composition Contest, and has retained its popularity among marimba students. This CD provides an opportunity to hear the composer's interpretation of the piece. Marimbists who have played the work in the past, or plan to play it in the future, will also be interested in reading the composer's explanation of the "program" that inspired his music.

For those whose knowledge of Skoog's music is limited to this one piece, the remaining tracks on this disc will come as something of a surprise. These tracks include five trio works collectively referred to as "The Chautauqua Etudes," so named because they are based on music Skoog wrote for the Chautauqua Ensemble. The five pieces ("Attendance to Ritual," "Fantasy for L 5," "Soca," "Art Song" and "Mozambique") are all performed by the Rosewood Trio, with Skoog on marimba, Steven Hashimoto on bass and drummer Sam Koentopp.

The composer explains that the five trio works are hard to classify. "Are they jazz, classical, or world music?" he questions, and then concludes, "You decide, because I can't." The question might be best answered "all of the above," with special emphasis on world music, as in fleeting allusions to the sounds of the Near and Middle East in "Attendance to Ritual," and an equally non-Western origin suggested by a rhythm played on cowbell in "Mozambique." And, factor in the strong influence of jazz as well, via drumset accompaniments and solos, and Skoog's improvised marimba solos.

Although the trio works may be hard to classify, they are easy to enjoy, no matter what one's musical background or musical tastes might be.

—John R. Raush

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PAS LIFETIME ACHIEVEMENT IN EDUCATION AWARD

The Percussive Arts Society Lifetime Achievement Award in Education was established in 2002 and recognizes the contributions of the most highly regarded leaders in percussion education.

Nominees must have demonstrated the highest ideals and professional integrity in percussion education, and have a significant history of exceptional and/or innovative teaching practices. Nominees will have strong reputations in areas such as (but not limited to) private teaching, ensemble directing, presentation of workshops, and pedagogical publications.

A nominee must have a record of sustained (though not necessarily continuous) contributions to the field and supportive of the philosophy and objectives of the Percussive Arts Society. Nominations may also be made posthumously. Additionally, self-nominations are accepted.

Those who submit nominations will be expected to provide biographical data including date of birth; current address of the nominee or, if deceased, name and address of a surviving family member; and a brief description of the nominee's achievement(s) which qualify the nominee as a recipient of the Lifetime Achievement in Education Award. All nominations must be accompanied by a curriculum vitae or summary career history of the nominee; otherwise, the candidate will not be considered.

Nominations will be accepted from any PAS member, while nominees need not be PAS members. Names of those nominated will be given consideration for 5 years from the time of their last letter of nomination.

Nominations should include the name and address of the nominator and be sent to Lifetime Achievement in Education Award, PAS, 701 NW Ferris Avenue, Lawton, OK 73507-5442. Deadline for nominations is August 1 of each year. The complete list of Lifetime Achievement in Education Award recipients appears on the PAS Web site www.pas.org.

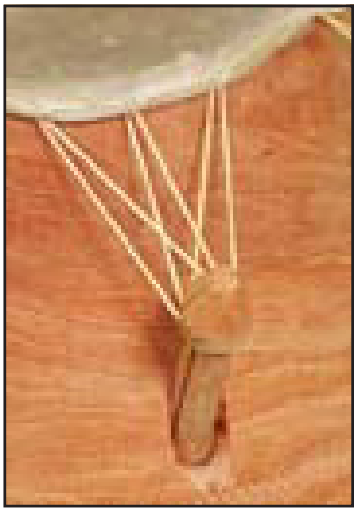
Criteria for Selection for the PAS Lifetime Achievement in Education Award

All nominees will be judged according to the following criteria:

Contribution: Has the nominee made an outstanding contribution to the field of percussion education?
Eminence: Have the nominee's achievements in teaching and/or other areas of education distinguished the nominee from his or her contemporaries?
Influence: Has the nominee's influence been of major significance to the profession even though contributions may have been confined largely to a single area of interest (e.g., symphonic, drum set, mallets, world, publications, etc.)?
Permanence: Is it probable that the nominee's accomplishments will continue to be valued by percussion professionals of the future?

APENTEMA

Donated by Emil Richards 1993-06-02



Detail of the laced head and tuning peg

"Talking drums" are a general class of drums found in Western Africa that use different pitches to imitate the spoken word for communication purposes. This particular design of drum, called the Apentema, originates in the Ashanti region of Ghana, and is carved from a single tree trunk. It is goblet shaped, with a hollow pedestal base. This type of drum belongs to a set of usually six drums, call the Fontomfrom drum set, which are ceremonial in nature and owned by a tribal chief.

The Apentema is usually used to accompany two larger drums called Atumpan, the true "talking drums" played by the Master Drummer. In addition, the Apentema is found as a member of the Adowa and Kete drum sets and is sometimes played by itself. The drum can be played with the hands, using open and closed strokes, in order to imitate the sound of vocal inflections, especially when used as a companion to the Atumpan. Traditionally, the Apentema uses antelope skin for the beating membrane and sits on the floor while being played.

This drum is 27 inches tall, with a 15 1/2-inch diameter body at its widest point. The base is seven inches in diameter, and the opening for the drumhead is 10 1/2 inches in diameter. The head is laced around a metal ring with string that is attached to seven wooden pegs. The pegs are pushed into the body of the drum to increase the tension on the head for proper tuning. It has traditional carving patterns that include horizontal rings around the body, with vertical carvings etched below the rings. On the body of the drum is a traditional rectangular carving, or "eye," which was used in earlier times as a point of sacrifice for the spirit of the tree.

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

Traditionally carved Apentema with seven tuning pegs.

Detail showing the traditional rectangular "eye" decorative carving.

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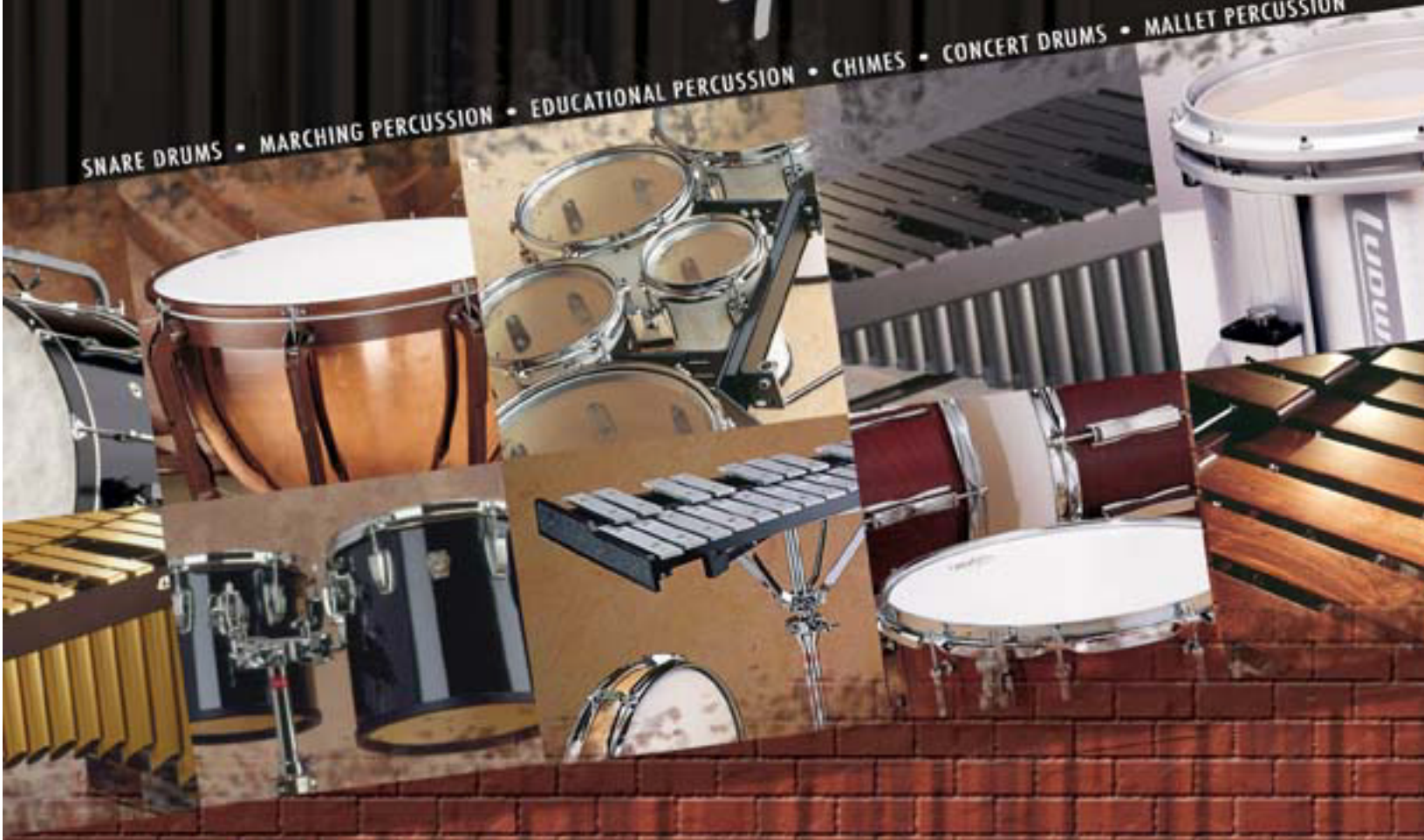

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