Periodical

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 39, No. 2 • April 2001

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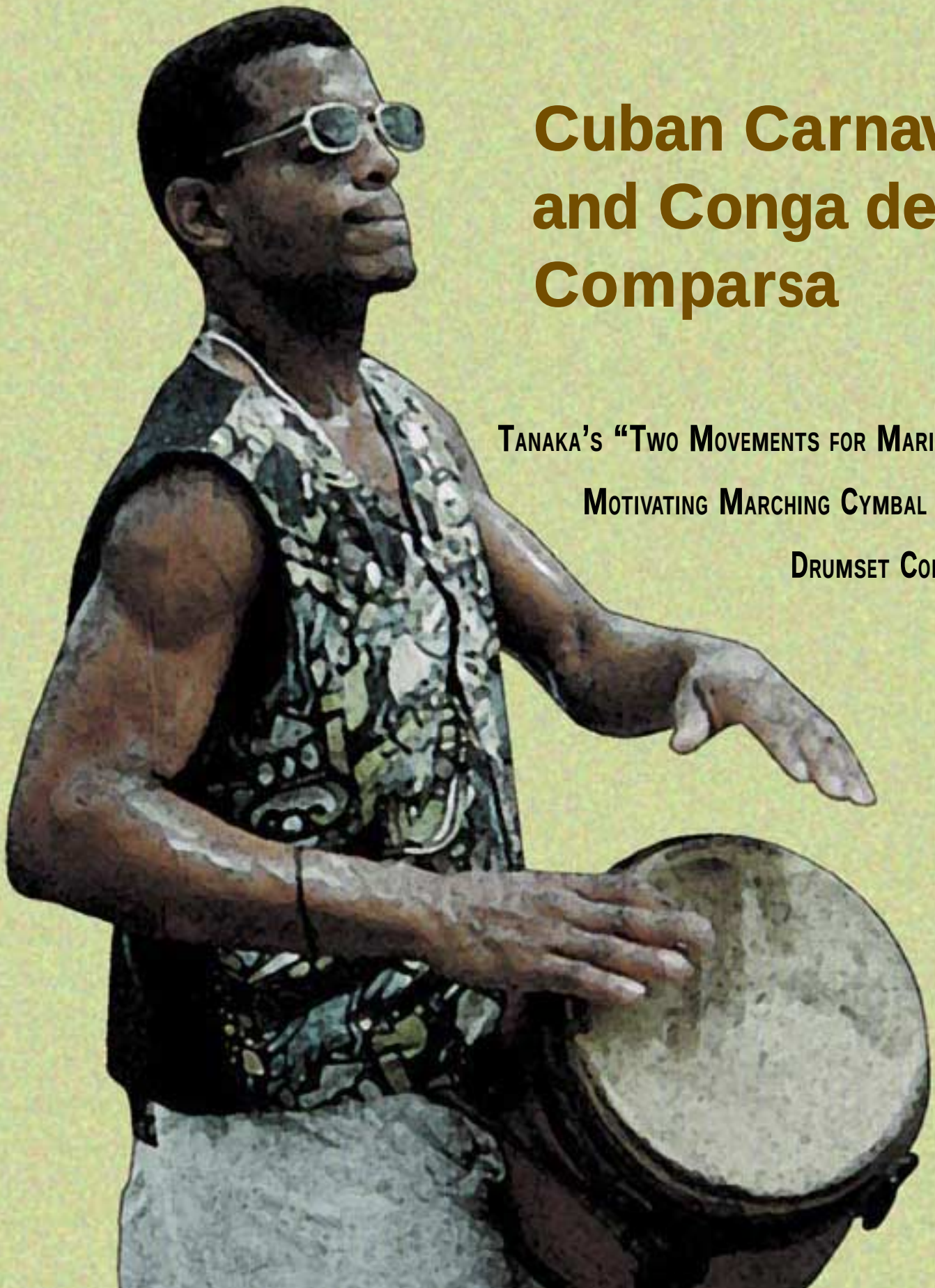

## Cuban Carnaval and Conga de Comparsa

Tanaka's "Two Movements for Marimba"

Motivating Marching Cymbal Lines

Drumset Comping

# Percussive Notes

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Cover photo by Terry O'Mahoney

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***Mission Statement***

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

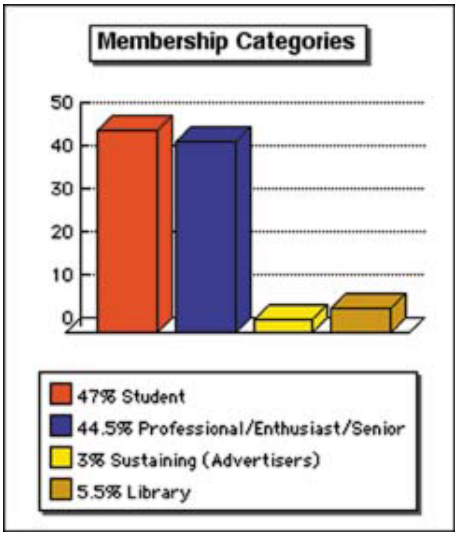
## FROM THE PRESIDENT

# A Diverse Organization

BY JAMES CAMPBELL

I initially joined PAS as a student and continue today as a professional. Over the years, like most members, I read our publications from cover to cover, regularly attended PASIC, and participated in PAS Days of Percussion. Even with all my exposure to PAS, I often wondered how I fit into our organization. In essence, "Who are we?"

The Percussive Arts Society has a 40-year heritage of service to the percussion industry and we continually welcome new members who help us build a stronger network. You may be interested in knowing who joins PAS. The chart below shows percentages of the membership categories as of January 2001.

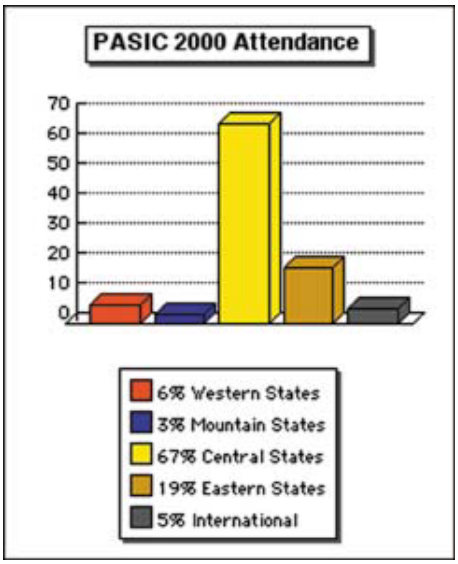



Approximately 88.5% of our members come from the United States and 11.5% are international members. In addition, 79% of our members receive their issues of *Percussive Notes* and *Percussion News* through the postal system and 21% have joined as ePAS Members receiving their publications on-line via our Web site.

The roots of our annual convention, PASIC, begin in Chicago in 1971 with the first PAS Percussion Day. The first PAS National Conference took place in Anaheim, California in 1974 and the very first PASIC was held in 1976 in Rochester, New York. Today PASIC is the most comprehensive percussion event in the world. But who attends PASIC? PASIC 2000 in Dallas was attended by nearly 7,600 people. The PASIC 2000 Attendance chart on the right shows percentages from geographical areas.

Our strength as a service organization lies in our diverse membership. PAS is enriched because it is connected to percussionists at all levels of the profession and in all facets of the industry, ranging from the top professional performers to the novice student; from the instrument manufacturer to the enthusiast. We are a dynamic association of nearly 7,000 members dedicated to growth and enrichment through percussion education, research, performance, and an appreciation for the percussive arts around the globe.

James Campbell







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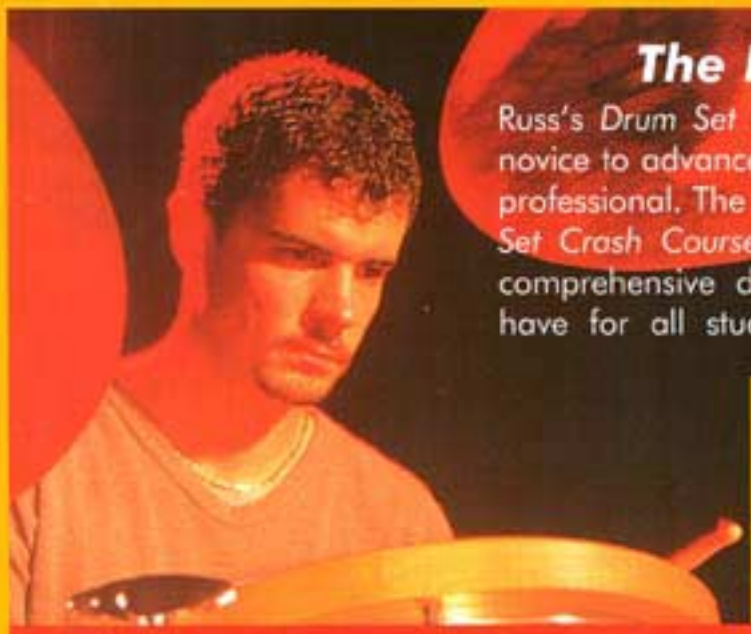

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### DJIMBE ORIGINS QUESTIONED

While Doris Green's article "Sangba: The Origin of the Djimbe" (February 2001 *Percussive Notes*) contains some interesting information regarding the physical characteristics of different varieties of djembe, her thesis regarding the origin and distribution of the djembe is seriously flawed. Ms. Green argues that the presence of the djembe in Liberia supports her claim that the instrument originated in Sierra Leone, since both are anglophone countries. Had it originated in a francophone country, Ms. Green believes, "it is doubtful that it would exist in English-speaking countries, as they do not share a common musical-culture cluster or language."

There are two problems with this argument. On the one hand, Ms. Green cannot reasonably claim that an instrument which originated in a francophone country would not travel easily to an anglophone one, while simultaneously asserting than an instrument originating in an anglophone country would travel easily to a francophone one. On the other hand, the very notion that the use of French as opposed to English would imply a lack of "common musical-culture cluster or language" between West African nations is absurd.

The anglophone or francophone status of any West African nation is a relatively recent phenomenon in the history of the region, and does not change the fact that many ethnic groups sharing common indigenous languages and traditions are widely distributed throughout the area, spilling over the national boundaries that were drawn during the colonial period. Similarly, these groups share many common musical traditions regardless of the official languages of the countries in which they happen to be located.

Indeed, the reason the djembe has historically been found in countries like Mali, Senegal, Liberia, Sierra Leone, and Cote d'Ivoire but not in ones like Ghana or Nigeria has to do with the presence or absence of ethnic groups that belong to the Manding family. Members of the Manding cluster are widely distributed throughout the countries where the djembe is found, and the music of such groups tends to share strong similarities both in terms of structural organization and instrumentation.

If Ms. Green wishes to understand why the djembe is found only in West Africa but not in North or East Africa, she might benefit from an understanding of the patterns of trade and migration that have linked (or failed to link) various parts of the African continent over its long history.

ALEXANDER GELFAND, PH.D.
ASSISTANT PROFESSOR OF MUSIC
SKIDMORE COLLEGE

### CORRECTIONS

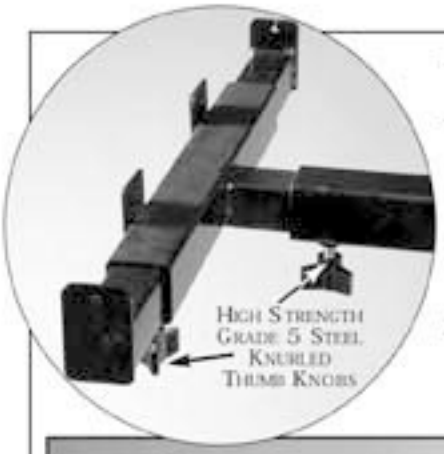
In "Sangba: The Origin of the Djimbe" (February 2001 issue), a reference in the text to a book by Cootje Van Oven in the text misidentified the book's title as *Auction To The Music of Sierra Leone*. The correct title is *An Introduction To The Music of Sierra Leone*. (The correct title appears in the Endnotes and References at the end of the article.)

A review of the percussion ensemble work "Sporady and Caccia" in the February 2001 issue misidentified the composer as Jan Corbett. The composer is Ian Corbett. PN

### PERCUSSION ENSEMBLE & WORLD PERCUSSION COMMITTEE CHAIRS SEARCH

Applications are being accepted for the chair positions of the PAS Percussion Ensemble and World Percussion Committees. Among the many responsibilities, the chairs will facilitate and coordinate the activities of their respective committees by examining and addressing topics and issues related to their committees and the Percussive Arts Society.

Applicants should send a letter of interest and a current vita to Randall Eyles, PAS Executive Director, Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442
**Deadline: May 1**

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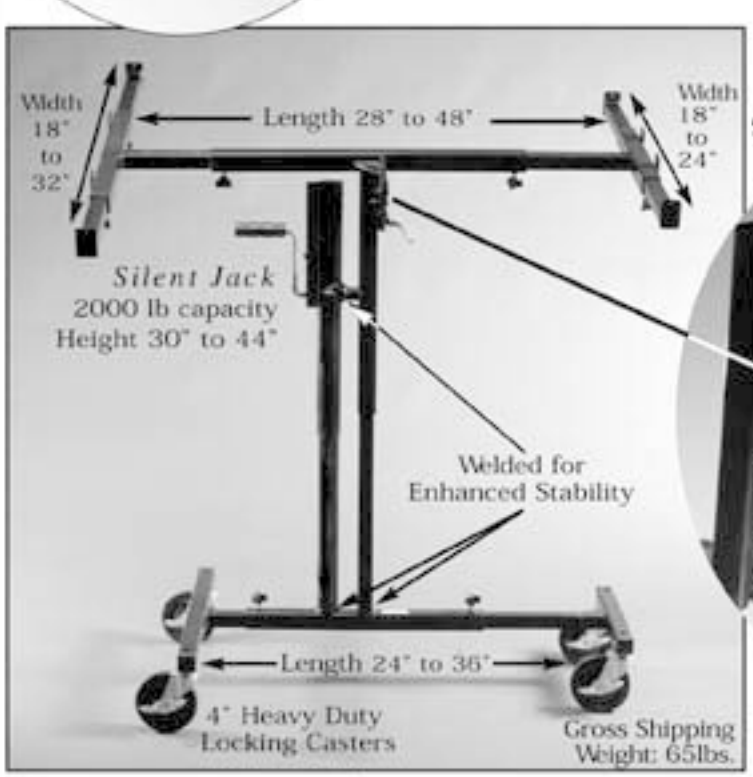


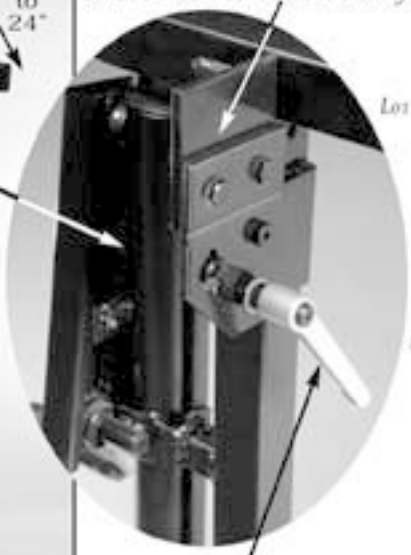


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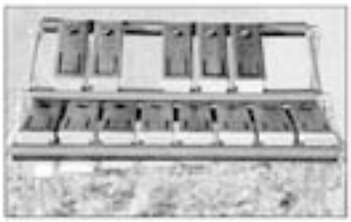

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FROM THE PASIC HOST

# Nashville Planning Committee Hard at Work

BY GEORGE BARRETT

The PASIC 2001 Nashville planning committee has been hard at work preparing what promises to be a very exciting convention. I would like to thank the members of the local committee for all of their hard work during January. In order to bring this year's attendees a diverse and unique array of clinics, master classes, and performances, committee members have spent many hours reviewing session applications.

In February, we dealt with a number of the logistical issues associated with the convention. We did sound checks of all the venue and clinic rooms, and held meetings concerning sound, video, catering, security, and issues. Larry Snider, Chairman of the PAS New Music/Research Committee, and Peggy Benkeser, 2001 New Music/Research Day Coordinator, assisted in the sound checks and audio-visual meetings to address all the important needs of Wednesday's New Music/Research Day, "Wired for Percussion."

In this issue of *Percussive Notes*, please take note of the early registration form for the convention, along with the hotel reservation form (see pages 65 and 66). The Renaissance Nashville is a well-appointed hotel, and extremely convenient to convention attendees as it is attached to the convention center. I would encourage everyone to book their rooms early, as this hotel will definitely sell out.

We have a number of new PASIC scholarships this year. Interested students will find the application in this issue on page 49. Please note that the deadline for applying is April 15, 2001. I also want to remind everyone that the deadline for the high school and college percussion ensemble Call For Tapes is also April 15, 2001 (see page 54), and the Composition Contest deadline is April 12, 2001 (see page 46). The deadline for the PAS 2001 Percussion/Alto Saxophone Duo Contest is May 1 (see page 85).

As I mentioned in the previous issue, we are pleased that PASIC 2001 will feature performances by the winners of the solo and duo competition at the upcoming International Marimba Competition 2001 in Belgium. You can check out additional information about the competition on the internet at www.moa.be/marimba/index.htm.

A new marketing campaign for this year's PASIC will undoubtedly help promote our convention and percussion in general. As part of this year's convention, PAS has decided to name the PASIC exhibit hall the International Drum and Percussion Expo. PAS will be marketing this event through local newspapers, music papers, and music and record stores, offering anyone the ability to visit the large display of drum and percussion equipment on our exhibit floor for just ten dollars per day. Discount coupons will be available at participating music and record stores in the Nashville area. It is our hope that this campaign will increase local awareness and interest in drums and percussion, and that the Expo attendees, once exposed to the exhibits, will register to see the many clinics, master classes, and performances offered as part of PASIC.

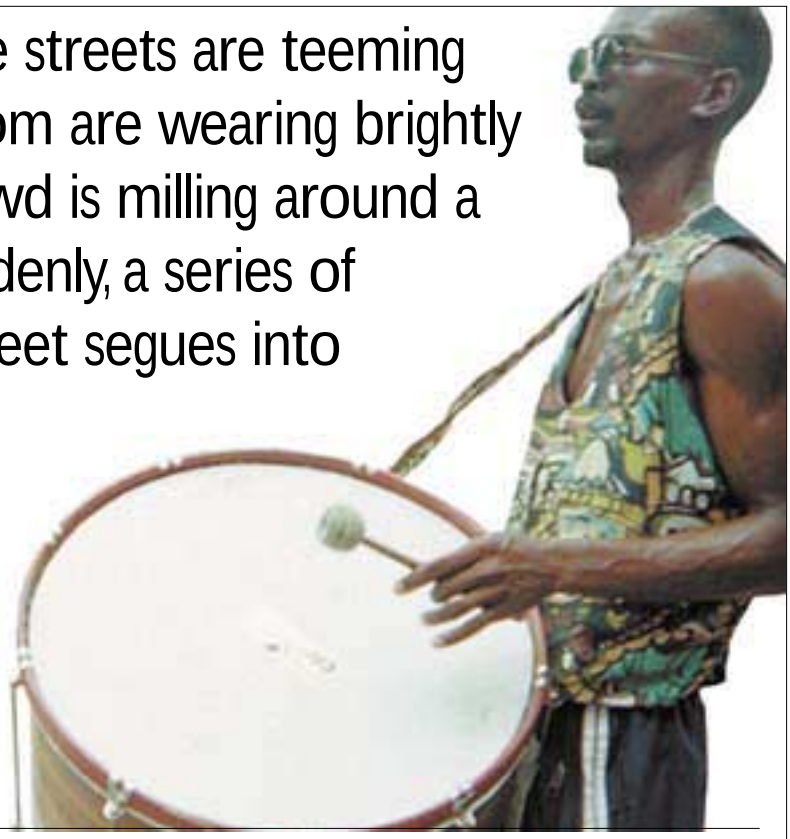
As the "Music City" continues to get ready for another exciting PASIC and potential artists respond to their invitations, we will inform you about more of the exciting events planned for PASIC 2001 in the June issue of *Percussive Notes*.

George Barrett

# Cuban Carnaval and Conga de Comparsa

By Terry O'Mahoney

It's hot and humid and the streets are teeming with people, many of whom are wearing brightly colored costumes. A crowd is milling around a specific street corner. Suddenly, a series of whistle blasts from the street segues into the thunderous roar of a drum ensemble. A throng of dancers launch into highly orchestrated routines. It's Carnaval time in Cuba!



Carnaval (spelled *Carnival* or *Carnivale* in English) is the annual street celebration of the Cuban people. It's a time to watch the parade of musicians and dancers perform in the street, to sing, dance, and enjoy a communal party. Carnaval is held in towns throughout Cuba, but the most well-known celebrations are in Havana (in western Cuba) and Santiago de Cuba (on the eastern end of the island). The music played during Carnaval is known as *conga* or sometimes *conga de comparsa*.

There has been some confusion, particularly by the musical community outside Cuba, regarding the terms and practices surrounding Cuban Carnaval. The music of Carnaval is often referred to as conga de comparsa, but conga and comparsa are actually two different things. Conga is the style of music played during the street parades held during the Carnaval celebration.

Comparsa refers to the ensemble that plays conga music and/or the entire group of people who participate (dancers, drummers, and other instrumentalists), but sometimes comparsa refers to the parade itself. (Terms are often very flexible in Cuba.) Comparsas in Cuba are comparable to the *escola de samba* (samba school) of Carnaval in Brazil. The Cuban comparsas, like their Brazilian counterparts, rehearse throughout the year in order to perfect their music and choreography.

Another major misunderstanding regarding Carnaval has had a more lasting effect. What North Americans call conga drums are actually known as *tumbadoras*. This confusion probably arose because tumbadoras are the drums used to *play* conga in the western part of Cuba (which includes Havana), and therefore might have been mistakenly called "conga drums" by a tourist or early musicologist. A tumbadora might be used to play a specific musical part known as the *conga* part, but the group of drums we know as conga drums are traditionally referred to as tumbadoras.

The music known as conga is also the subject of much confusion. Conga cannot be succinctly represented as a single rhythmic pattern, and it is certainly not the simplified version played by many combos on cruise ships! Cuban rhythms have often been simplified and used as the basis for dance crazes in North America. True conga is much more rhythmically exciting than what often passes for conga in North America. It is, perhaps, better to think of conga as a style or category of music that has some unifying properties. To fully understand the conga style, it is important to understand how conga and Carnaval evolved.

## HISTORY OF CONGA MUSIC

Carnaval originally began as a celebration of the Catholic holiday of the Epiphany (known as *Dia de Reyes* in Spanish), which is held on January 6. In the Spanish-speaking world, this is also known as Children's Day, a day when children are given gifts.

On this annual holiday, slaves (who were often considered child-like by their masters) were allowed to play their music, dance, and receive gifts from their masters. In Havana, slaves would march from their *cabildos de nacion* to the Capitan General's Palace at the Plaza de Armes in Old Havana. *Cabildos de nacion* (literally translated as "national cabildos") were places where slaves of the same ethnic group (e.g., Yorubas, Congos, Carabali) were allowed to congregate. When the slaves arrived at the Capitan General's Palace, they performed in front of the *tribuna*—the reviewing stand that held the governor of Cuba and other high-ranking governmental officials. The tribuna audience would throw coins and small gifts to each group of participants. At the conclusion of the parade, a winner would be chosen and awarded an additional prize.

This practice of marching and playing folk music and rhythms eventually evolved into an organized parade. At that

time, the music played during Carnaval was a cornucopia of different music from various regions of Africa—by no means a homogeneous style. Some groups carried this spirit of competition further and performed elaborate dramas before the tribuna.[1]

The slave system ceased in 1886, but Carnaval continued as a contest. Around 1902, with the founding of the Cuban Republic, Carnaval was moved to February to coincide with the beginning of the Catholic season of Lent, as is the Brazilian Carnaval and the New Orleans Mardi Gras. Like many things in Cuba, the scheduling of Carnaval is subject to change. In recent years, it has been moved back and forth between February and summer (normally July and/or August).

In Havana, the Carnaval parade route has changed several times. It originally wound its way down El Prado to the Capitan Generals Palace. It has also been performed along the *Malacon* (sea wall) from Havana Vieja (Old Havana) to the *barrio* (neighborhood) of Playa. Carnaval has had a somewhat checkered past, and has been banned several times as a result of unruly behavior by the crowds. The Carnaval commission even established strict rules regarding the comparsas' activities during the celebration.[2]

## INSTRUMENTS OF CONGA

Originally, the instrumentation of the comparsa was solo voice, three tumbadoras, *guataca* (hoe blade), *sartenes* (a set of two inverted frying pans), and *bombos* (thin bass drums approximately 18 to 20 inches in diameter). Bombos have also been called *galletas* (Spanish for cookie or cracker) because of their shape. Bombos are held diagonally and played with a mallet or piece of wood held in the right hand and muffled on the resonating head with the left hand.

In the 1930s, as Carnaval became a much bigger celebration (and consequently much louder), trumpets began to replace the solo voice as the primary melodic component.

Bombo

Trompeta china

Soon, the tumbadora parts were being doubled and tripled to keep up with the increased volume of the trumpets. From the Oriente region in eastern Cuba, a double-reed pentatonic instrument known as *trompeta china* was soon being used in place of the trumpets.

*Trompeta china* are neither trumpets nor of Chinese origin, but were given that name because of their pentatonic tuning. In China, similar instruments are known as *sona*, a type of conical shawm, whose origins are in India or Turkestan.[3] They were used by the Cubans as a way of distinguishing some Oriente-region comparsas from their Havana counterparts.

In the first half of the 20th century, *carrozas* (mechanized floats or trucks carrying the musicians) began to be used during Carnaval. This innovation was to have a profound effect on the music of Carnaval. With the use of carrozas, the piano, electric microphones, and whole "sit down" orchestras of instruments could be featured during the parade. Other types of music—such as the *conjunto* style of the 1940s and '50s or salsa from the 1980s—could now be played as part of the Carnaval celebration. At this point, traditional comparsas playing conga music as well as popular ensembles performing their own music can all be heard during Carnaval.

Over the years, other instruments began to be used in conga, usually on an occasional basis—snare drum, trombone, hand bell, beer bottle, etc. This author even saw a man ringing a hand bell in time to the music. Occasionally, a brake drum is substituted for a hoe blade playing the clave pattern.

In eastern Cuba, drums known as *bocú* were used in place of tumbadoras. Bocú are single-headed hand drums similar to tumbadoras but with conically shaped bodies, which differentiate them from tumbadoras. Both bocú and tumbadoras use barrel-stave construction for the body of the instrument (see photo). Bocús were used because they were lighter in weight than the tumbadoras. They were played slung over the shoulder and held to the side, similar to deep American Revolu-

Bocú

tionary War-era snare drums. The use of bocú is one of the distinguishing factors in determining a comparsa's geographical origins.[4]

In Havana today, many different styles of music may be heard during Carnaval—not just conga. The parade features traditional comparsas marching and dancing, as well as salsa groups, Santeria ensembles, and other ensembles performing on carrozas. These non-traditional Carnaval participants often do not accompany any dancers but perform as a self-contained Carnaval unit. This diversity exemplifies the wide spectrum of Afro-Cuban music and makes one appreciate all of the various types of Cuban music.

## COMPARSAS

The word *comparsa* normally refers to the dancers and other non-musical participants of Carnaval, but it may also refer to the entire ensemble. The musicians (horn players and percussionists) are sometimes known as a *piquete*. In addition to the dancers, some comparsa members' function is to twirl large paper sculptures known as *farollas* ("lamps" in Spanish). *Arrollando* is a term that sometimes refers to the audience members who join in the parade following the last carroza, usually dancing while forming a conga line.

Today, comparsas are judged by a panel formed by the Carnaval Commission. Dr. Jesus Guanche, with the Fernand Ortiz Foundation in Havana, was a member of a recent Carnaval panel. Seated with him in the *tribuna* were approximately thirty judges from a variety of disciplines (dance, music, visual arts, theater) that determined the best comparsa. There were two prizes awarded—one in the traditional category and one in the contemporary category.

Traditional comparsas usually represent a specific *barrio* or neighborhood. Contemporary comparsas are typically sponsored by organizations and may have membership from different areas of the city. The traditional comparsas usually play a very traditional style of music and may use songs and story lines from the past. Contemporary comparsas integrate more modern repertoire and musical approaches.[5]

One of the most renowned traditional comparsas is Los Guarancheros de Regla, representing the people of the working-class neighborhood of Regla, which is east of Havana. It was founded in 1959 by Sr. Humberto Medina Pereira, who continues today as its artistic advisor. Sr. Albierto Mir Medina (Humberto's nephew) is its general director. They are well known in Cuba and have traveled to Martinique, Spain, and Mexico performing their shows. They are well respected, have won many awards, and are supported by the government—so much so that they were the only comparsa allowed to perform during the mourning period following the death of Che Guevara.

Los Guarancheros de Regla includes 128 dancers (organized into 64 couples), 33 farollas, 32 models, 36 musicians, four people on stilts, and three directors. They range in age from 14 to 70. The core of the percussion section is a folkloric drum ensemble known as the *Tambores de Bejucal* (Drums of Bejucal). Their repertoire is often thematic—arrangements of music found in popular music or "from the streets," according to Albierto Medina.

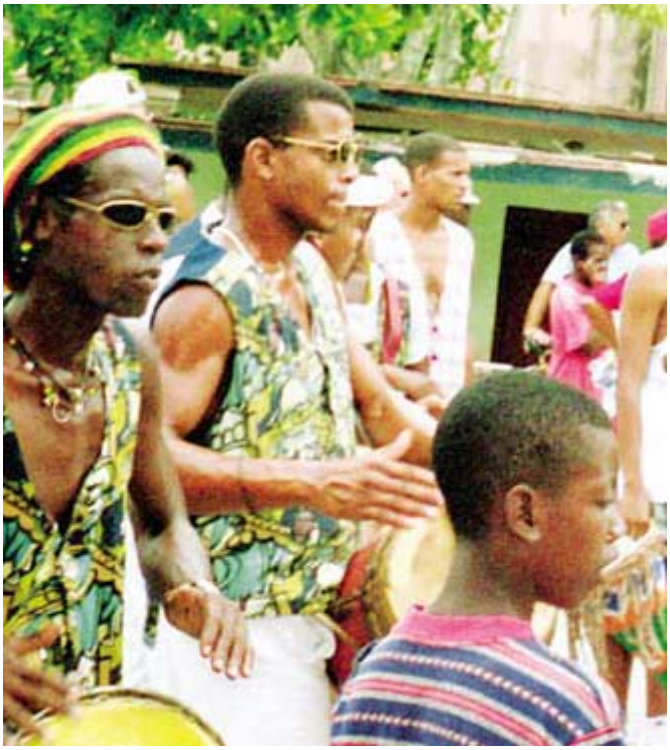
"Los Guarancheros is like a family or society; we support each other and look after one another," he says. They are very proud to have people of many ethnic backgrounds in their troupe. (Many traditional comparsas are composed of a single ethnic group.)

Los Guarancheros perform throughout the year, often performing several different versions of their shows indoors—usually with fewer members than their Carnaval complement. Their choreography is quite involved and strenuous, often requiring three-hour rehearsals. Due to the exhaustive nature of the performances, there are substitutes on each instrument to ensure that the music will not cease if an individual becomes tired. During Carnaval, the musicians are fortunate enough to be transported by a carroza.[6]

Musically, Los Guarancheros use several singers, two or three bombos, several tumbadoras, several cowbell players, two sartenes players, trumpets and trombones. (Specific numbers of musicians are difficult to determine because some players do not attend all rehearsals.) The music does not change tempo, and all of the singing is done over one specific pattern (see Example 2). Los Guarancheros still use the traditional antiphonal format for their repertoire. One singer sings a solo line (using a microphone) and is answered by a choir of singers (or the brass section). The choir of singers may also antiphonally interact with the brass players during other sections of the tune.

A *quinto* player playing a high-pitched tumbadora often improvises during the music. The percussion parts remain static, with an occasional rhythmic figure to accentuate the melody. The use of solo voice, antiphonal choir style, steady tempo, static rhythmic underpinning, and arranging style clearly identify Los Guarancheros as a traditional comparsa.

An example of a contemporary comparsa is the Comparsa de FEU (an acronym for *Federacion Estudintil Universitaria*), which represents university students, graduates, and the youth of Havana. It has been directed for thirteen years by Sr. Orestes Vasallo. His wife, Rosa Morera, is a former dancer with the group and now serves as its choreographer. Sr.



Vasallo plays tumbadora in the ensemble, directs the musicians using hand signals or a whistle, and acts as their musical director. Although he doesn't write the arrangements, he indicates to the musicians what is to be played and how.

This comparsa includes approximately 28 musicians and 270 other members. Sr. Vasallo says that the comparsa's dance movements are very energetic because this comparsa represents the youth of Havana. The length of the parade (up to seven kilometers) and intense heat takes its toll on the dancers, necessitating several substitute dancers. Comparsa de FEU has been a very successful comparsa, often capturing the Grand Prize during the 1980s.[7]

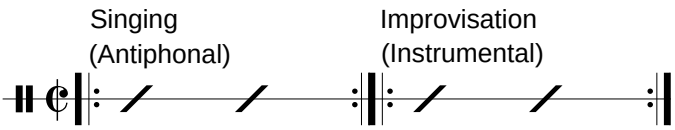
The Comparsa de FEU repertoire is an interesting mixture of songs used by other comparsas and snippets of universally recognized pieces, including the theme from the *Star Wars* movies and Beethoven's "Ode to Joy." Comparsa de FEU uses no singers and no antiphony in their arrangements—a fact that differentiates them from a traditional comparsa. Changing tempos and changing from a duple rhythmic pattern (in cut time) to a fast 6/8 rhythmic underpinning are other non-traditional approaches to conga. The integration of popular music from outside traditional Cuban repertoire, tempo changes (usually through acceleration), lack of antiphonal practices, the use of pre-arranged rhythmic breaks, and innovative dance choreography make the Comparsa de FEU a true contemporary comparsa.

## CONGA MUSIC

Conga music has evolved over a long period of time. "Conga has its antecedents in *all* Afro-Cuban ethnic groups and musical genres," says Dr. Olavo A. Rodriguez, the founder and director of the Centro de Investigacion y Desarrollo de la Musica Cubana (CIDMUC) in Havana. Dr. Rodriguez is a leading ethnomusicologist in Cuba, with over twenty years of field research and numerous articles and books to his credit.

Conga is not just a rhythm but an entire style of music made up of many facets. Its musical form is binary—a closed form followed by an open, improvisational form. "Conga is several things," according to Dr. Rodriguez. "It is a fusion or synthesis of many things that are unified by a common underlying rhythm (see Example 6). Its musical purpose is to call the people to dance. It is *not* for listening but is to accompany dancing and marching that takes place during a parade—a dancing march, as an accompaniment to the comparsa. Finally, conga is a true Cuban musical genre because it is sung in Spanish, not the origin languages of the various African practitioners." This last point is significant because it represents the point at which all of the musical and linguistic elements converge to form the *Cuban* genre known as conga.[8]

Example 1. Conga format




Another element that distinguishes conga from its predecessors is its emphasis on high-register instruments (cowbells and sartenes) and improvisation by the high-pitched quinto drum. This is in contrast to the African tradition in which the emphasis on improvisation is in the low register. Conga also has much in common with Cuban *rumba* music. Traditional conga, like rumba, has no harmonic component.

"Conga is singing [in Spanish], atop a rhythmic basis performed on drums" says Rodriguez. "It is heterophonic; it has its own concept of tuning [which often sounds out of tune to Western listeners] and it is antiphonal—utilizing a solo voice answered by a choir." Its use of at least three distinct tumbadora parts, use of *rumba clave*, and emphasis on the *bombo* note (the "and" of beat two in cut time or the third eighth note in 6/8 time) are all derived from rumba.

One significant difference between rumba and conga can be noted in the tuning of the tumbadoras. In rumba, a genre with only singer and tumbadoras, the tumbadoras fulfill a melodic as well as rhythmic function. The tumbadoras have specifically pitched parts that *must* be played the same every time, or the characteristic melodic pattern is lost (low-high-high-low). The relative pitches of the tumbadoras are not as critical in conga because the tumbadoras fulfill a more rhythmic than melodic function, according to Dr. Rodriguez.

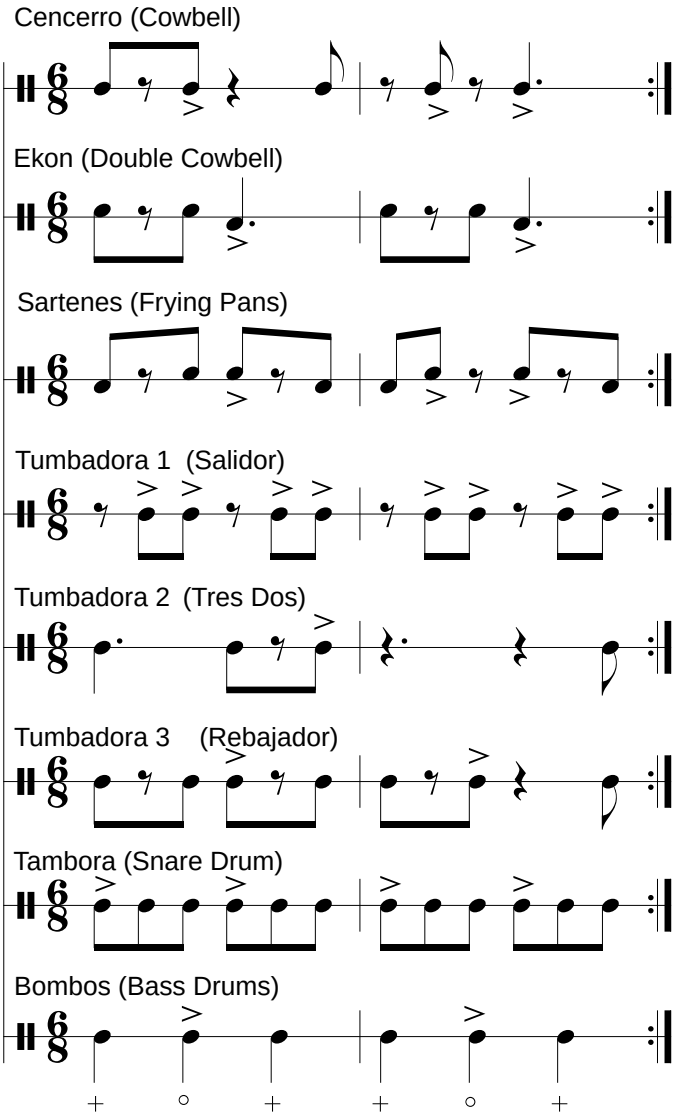
In conga, the singers and trumpets carry the melody and provide the upper-register timbre, the tumbadoras provide rhythm and middle-register timbres, and the bombos provide the low-register timbre, which results in a complete spectrum of sound from low to high. In conga, a tumbadora player could switch parts with another tumbadora player and not upset the performance of the ensemble. In rumba, however, tumbadora players must each play their respective parts exactly in order to provide the characteristic rumba motive.

Although there are songs specifically composed for Carnaval, most of the conga repertoire consists of songs adapted to the conga style. One of the most famous—"El Carbonero" ("The Coalmaker"), written by Felix Chapotin—is a song from the Cuban *son* tradition that almost everyone in Cuba can sing by heart. The emphasis is not really on the spe-

cific tune but *how* it is played. Any song can be played in the conga style by superimposing the melody over the conga rhythmic base.

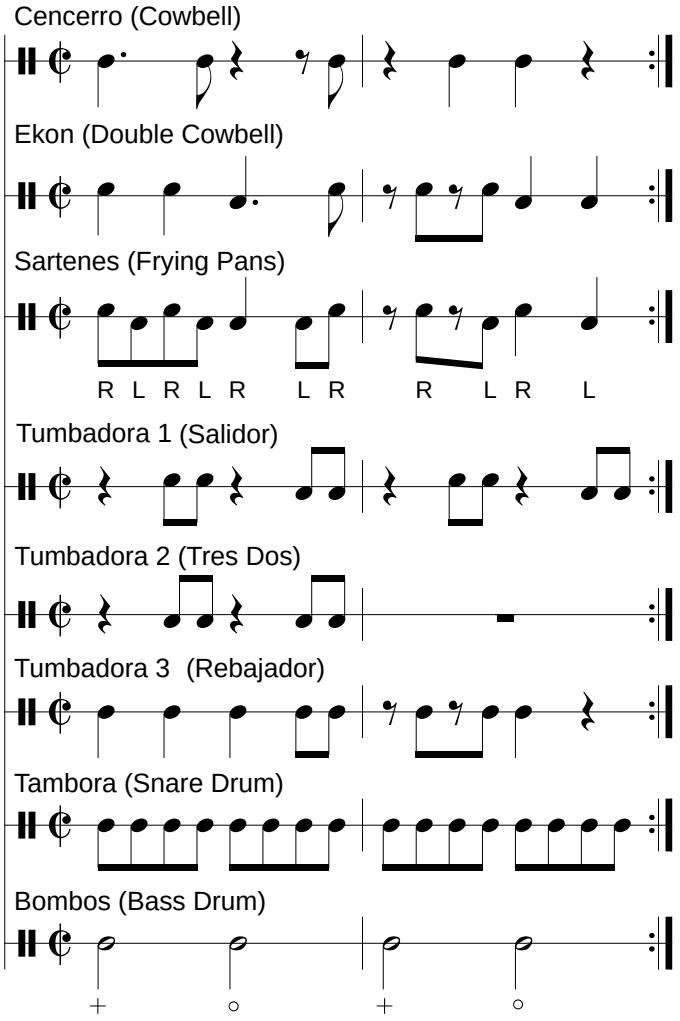
The Comparsa de FEU use several different musical medleys during their Carnaval show. Some of the music is in 6/8 time, and some is in 2/2 time. Some portions begin slowly (in duple meter) and accelerate and segue into an uptempo 6/8 meter. Although Examples 2 and 3 are notated in 2/2 and 6/8 time, notation is incapable of accurately pinpointing the feel of the music. Whether conga is thought of as being in 2/2 or 6/8, it always "swings" somewhat and often reaches the point where it could be heard in both 2/2 and 6/8 simultaneously. Most of the uptempo dancing and performing witnessed by this author was closer to 6/8 than 2/2 time, while slower dancing was in 2/2 time. Here are two different examples of conga (in 6/8 and 2/2 time) as played by the Comparsa de FEU:

Example 2. Conga in 6/8 time



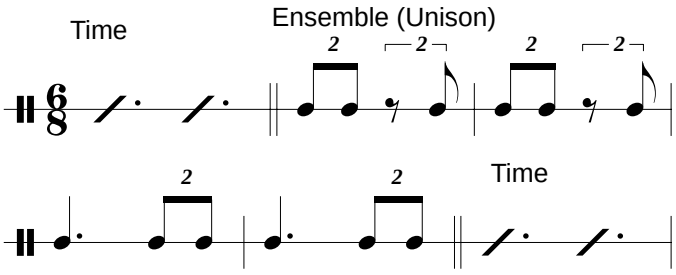

\+ - dampen with left hand
○ - open sound

Example 3. Conga in 2/2 time




The Comparsa de FEU incorporated some unison rhythmic "breaks" to segue into different musical sections. When signaled by Sr. Vasallo (either visually or by whistle), they played the unison rhythmic pattern shown in Example 4.

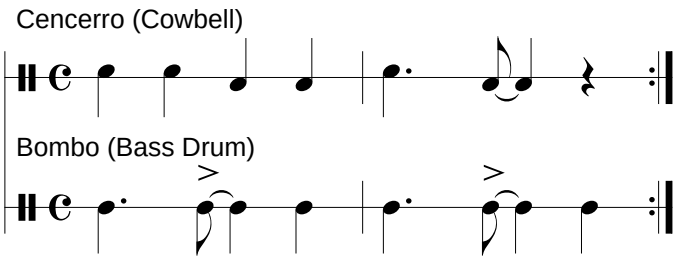
Example 4. Unison interlude




It is difficult to isolate a single rhythm or pattern and label it the quintessential conga pattern for several reasons. Slight musical variations occur from region to region. In addition, Carnaval is, by nature, an amateur event. Amateur musicians comprise the bulk of the participants and they often embellish or alter their rhythms on a whim. Dr. Olavo A. Rodriguez

explains conga this way: "As long as it has this basic melodic pattern (or a variation) and this underlying rhythm [on the bombo], it is conga."

Example 5. Essential Conga pattern




"There are over twenty variants of conga in Cuba," according to Dr. Rodriguez, a fact discussed in his book *Instrumentos de la Musica Folclorico-Popular de Cuba*. Each of these variants retain enough of the essence of conga to still be considered conga music. Some variations are in duple meter, some in triple meter. Although two musical examples could be in different meters, both could be considered conga. "Most African beats have a tertiary subdivision [e.g., 6/8 time]", explains Rodriguez. "As they become 'Cubanized' [or Westernized], they become binary subdivisions [e.g., 2/2 time]… Examples of conga that have a tertiary subdivision are more heavily influenced by African rhythmic elements, while those that have a binary subdivision are more influenced by Cuban or western European rhythm elements."

This diversity might be a result of the ethnic make-up of the participants. If, for example, a comparsa from a particular region contained more African descendants than Cuban or Spanish descendants, the African elements—the most evident of which would be tertiary meter—might predominate, or vice versa. This might account for any confusion about what is the "quintessential conga rhythm or pattern," particularly to musicians outside of Cuba, as performers from Santiago de Cuba in eastern Cuba would play a very different style than players from Havana, which is in western Cuba.

An illustration of the differences from region to region may be made by comparing the Havana style (Example 3) with the Santiago de Cuba style (see Example 6). Note the use of *son* clave in the *guataca* part, the use of bocús for middle-pitched timbres, the rhythmic differences found between the bocu parts in the Santiago style and the tumbadora parts in the Havana style, and the increased numbers of bombos—all differences attributed to regional variations.

## CONCLUSION

While conga is the music played during Carnaval, conga music can often be heard outside of the Carnaval celebration. Many popular Cuban bands (e.g., NG La Banda) often end their performances with a conga line that snakes through the audience and ends the evening with all of the participants on stage. Comparsas frequently play conga music at other celebrations throughout the year, with or without their own dance troupes.

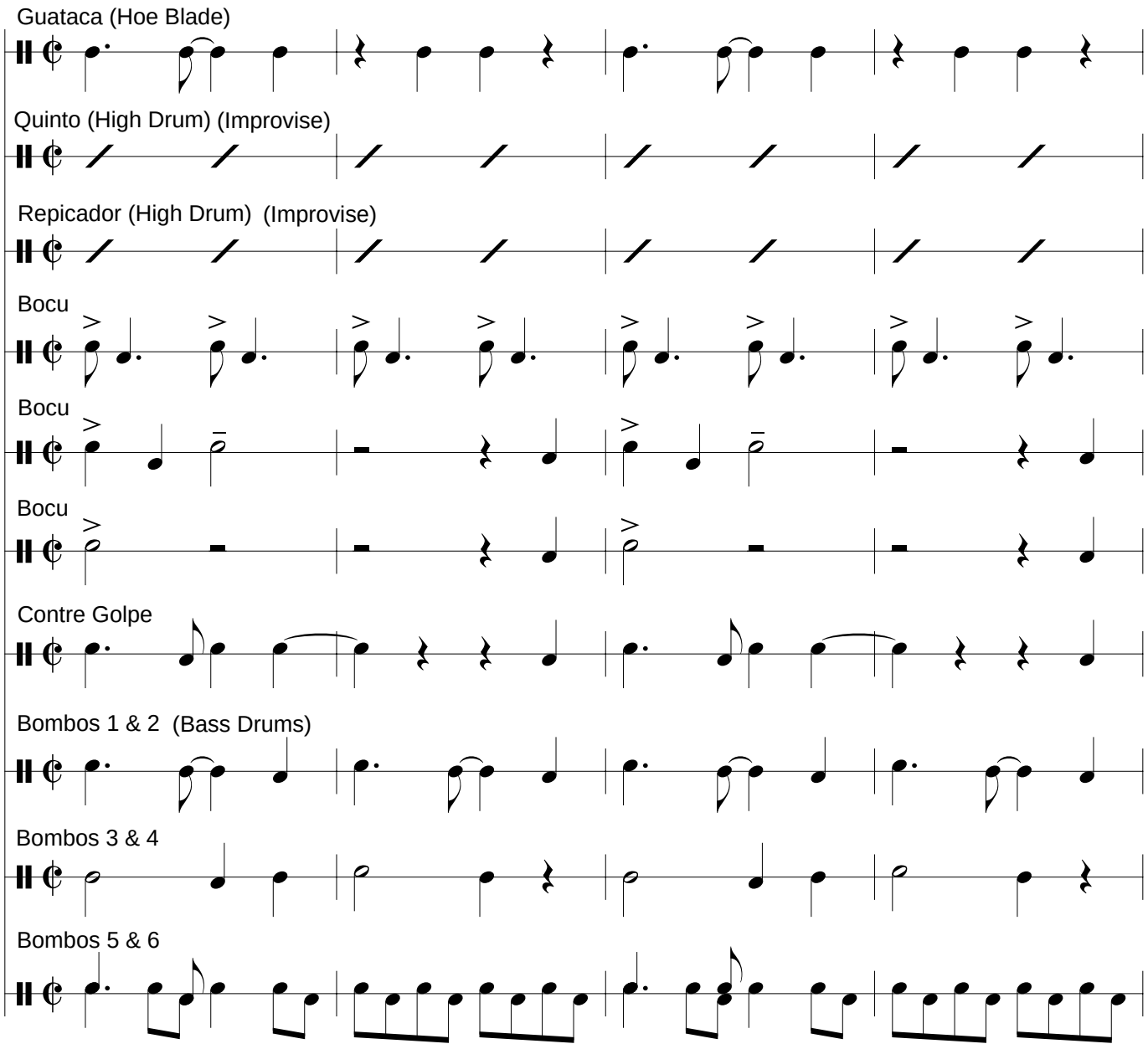
Carnaval is a great time to be in Cuba. Everyone enjoys the music and spectacle of the parade. The music is rhythmically infectious and spiritually uplifting. It's a drummer's dream come true.

*The author wishes to thank Dr. Olavo A. Rodriguez, Rodolfo Gutierrez and the University Council for Research for their invaluable assistance in the preparation of this article. Archival photos courtesy of the Centro de Investigacion y Desarrollo de la Musica Cubana (CIDMUC), Havana, Cuba.*

## Endnotes

1. Rodriguez, O.A. *From Afro-Cuban to Salsa* (1998). Piranha, Berlin. p. 25.
2. Interview with Dr. Olavo A. Rodriguez. Havana, Cuba.
3. Jenkins, et al. *Music and Musical instruments in the World of Islam* (1976). Music Research, London. p. 68.
4. Ibid. Rodriguez interview.
5. Interview with Dr. Jesus Guanache. Havana, Cuba.

Example 6. Santiago de Cuba style conga. (From *Instrumentos de la Musica Folclorico-Popular de Cuba*, used by permission.) *




* The legend for the *Santiago de Cuba* conga style differs somewhat from the other examples. In his book, Dr. Rodriguez indicates high, medium, and low sounds that are notated by notes above, on, or below the staff line. He states that the actual stroke used by the players to achieve these pitch differences is determined by the player. For example, to play a low sound, a player might use an open stroke the first time and a bass tone the second time. The *contre golpe* part, which means "off beat," is played on a middle-pitched tumbadora. The *quinto* and *repicador* are both high-pitched improvising drum parts, but only one part would be played at a time.

6. Interview with Albierto Mir Medina and Humberto Medina Pereira. Regla, Cuba.
7. Interview with Orestes Vasallo. Havana, Cuba.
8. Ibid. Rodriguez interview.

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## Discography

*Cuba—Chants et Rhythmes afro-cubains*. Arion Records
*Fiesta Cubana Congas Y Comparsas*. Artex Records.
*Santiago—Calles y Congas*. Egrem Records.
Many recordings of a variety of Cuban music are available from Descarga Records (www.descarga.com) in New York.

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# Comping Exercises and Beyond

BY MICHAEL GOULD

Jazz drummers often play figures on the snare drum, bass drum, and hi-hat that help accompany a soloist. In his book *How to Comp—A Study in Jazz Accompaniment* (Advance Music), Hal Crook gives an excellent definition of comping and its role within an ensemble:

> The word "comp" is derived from the word accompany (or accompaniment). It was popularized years ago by jazz musicians who expressed the uniqueness of their new musical idiom even through the language they used.

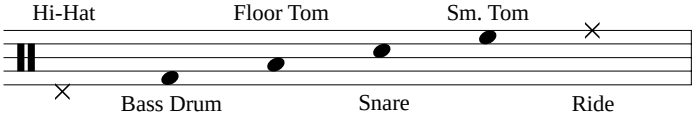
*To comp* means to improvise a background for a solo using melody, harmony and/or rhythm. Comping is a kind of secondary soloing that supports, complements and interacts with a primary solo. The goal in comping is to be as musically accurate and creative as the soloist. The emphasis, however, is on teamwork—on enhancing the musical efforts of the soloist in all possible ways and areas.

The soloist functions much like the captain of a team. He calls and leads the plays but depends on help from the accompanying players to execute them. So a relationship of mutual dependency exists that requires the awareness, acceptance, and allegiance of everyone involved.

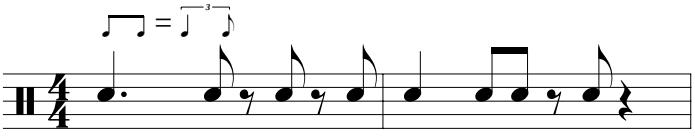
In order to become a good accompanist, one must develop a wide variety of comping methods. Too often, drumset players take a one-dimensional approach to comping and tend to play only the figures that they have practiced from an instructional book. In doing so, they are not getting the most from their practice experience or the book being studied. This approach often leads to mechanical playing and a much longer learning curve for the material being studied.

By using the following comping practice ideas as a launching point, one can achieve a more well-rounded approach to comping and master a wider variety of techniques. In conjunction with the ideas presented below, one should always let the music dictate what is being played, and use drumset methods as a resource in addition to the crucial element of listening to the music.

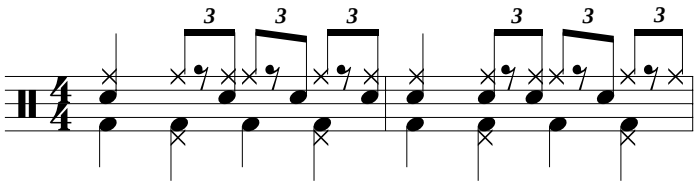
## COMPING EXERCISES



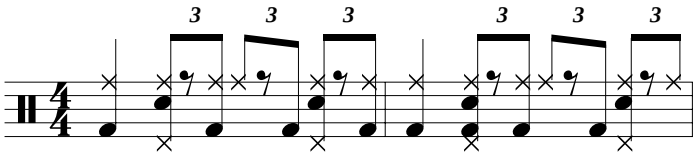

All of the ideas shown below will use the same rhythmic phrase:



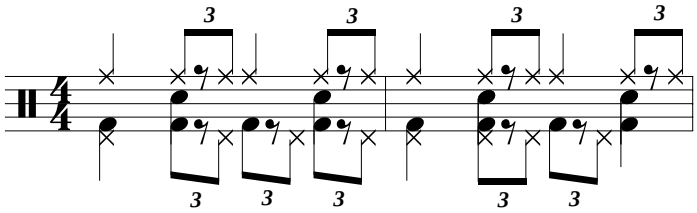
Many drummers comp primarily with the snare drum. Besides writing out your own comping ideas, you can use material from snare drum method books. To achieve a sense of the pulse, softly play quarter notes on the bass drum with hi-hat on beats two and four. (The example has been written in triplets to clarify where the figure lies within the standard jazz ride pattern.)



Now play the phrase on bass drum, incorporating the snare drum and hi-hat on beats two and four.

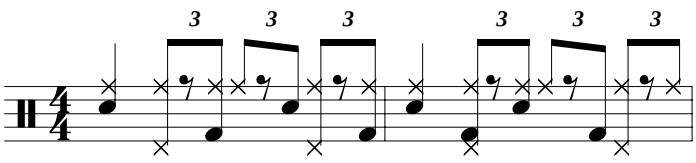


When playing the figure on hi-hat, better articulation can be achieved by lifting the heel off the hi-hat pedal and using more leg weight. Use the ball of the foot instead of the toes, and don't lift your foot entirely off the pedal. The bass drum should play quarter notes to help keep the pulse.



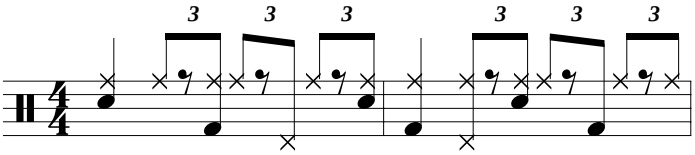
## ORCHESTRATING THE PHRASE

Alternating between snare drum and bass drum in a linear fashion creates more melodic interest. Play the hi-hat on beats two and four, or on all four quarter notes.



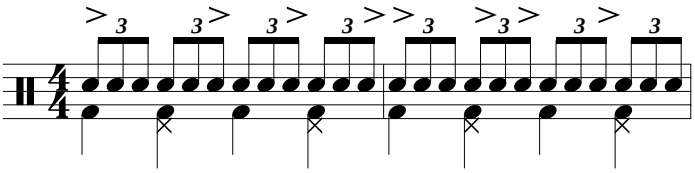
This example combines snare drum, bass drum, and hi-hat for three-voiced linear playing. This is typical of the comping style of such drummers as Tony Williams and Jack DeJohnette.

(John Riley has written two excellent books on this style: *The Art of Bop Drumming* and *Beyond Bop Drumming*.)

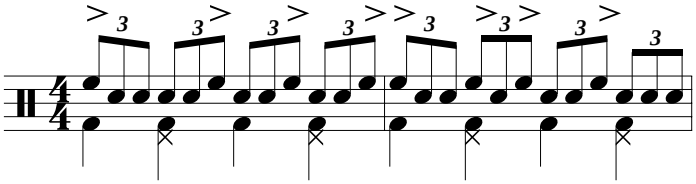


**TRIPLETS**

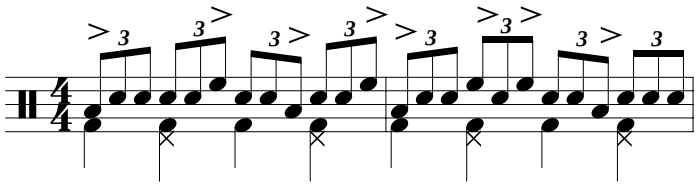
Accenting the comping figure within straight triplets helps establish the triplet feel. This type of exercise can help develop a sense of inner pulse, and it also provides soloing ideas and develops hand technique. To help establish a strong sense of pulse, play quarter notes on the bass drum with hi-hat on beats two and four.



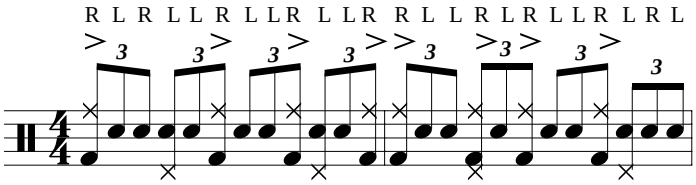
Try the same exercise with the accented notes played on the small tom. This is an excellent way to begin to play melodically around the drumset.



The next example orchestrates the same figure using the small tom, floor tom, and snare drum, which helps develops musicality in solos. An excellent way to practice these orchestrated triplets would be to start with two bars of time with the figure on the snare drum, bass drum, or hi-hat, followed by the following two-bar phrase.

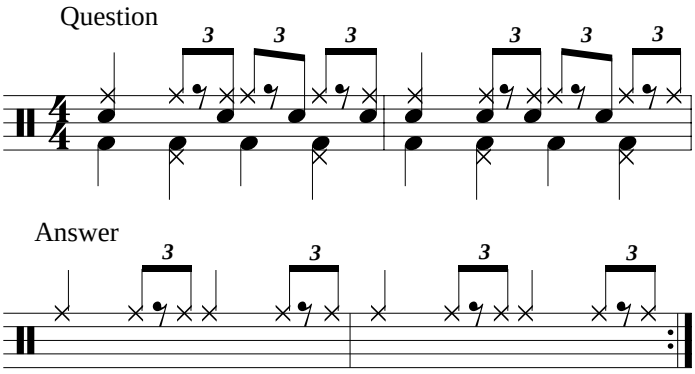


Another approach is to play the figure with the right hand on the cymbal while doubling it with the bass drum. Fill in the spaces between those notes with triplets on the snare drum.




**QUESTION-AND-ANSWER**

The question-and-answer approach helps develop one's own style, critical listening, and compositional ability. The first two bars of this exercise contain the original phrase. The following two bars are created by the performer. This can be achieved by taking fragments of the original phrase, using diminution or augmentation, retrograde of the original cell, or whatever the performer feels can be the most suitable "answer" to the first two-bar "question." Another excellent exercise is to convert the original phrase to text and come up with a text-based answer. This can then be converted into a rhythmical answer. (Peter Erskine offers an example of this approach in his book *The Drum Perspective*.)




I hope that these exercises will encourage everyone to go beyond the texts and into more creative performance and practice. Good luck.

**Michael Gould** is an Assistant Professor of Music at the University of Michigan. He completed his Doctor of Musical Arts degree in Percussion Performance at the University of Kentucky, and received a Master of Music degree from the University of Nevada-Las Vegas and a Bachelor of Music degree from the University of Illinois at Urbana-Champaign. Gould has toured nationally as percussionist/drumset specialist with the Dallas Brass and has recorded on the Seabreeze label with jazz artist Miles Osland. He has also performed with the Lexington Philharmonic, Brass Band of Battle Creek, Top Brass, Saxon's Civil War Band, Nevada Symphony Orchestra, and the Las Vegas Percussion Quartet. PN

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# Choreography and the Drum Chart, Part II

BY PETER MAGADINI

In the June 2000 issue of *Percussive Notes*, I presented a drum chart with suggested sticking patterns that could be used as a guide to playing a written drum part. The article presented an approach for "choreographing" the chart in such a way that you are keeping the time moving evenly and improvising the proper fills in the appropriate places. As I tell my students, good readers can cut the part, but *great* readers cut the part while sounding as if they are not reading. In other words, reading music doesn't change the way they play the drumset.

The rhythms in the previous article were written in quarters and eighths, and as explained, the suggested "choreography" allows you to play the chart at all tempos and in all styles: half-time rock, jazz, samba, Afro-Cuban, fusion, and cut-time. Depending upon the style, the bass drum is either adding punches and enhancing the part, or playing an ostinato groove (such as a samba or Afro-Cuban timbou) that rumbles underneath while you read and execute the part on the top of your kit (i.e., snare drum and cymbals).

What I didn't show in the first article is how the same drum chart can be "written down" from quarters and eighths to eighths and sixteenths. All of the choreographic principles still apply, except now the chart will apply more to rock/fusion, contemporary pop, and Latin styles.

You should be able to read drum charts in both of the following notated styles. If you cannot, you can be sure that the day will arrive when that big gig that you want or show you are auditioning for will be written in the notated style that you didn't practice. You must be ready for anything and everything when it comes to reading at the drumset.

Example 1 shows the original drum chart that was discussed in the previous article. Example 2 shows the same rhythms "written down" to eighths and sixteenths. Example 3 shows three ostinato patterns for bass drum and hi-hat that you can try with Example 2.

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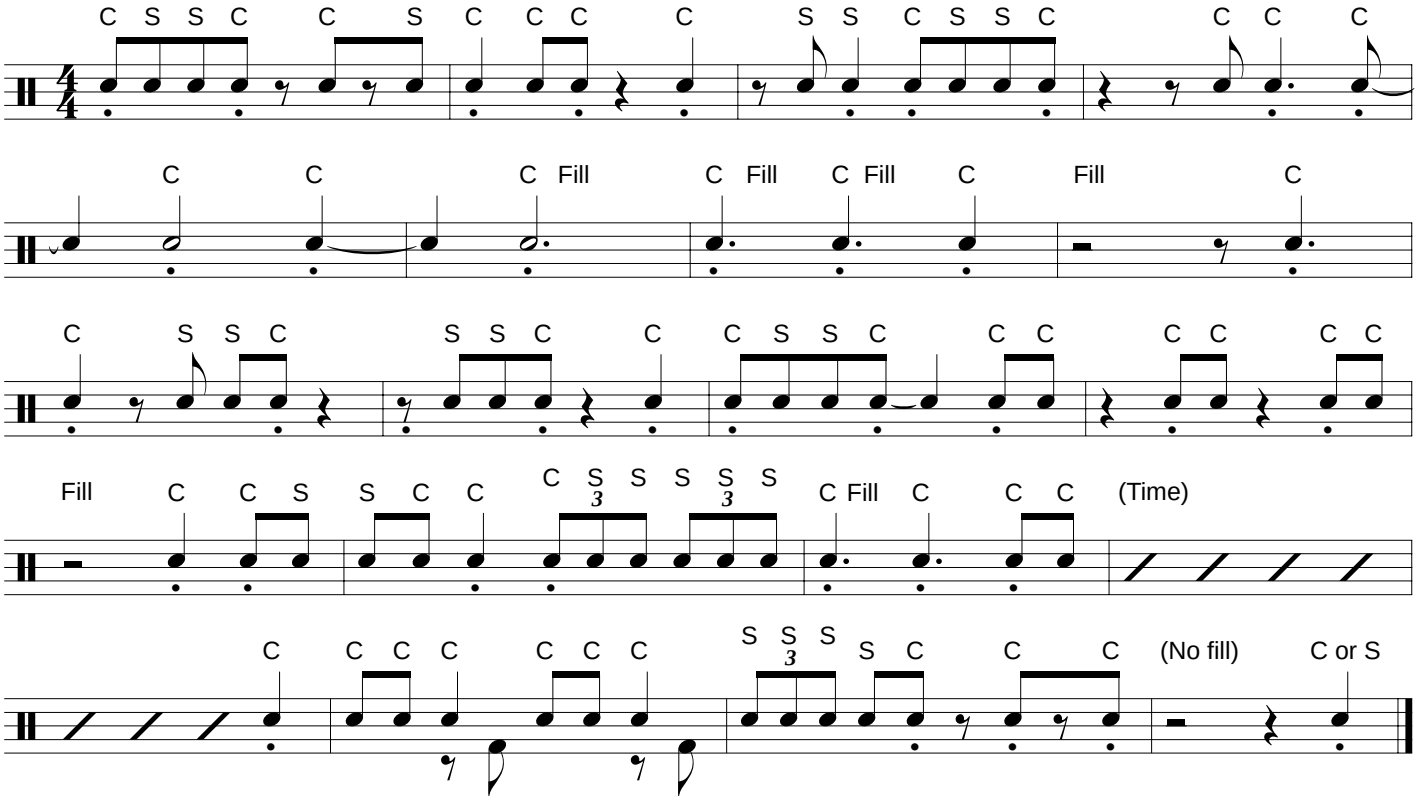
Example 1

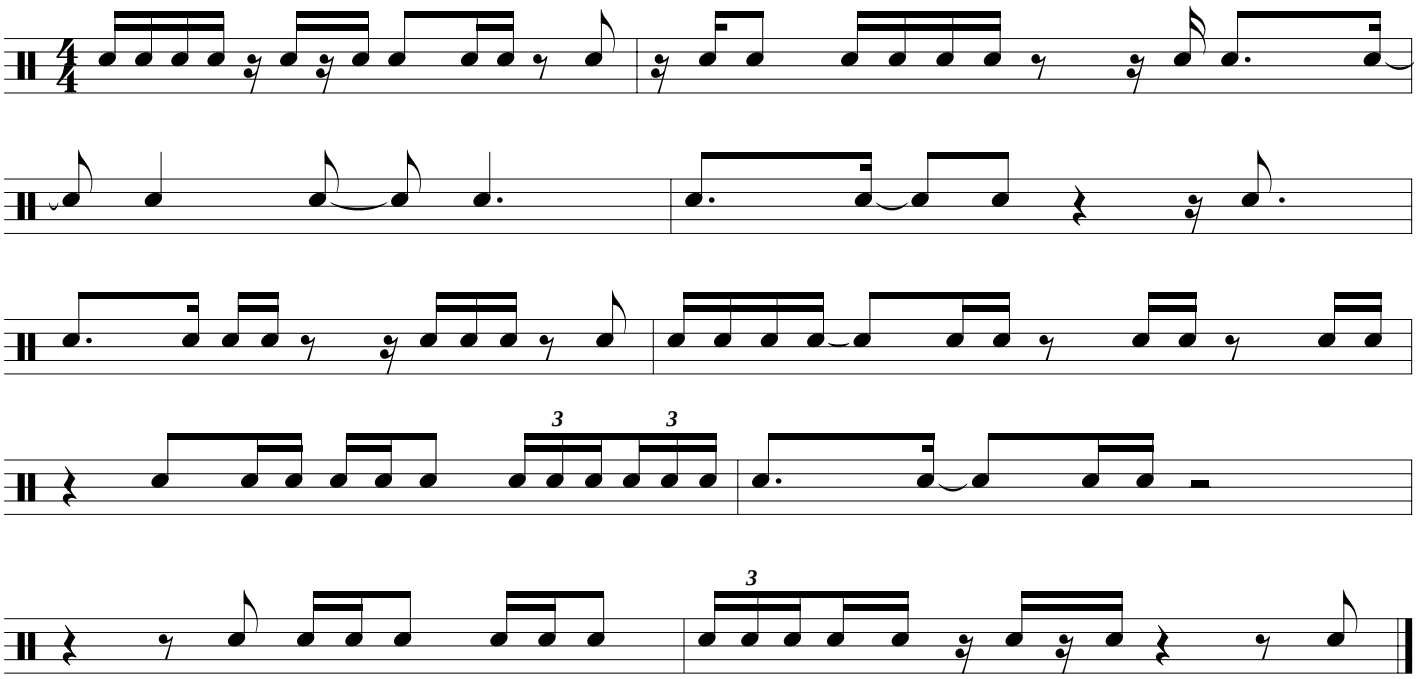
Hand-to-hand choreography" and drum fills are indicated in this drum chart. Practice in both swung and straight eighth-note styles.

C — Strike the cymbal and the snare drum at the same time. (You can play the cymbal notes on either the ride cymbal or crash cymbal with either hand.)

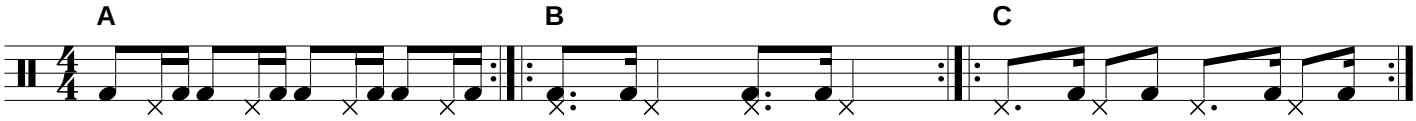
S — Snare drum alone. Notice that fills are sometimes indicated through the rests. The drum fill "sets up" a following note. When playing the notes marked S in succession (SS), alternate the hands: SS = LR or RL.



Example 2




Example 3

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# Motivating the Marching Cymbal Line

BY PAUL BUYER

What are the secrets to developing a great cymbal line in your marching percussion section? What sounds and colors are available? How do you get people to take the cymbal line seriously and gain respect within the band?

For years, an unwritten hierarchy has been evident in many marching band percussion sections at the high school and college levels:

Snares
Multi-Tenors
Bass Drums
Cymbals/Pit

Although the instruments may appear in this order in a musical score, they should not be prioritized in respect to their importance and value within the marching percussion ensemble. Simply put, a marching percussion ensemble includes *all* of these sections, and they need to be treated and respected as integral parts of not only the drum line but also of the entire band.

All of us have experience with students who audition and do not make their first-choice instrument. When asked to play in another section, such as the cymbal line, the response is often negative. Young players tend to resent playing cymbals and pit, viewing them as inferior instruments.

This negative attitude seems to come from veteran band members and, occasionally, directors who view cymbals and the pit as a "dumping ground" for those students who lack the essential performance skills necessary to play snare drum, tenors, or bass drum. It also comes from a skewed perception that the more technically challenging the instrument, the greater its level of credibility.

There also seems to be a popularity issue associated with playing snare drum and tenors, and a lack of appreciation for the musical contributions of cymbals and pit within the marching percussion ensemble. Wherever these ideas originate, it is the instructor's responsibility to instill a positive attitude and set high expectations for all members, while helping students grow and become better musicians.

If difficulty is the modern measuring stick for superiority, then one can certainly argue that multi-tenors are the most challenging instrument to play, while others will say the bass drum requires the most demanding skill. Although playing cymbals is not as technically difficult as playing snare drum, tenors, or bass drum, the importance of what a great cymbal section can contribute to a show should not be underestimated. If all players are treated with value and significance, and each section contributes to the goals of the group, then students will begin to change their attitudes.

Although DCI, PAS, and WGI have served as models of excellence for marching percussion ensembles for some time, this standard has not been embraced by all high school and college bands throughout the country. Motivating the marching cymbal line and getting others to respect what they do can be very challenging. Success is accomplished by having a positive attitude and treating students with respect. I recommend using five categories when teaching marching cymbal players: sound quality, performance techniques, writing styles, visuals, and instrument selection and care.

## SOUND QUALITY

The first question I always ask my students is, "What is the *most* important thing about playing a musical instrument?" After a series of both intelligent and humorous responses, someone in the group usually arrives at the answer I believe is most important: sound quality.

When teaching the cymbal line, it cannot be stressed enough that the first objective is to produce a good sound. In addition, players must have a concept of what a good cymbal crash sounds like. The instructor can demonstrate this. Far too many cymbal players produce poor-quality crashes that can be described as weak, flat, popped, forced, overplayed, and my personal favorite, the "Hoover

BRYAN STONE

Crash" filled with an air pocket. Like any musical instrument, sound quality is critical to good cymbal playing. If this is continually emphasized, your cymbal players will begin to take pride in producing a good sound.

The qualities I listen for in a marching cymbal crash are the same qualities produced in an orchestral cymbal crash: a full, rich, relaxed, resonant sound with rich overtones. One way to emphasize these characteristics is to intentionally play some poor crashes in order to focus the students' attention on the desired sound.

A good cymbal crash is achieved by keeping some basic concepts in mind. First, the marching grip, or "Garfield grip" is recommended for marching cymbal players. This grip, where the hand is placed inside the strap, is most effective for a player's stamina, strength, endurance, and control with visuals. In regard to sound quality, "keep finger tips off the surface of the cymbal in order to allow the instrument to vibrate freely" (Hannum, 1984).

Second, young players often produce poor crashes by forcing the cymbals together in an overly aggressive manner. There is also a tendency to primarily move the right-hand cymbal and not the left. A good cymbal crash is produced by moving both cymbals together in opposite directions.

The player should drop the right-hand cymbal while bringing up the left-hand cymbal. This should be done in a relaxed and fluid manner with enough velocity to produce the desired dynamic level. A good exercise to develop this dual motion is to hold one cymbal at a time and notice each hand's motion while looking in a mirror. Then, while holding both cymbals, practice dropping the right-hand cymbal on the left cymbal, allowing it to sizzle. Then, bring the left-hand cymbal up to the right, allowing it to sizzle. After this technique is mastered, begin separating the cymbals and allow the full crash to take place. The player should think of allowing the cymbals to crash into each other by letting the cymbals do most of the work.

Developing the ability to produce consistent, quality crashes can be challenging for students to master. When practicing cymbal crashes, I offer my students this golf analogy: Playing cymbals is like going to the driving range. If you hit a bucket of balls, how many of your shots are good ones? This is one of the challenges facing today's cymbal player—to play a quality crash every time.

Finally, when a student plays a good crash, it usually "feels" right. Trying to recreate that feel every time can help kinesthetically develop a quality cymbal crash.

## PERFORMANCE TECHNIQUES

One of the most effective ways to motivate and challenge your cymbal section is to incorporate a variety of cymbal techniques into your performances. Many sounds and colors are available with crash cymbals, and most of them work exceptionally well in the marching percussion ensemble and can enhance a variety of musical styles. The cymbal performance techniques I use most frequently include crash, hi-hat, choke, sizzle, slide, crunch, tap, and scrape.

The **crash** is the most common performance technique. It is approached the same way as an orchestral cymbal crash, making sure that both cymbals are in motion and allowing for full vibration and resonance. Crashes are played at a 45-degree angle and usually played *forte*, punctuating the climaxes of the music. Crashes should be played in a relaxed manner and should never be forced or overplayed.

A **hi-hat** technique is achieved by placing both cymbals together and opening and closing the top cymbal. Keep the cymbals slightly off-center to achieve a crisp sound. Remember that the hi-hat is a relatively soft sound and will not be heard over tutti band playing. Hi-hat parts work well in softer sections and where upbeat rhythmic playing is needed.

The **choke** is played in the same manner as an orchestral choke, muffling the cymbals to produce a short sound. Do not muffle the cymbals too soon, as this can create a very unpleasant sound and also hurt the player. A choke should be approached as a full crash followed by a muffling technique. Chokes work well in

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staccato passages and at the ends of phrases.

The **slide,** also known as a "fusion crash," simulates an open-and-closed hi-hat technique on drumset. Fusion music and disco provide good examples of this effect. Slides are quite powerful and become rhythmically interesting if the parts are split. Slides are executed by holding the cymbals in a hi-hat position and sliding the top cymbal across the bottom cymbal. Both cymbals are then pulled towards the player and muffled, creating an airlock.

The **sizzle** simulates an open hi-hat sound on a drumset. To achieve this sound, play a crash and loosely keep the cymbals together, allowing the edges to sizzle against each other. Sizzle crashes are effective when playing longer notes and for special effects.

The **crunch** is a somewhat obtrusive sound, but effective in some musical situations. It is played by bringing the cymbals together and smothering them, producing a very short, fat "crunch." Some students have learned this technique incorrectly as a choke. Crunches sound good in staccato passages, ends of phrases, and are effective when preparing for one of the holding positions discussed later.

**Taps** and **scrapes** are wonderful timbres to experiment with, but are not very loud. Taps are played by tapping the edge of one cymbal on the edge of the other. This produces a very defined metallic sound, creating interesting articulations. Scrapes, or zischens, are analogous to scraping a coin vertically down the grooves of a cymbal. The marching technique requires the player to scrape the edge of one cymbal upwards across the grooves on the inside of the other cymbal.

Cymbal lines can also offer a variety of holding positions for the snare line. Several options that can be used to simulate a drumset include hi-hat, ride up, ride down, and crash-ride.

The **hi-hat holding position** simply requires holding both cymbals together for the snare drummer. Variations can include a loose or tight hi-hat to create different sounds and feels. Like playing a hi-hat groove on drumset, this sound is not as loud as playing ride cymbal, but it works well in many sections of rock and funk-style music for marching band.

The **ride up** technique involves vertically holding up one cymbal as the snare drummer plays on the cymbal's inside. Variations can include playing on the bell and crashing on the edge, simulating a China effect. Ride up is the loudest permutation for drumset-oriented parts.

The **ride down** technique involves holding one cymbal horizontally as the snare drummer plays on the cymbal's outside. Ride down is a softer and more mellow sound than ride up and works well for up-tempo jazz feels.

The **crash ride** combines ride up and ride down, using ride down as a crash cymbal. From the cymbal player's perspective, the left hand holds a cymbal in the ride up position while the right holds a cymbal in the ride down position. A mini drumkit is now at the snare drummer's disposal. Crash ride is especially effective in shout choruses, swing shows, and rock arrangements.

The following excerpt on performance techniques is taken from my book, *Marching Percussion Arrangements For the Enhancement of Essential Performance Skills.*

> Utilizing these techniques in all (stock chart) arrangements are beneficial because first, they can be performed at any ability level, and second, they can make cymbal playing more challenging, enjoyable, and rewarding and might help change the negative attitude that many students have about playing cymbals in marching band. Although these techniques have the capability of improving the musicality of (stock) arrangements, it is important to keep in mind that their use be musically driven and not technically driven. (Buyer, 1999)

### WRITING STYLES

Probably the best way to motivate and challenge your cymbal players is to provide them with good parts to play. Nothing will deflate your cymbal players faster than having to hold cymbals for the snare drummers all the time. To be effective, cymbal parts must enhance the music and contribute to the overall musical performance. How is this accomplished?

First, percussion arrangers should challenge cymbal players rhythmically. Most students are capable of playing rhythms beyond whole notes, quarter notes, and upbeats. Syncopated writing is a great way to improve students' counting and reading ability as well as their pulse perception and tempo control. Second, if the cymbal section is strong, experiment with writing split parts. Slides, crashes, and hi-hat techniques are very effective when split within the line and offer new opportunities to develop musical skills not found in unison playing. The following details values of split cymbal parts.

> The rhythmic structure found in split cymbal parts is characteristically faster and more syncopated than unison cymbal parts... In general, split cymbal parts are a sign of an advanced arrangement which demonstrate the rhythmic understanding found in a bass drum line... When the cymbal part is split, the impact and volume of the cymbal section is diminished. As a result, smaller cymbal lines will balance the full ensemble and enhance the music better by playing unison parts rather than split parts. Very often split cymbal parts can detract from the overall performance if the ensemble is not at the ability level necessary. If, however, the cymbal players are producing great sounds, and the split part is rhythmically audible and enhances the music, intelligent decisions can be made regarding split cymbal parts at intermediate and advanced levels... Playing a split cymbal part can be extremely valuable to students who are capable and extremely destructive to those who are not, not to mention the musical consequences. (Buyer, 1999)

## VISUALS

From an audience's perspective, cymbal visuals are among the most noticeable effects on the field. In fact, since many people tend to listen with their eyes, cymbal visuals can also appear to raise the musical level of the cymbal line. Visuals in general are very motivating for a drum line to incorporate into their performance, provided the visuals are appropriate to the music being performed and everyone in the section can execute them.

What visuals are particularly effective? There are infinite possibilities, but a great motivational tool is to ask the students to come up with visuals on their own. Their ideas can be very creative.

Cymbal lines must never integrate visuals into the show at the expense of playing the parts well or producing a good sound. Visuals are intended to enhance the band's performance but in no way inhibit the execution of the music. If visuals are added and the music suffers, they simply must be taken out. However, some cymbal players believe that visuals help them memorize the music. In fact, visuals can become a kinesthetic reference when learning the parts.

Another useful resource is videotaping a performance. When students see themselves playing the music, marching the drill, and executing the visuals, it can be very inspiring. Like a football team's game-film sessions, videotape provides excellent feedback on the group's performance as well as individual areas that need to be addressed.

## INSTRUMENT SELECTION AND CARE

A final approach to motivating your marching cymbal line is to get them to take pride in the instruments they play. Many marching bands use graduated cymbal sizes ranging from 16 to 20 inches. This combination provides a variety of colors and timbres, especially when playing split parts. The down side is that smaller cymbals, such as 16's, do not project very well. In addition, different sized cymbals will produce different sounds when played by the snare line in drumset-oriented music.

By using the same size cymbals throughout the line, such as 18-inch, a consistent sound will result. Most manufacturers offer a line of crash cymbals designated for marching band or drum corps; however, some instructors recommend symphonic-quality instruments. If possible, it is best to field test several different pairs of cymbals in the stadium where the band performs. Directors can sit in the stands and listen critically while students demonstrate several performance techniques on the field.

It is very important for cymbal players to use good quality cymbals. Regardless of the manufacturer, marching cymbals must be in good condition and should be maintained regularly. Cymbals that are cracked or damaged in any way should not be used. It is also important to use leather pads and straps, which will occasionally need to be replaced throughout the season. If possible, cymbals should be cleaned regularly, although there are many opinions regarding the best cleaning products. Sharp looking cymbals make a difference in the visual effect of the band and in the attitude of the cymbal players.

## OTHER CONSIDERATIONS

### Numbers

Although the total number of cymbal players in a marching percussion section can vary from year to year, it is best to have a minimum of one cymbal player for every two snare drummers. This allows one cymbal player to hold cymbals for two snare drummers when playing drumset-oriented arrangements, stand tunes, etc. An even better scenario is to have one cymbal player for *each* snare drummer, thus eliminating awkward playing angles and reaches from the snare line.

### Drill

When writing drill for the cymbal line, always consider whether or not they will be required to hold for the snare line in the music being performed. If so, cymbal staging will generally have to take place in front of the snare line.

### Memorization

It is very important for marching cymbal players to memorize their music. Out of sheer necessity, cymbal players are forced to memorize their music before any other section in the band. Making an audio tape of the music is very helpful to students when they are practicing and memorizing cymbal music.

### Warm-Ups

Cymbal players should have a warm-up routine that allows them to play with the rest of the drum line. Although a stretching and strengthening program may be in place, it is important for cymbal players to warm up with the other sections. Doing this will allow them to work on ensemble playing and will keep them focused on the musical goals of the group.

### Breathing

Correct breathing when playing cymbals is imperative, whether performing Tchaikovsky's "Fourth Symphony" in orchestra or "The National Anthem" in

marching band. When timing a crash, breathing, in addition to physical preparation, should be coordinated with the conductor's beat.

### Musicianship

All members of a marching percussion ensemble, including cymbal players, should be sensitive to playing at different dynamic levels. Musicianship should be emphasized as students become aware of phrasing, accents, and how their parts relate to the music.

## CONCLUSION

Whenever I give a cymbal clinic, I am always amused at the strange looks I receive from students when I advocate practicing cymbals. Practicing *cymbals*? Some percussion students think that playing cymbals is easy and does not require practice. This is not true. Developing performance skills on cymbals requires the same work ethic and practice discipline as developing technique on any other percussion instrument. In fact, having the confidence to execute a quality crash at the most crucial moment of a piece requires thorough preparation, experimentation, and repetition.

As cymbal players from thousands of high school and college marching bands perform around the country every fall weekend, music educators need to evaluate their musical standards. It should no longer be acceptable for cymbal players to merely play *together,* but to play together with good sound quality. Performance techniques, writing styles, and visuals can be explored after this initial standard is met. The result will be an enhanced musical performance and a positive musical experience for the student.

## ENDNOTES


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# New Percussion Ensemble Literature

BY MARK FORD

Finding new percussion ensemble literature can be a gamble. If an ensemble director hasn't heard a new piece, he or she must rely on the reputation of the composer, recommendations, or reviews. Usually, schools allow only a small budget for purchasing new percussion music. Spending money on music that doesn't fit the director's musical aspirations or the students' technical abilities is just "money down the drain."

The aim of this article is to provide information concerning new music for percussion ensemble and hopefully take some of the risk out of purchasing new music. The following list represents new percussion ensemble literature that was submitted by publishers for my PASIC 2000 clinic, "New Percussion Ensemble Literature." Publishers were invited to submit newly published works in the spring of 2000. At PASIC, the University of North Texas Percussion Ensemble performed some of these selections, which are marked with an asterisk (*).

The annotations were written and/or edited by me with the following UNT graduate students: Stephanie A. Carr, Brian Fruechtenicht, Brian Hanner, Nathan Ratliff, Sandi Sheuerman, Rone Sparrow, and Kyle Treadwell.

In the next issue of *Percussive Notes*, we will publish a list of percussion ensemble pieces recommended by ensemble directors around the country. These lists are meant as a starting point for ensemble directors in search of new music. My thanks to all that participated in this project.

**ELEMENTARY LEVEL**

Barbara Artino
*American Folk Song Suite*
Per-Mus Publications, 1998

Designed with creativity and utility in mind, this suite of six pieces can be performed by any number of players and any combination of instruments. Two parts are for melodic percussion instruments and two parts are for rhythmic percussion instruments. Titles include "Buffalo Gals" and "Shoo, Fly."

**ELEMENTARY/INTERMEDIATE LEVEL**

Chris Brooks
*Shongaloo Ramble*
Row-Loff Productions, 2000

This ensemble for nine to eleven players evokes images of the Ragtime era. It is filled with melodic syncopation with interjections by woodblock, temple blocks, ratchet, and siren whistle. This is a charming work sure to please any audience.

Michel Mathieu
*Renouveau II*
Editions Robert Martin, 1997

*Renouveau II* is a collection of ensemble music designed for pedagogical purposes. The 14 selections range from short solos and duets/trios to one sextet. These works would be best used in master class situations or studio recitals.

**INTERMEDIATE LEVEL**

John Beck
*St. Patrick's Shenanigan*
HoneyRock, 1997

A percussion trio scored for three 2x4 wooden boards and tuned cowbells, this piece is intended as a crowd pleaser (possibly as an encore). Marked "lively and dancing," it consists of running sixteenth notes, sixteenth-note triplets, and eighth notes. Foot taping is also incorporated.

Louie Bellson
*Kingdom of Rhythm*
Belwin-Mills, 1997

"Kingdom of Rhythm" is for drumset solo, piano, bass, and seven percussionists. Utilizing a variety of Latin and other ethnic percussion instruments, Bellson incorporates a nice selection of styles from swing to bossa nova and samba. The pianist must be able to read chord symbols.

Matt Bissonette, arranged by Paul Rennick
*Wildwood**
Drop 6 Media, Inc., 2000

*Wildwood* is a jazz/rock transcription featuring a drumset solo and a piano (or vibraphone) solo. This driving composition calls for a large mallet ensemble of four marimbas, two to three vibraphones, xylophone, and bells, with piano, timpani, bass guitar and percussion. There are also optional steel drum parts for lead and double second pans. The music is in 3/4 time and uses a "ska" groove in the drumset. The marimbas and vibraphones play with four mallets but the parts are not difficult. "Wildwood" is fun to play and would be a great closer on any percussion ensemble concert.

Chris Brooks
*Stick Schtick*
Row-Loff Productions, 2000

"Stick Schtick" is modeled after a work performed by the percussion troupe STOMP. It calls for eight players with seven-foot hardwood poles. Requiring extremely accurate playing and the ability to be animated and entertaining, this ensemble is exciting for both the players and the audience.

Thomas A. Brown
*The Mexican Collection for Percussion Sextet, Vol. 1*
Warner Bros., 1999

This collection of five moderate length pieces—"Rio Danza," "Oro Rio," "Dance On," "Mexican Hat Dance and Clapping Song," and "Rosarita"—draws its inspiration from the marimba music of the Chiapas region of southern Mexico. The first three players of the sextet are dedicated keyboard performers playing marimba and vibraphone, with two, three, or four mallets, depending on the musical selection. Players four and five perform on a variety of instruments including cowbell, temple blocks, chocallo, guiro, and timpani. Player six performs on drumset from a clearly outlined part.

James Campbell
*Batik**
Row-Loff Productions, 1999

"Batik" was inspired by a piece of folk art from Bali—a batik cloth depicting a landscape and seascape. The music evokes imagery of that Balinese landscape, a gamelan orchestra, and

ketjiak—a dance drama set to the music of intense vocal chanting. Campbell utilizes standard Western percussion instruments such as timpani, marimba, vibraphone, chimes with congas, bongos, tom-toms, gongs, and cymbals. Written for ten players, "Batik" is approximately four and a half minutes long and would be an effective opening for most concerts.

Chris Cockarell
*Balloonology*
Row-Loff Productions, 2000

"Balloonology" is a novelty piece for five players performing on balloons. The piece requires fourteen helium balloons and various colors are recommended. Extensive performance notes are included that explain the various sounds the performers are supposed to obtain from the balloons with their hands. Special effects, like popping confetti-filled balloons, are included. There are also suggestions for dress and for effective showmanship.

Chris Cockarell
*Giltzville!*
Row-Loff Productions, 2000

"Glitzville!" is recommended for nine to eleven players, with five players on keyboard percussion (bells, xylophone, vibraphone, and two marimbas), one on timpani, two on percussion, and a drumset performer. The vibes and marimba parts require basic 4-mallet skills. Both percussion players have quite a few instruments to manage: small and medium toms, splash cymbal, three suspended cymbals, tambourine, two cowbells, woodblocks, mark tree, police whistle, bell tree, congas and shaker. Meter and rhythm are very straight forward.

Lou Harrison
*Bomba*
Belwin-Mills Publications, 1998

This percussion quintet calls for a variety of accessory instruments. Written in 5/8 and 3/8, it is a good, short piece that will help players become comfortable in these time signatures.

Murray Houllif
*Contest Ensembles for Intermediate Percussionists*
Kendor Music, Inc., 1998

Murray Houliff combines eight ensembles in a variety of styles for standard instruments in this collection. Only one of the ensembles requires tuning changes in the timpani part. Several of the pieces serve as excellent introductions to different musical styles and techniques of accessory instruments. Most of the ensembles in this collection would be appropriate for younger high school ensembles, and the first few could even be performed by a middle-school ensemble.

Murray Houllif
*Hip-Hop Deluxe*
Kendor Music, Inc., 1999

This 2 1/2-minute quartet is scored for body percussion. The players are asked to either play on specific parts of their bodies, clap their hands, or stomp their feet. Although not technically difficult, the challenge of this piece lies in the rhythmic alignment of syncopated sixteenth notes. This piece would be accessible by a high school ensemble, but due to the unusual performance requirements, mature players might be required for an effective performance.

Brian Justison
*Just Buckets*
HoneyRock, 2000

"Just Buckets" is written for three players each playing a standard five-gallon plastic bucket with snare drum sticks. Solos, visuals, and even "bucket-to-bucket" features are used in this fun composition.

Leander Kaiser
*Eastern Pacific Liner*
C. Alan Publications, 1999

This ensemble, subtitled "Swing-Quartet for Percussion," provides opportunities for every player to improvise in either a swing or Afro-Cuban style. Standard percussion instruments are used, and the score includes optional instrumentation suggestions. "Eastern Pacific Liner" is a good piece for an undergraduate ensemble or advanced high school players.

David Mancini
*Feel the Spirit*
Permus Publications, 2000

"Feel the Spirit" is a work for percussion ensemble and choir. Written for nine players with standard instrumentation, "Feel the Spirit" is about the crucifixion and resurrection of Christ. The mood of the work quickly changes from one of sadness to one of joy and celebration. The celebratory section is a fast samba typical of Brazilian carnival music and includes the sounds of the surdo and repinique.

Sherrie Maricle
*Street Beats 1*
Kendor Music Inc., 1999

This ensemble work for eleven players calls for snare drums, tenor drums, bass drums, and lots of plastic tubs, coffee cans, and other metal sounds. Open solos for the tub players allow for fun theatrical moments including jumping out of their seats or even throwing things. This is a fun rudimental work that both performers and audience will enjoy.

Terry O'Mahoney
*Cha-Cha Rufus*
Permus Publications, 1998

This octet is a medium-tempo Latin

tune written in a popular Cuban dance style. The piece is written in two parts: a cha-cha pattern followed by a songo style. Instrumentation is basic mallet keyboards and accessory percussion.

Scott Tignor
*Enchanted Circus*
Permus Publications, 1998
"Enchanted Circus" is for marimba quartet, but may be played on two instruments. This short, fast piece in 2/4 time is composed primarily of eighth and sixteenth notes.

Davide Zannoni
*Bushido*
Davide Zannoni, 1996
Written in manuscript, this three-movement piece for three percussionists emphasizes marimba, vibraphone, and glockenspiel. Time signatures vary along with many pushes and pulls within the time. Free, improvisatory measures are included.

**INTERMEDIATE/ADVANCED LEVEL**

Thomas Brett
*Glow*
Thomas Brett, 1998
"Glow" is a quartet for two marimbas, vibraphone, and piano. Brett combines the instruments to create a rich and diverse palette of sounds. Intricate cross-rhythms abound in this minimalist work.

Thomas Brown
*The Mexican Collection Vol. 2*
Warner Bros. Publications, 1999
This collection includes five pieces for six players. Each piece is written for three players on one marimba or four players on two marimbas. Adding drumset, timpani, and other accessory percussion, Brown strives to create the festive and ethnic feel of Mexico.

Anthony J. Cirone
*Three Phases for Marimba Quartet*
Belwin-Mills, 1996
The three phases of this marimba quartet—"Distress," "Melancholy," and "Relief"—take the performers and audience through different moods, colors, and meter changes. Parts three and four require some four-mallet playing, and player four needs a low-F marimba. The composer is very precise about mallet selections. The demands of independent rhythms, rolls, interlocking melodic lines, and a variety of meters make this piece challenging and rewarding.

Denis DeBlasio
*Outback*
Kendor, 1999
This octet for xylophone, vibraphone, two marimbas, timpani, drums 1 (rain stick, shaker), drums 2 (RotoToms) and drums 3 (tom-toms) provides rhythmic challenges. There is interplay between performers and a chance for ensemble members, melodic or otherwise, to improvise a solo over a vamp. All keyboard parts require 4-mallet ability, and performance notes are given regarding overall sound and how to conceive the solo section. "Outback" offers ensemble members the opportunity to "groove" with each other and hone rhythmic skills.

Bela Fleck, arr. David Steinquest
*Hurricane Camille*
Row-Loff Productions, 2000
David Steinquest's arrangement of this Bela Fleck tune requires seven performers on xylophone, shaker, vibraphone, cowbell, marimba, bass guitar, drumset, and congas. Two marimbists use one instrument. Written in an uptempo swing style, this piece begins with the melody, then gives most parts (including drumset) a solo, then moves into a percussion "jam," and finishes with the melody in the whole ensemble. "Hurricane Camille" is challenging and fun to play.

Mark Ford
*Afta-Stuba!**
Innovative Percussion, Inc., 2000
"Afta-Stuba!" was written as a sequel for Ford's 1988 composition "Stubernic." Like "Stubernic," "Afta-Stuba!" is written for three players (each using two mallets) on one low-A marimba. This composition can be performed after "Stubernic" or independently, and it is eight minutes long. The music is stimulating both aurally and visually as the players shift positions behind the instrument and even perform on the front side of the marimba.

Mark Ford
*Standup Shadow*
Innovative Percussion, 1997
"Standup Shadow" is for percussion quartet with speaker. Each percussionist performs on a multi-percussion setup of standard percussion instruments. The speaker reads the original text offstage with a microphone. Ford develops the character of the music through timbre shifts and rhythmic ostinatos contrasted with *senza misura* sections. Toward the end of the composition, five audience members participate in the music by playing a single crotale and shouting with the speaker.

Lynn Glassock
*Dragoon*
C. Alan Publications, 1999

This ensemble work for eight players begins with drums and accessories and then adds four marimbas. It incorporates unique sounds such as placing paper on the bars of the marimbas. Glassock combines individual parts of varying difficulty in "Dragoon" to create an accessible and interesting composition.

Lynn Glassock
*Passages*
Innovative Percussion, 1995

This mallet ensemble selection was commissioned in honor of percussionist/educator Harold Jones. The work uses six players on four marimbas and two vibraphones. Three of the six parts are more difficult than the other parts, and no 4-mallet technique is required. Glassock incorporates mixed meters in the thematic development of this attractive, six-minute work.

Lou Harrison
*In Praise of Johnny Appleseed*
Belwin-Mills Publications, 1999

This is a ballet for three percussionists and dancers. Harrison uses interesting instrumentation that includes a homemade marimba and a homemade flute. Comprising eight small movements, this work would be a great collaborative opportunity for all involved.

Arthur Lipner, arranged by Mark Ford
*City Soca*
Malletworks Music, 1995

This tune calls for three marimbas, two vibraphones, bass guitar, drumset, auxiliary percussion, and three optional steel drum parts. With its driving calypso beat, "City Soca" includes solo breaks for the marimba and the lead pan.

Arthur Lipner, arranged by Ron Brough
*Some Uptown Hip-Hop*
Malletworks Music, 1995

This ensemble for nine players calls for a marimba, vibraphone, xylophone, bells, chimes, steel pan, bass, drumset, and auxiliary percussion. Other accessory players may be added to strengthen the groove of the music. This jazzy work allows for marimba and steel pan soloing.

David J. Long
*Mixed Motives*
C. Alan Publications, 1999

"Mixed Motives" is for seven players with instrumentation that includes five brake drums, five muffled cymbals, and five timpani. Opening with a slow, somewhat aleatoric section, this piece gradually gains momentum into a fast mixed-meter section. Creative interplay between the instruments highlights the differences of timbre.

Phillip J. Mikula
*Transformaticisms*
HoneyRock, 1998

Challenging mallet parts along with various percussion instruments and drumset make this a strong work for a quintet. In addition, the conductor participates in the performance. Several visual aspects are included such as tambourine throwing. A groove piece at heart, "Transformaticisms" also provides many tempo changes and moods.

Ney Rosauro
*Concerto for Vibraphone and Percussion Ensemble*
Pro Percussao, 1996

This three-movement concerto is written for six players plus soloist. The harmonic language has jazz inflections and the piece is driven in many sections by motor rhythms. Since the solo part is significantly harder than the accompanying

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Zildjian

ensemble, this concerto would be an excellent showcase for a vibist. This piece is similar to Rosauro's popular marimba concerto.

Ney Rosauro
*Japanese Overture*
Pro Percussao, 1997

A piece for seven to eight players, "Japanese Overture" begins with a short, slow introduction followed by an Allegro section. The tonality is mainly in the Dorian mode, and the Japanese song "Sakura," meaning cherry blossom, is heard in the introduction. This song is also used between the three sections of the Allegro portion of the work. A basic instrumentation of mallet instruments and percussion allows this work to be performed by many groups.

**ADVANCED LEVEL**

John Beck
*In the Pocket*
Kendor Music, Inc., 1999

"In the Pocket" is a drumset quartet. Each player has a snare drum, splash cymbal, and bass drum with pedal. Creatively written, Beck includes solo sections, intricate split parts, and contrasting styles. Accurate rhythmic interpretation is the key to playing "In the Pocket."

John Bergamo
*Frembe*
Smith Publications, 1997

"Frembe" is a quartet for two frame drums and two jembes. Some unique features include the use of harmonics, "superballs" on bamboo skewers, and creating sounds by scratching the drum with the fingernail. This hand-drum composition is full of "groove" and incorporates rhythms derived from dances of the Ewe people of Ghana.

Carolyn Bremer
*Circadian Rhythms*
OU Percussion Press, 1997

This minimalist work is for an ensemble of ten players, orchestrated for keyboard ensemble with timpani and two percussionists. Bremer cleverly layers repeated rhythmic patterns to release an undulating current of music.

Michael Burritt
*The Doomsday Machine**
Innovative Percussion, 1999

"The Doomsday Machine" is a challenging percussion quartet for four multi-percussionists. The setup includes timpani, congas, bongos, woodblocks, log drums, mounted vibraslaps, assorted tin cans, and hi-hat cymbals. According to the composer, the piece "is meant to be an aurally and visually captivating work that explores a multitude of wood, metal, and membraned sounds in an explosively energetic dance."

Anthony J. Cirone
*Pentadic Striations (Groovy Patterns of Five)*
Belwin-Mills, 1999

This rhythmically challenging quartet uses a wide variety of manipulations of groupings of five, including polymetric rhythms and accent patterns in quintuple divisions in odd meters. Tom-toms, cowbells, RotoToms, brake drums, cymbals, bongos, almglocken, timpani, temple blocks, and Chinese cymbals are included in the colorful instrumentation. All four players are asked to use many different implements, and some 4-mallet technique is required. This piece demands an ensemble with excellent rhythmic skill.

Ian Corbett
*Sporady and Caccia*
HoneyRock, 2000

Scored for five players, this seven-minute-plus work is a challenging piece for an ensemble. It is compositionally well written for keyboards and percussion. The texture begins quite thin, but gradually thickens as the piece progresses. Many different time signatures and musical ideas are used. There are timed sections, one-handed rolls, and ad-lib parts.

Jean-Charles Francois
*Amoresque*
Smith Publications, 1996

This percussion quartet is based on "Amores" by John Cage. Very specific instructions are given for the pitch collection of the instruments. Like the music of Cage, this work also uses a wide variety of extended techniques on the different instruments

David R. Gillingham
*Gate to Heaven (Journey of the Soul)**
C. Alan Publications, 1999

"Gate to Heaven" is a marimba concerto with an accompanying percussion ensemble of eight players. The three-movement work reflects the movement of the soul into the portal of heaven. The solo part is challenging and can be played on a low-F marimba. The ensemble consists of two marimbas, a bass marimba, two vibraphones, and a xylophone, bells, and chimes player. In addition, two multi-percussionists play cymbals, congas, bass drum, and temple blocks. The ensemble parts are intermediate to advanced and the piece offers solo marimbists an opportunity to shine.

Roger Hannay
*Toy Parade*
Media Music Press, 1999

This is a work for "four drummers drumming" and calls for a wide variety of toy percussion instruments. It includes an aleatoric section and some theatrical staging.

Andy Harnsberger
*Vertigo*
Innovative Percussion, 1999

"Vertigo" is a marimba solo accompanied by percussion trio. A 5-octave marimba is required for the soloist, and the percussion parts include tom-toms, temple blocks, bongos, cymbals, bass drum, and rain stick. The solo part is demanding but accessible for an advanced player, and the ensemble reinforces the soloist effectively.

Lou Harrison
*The Drums of Orpheus*
Warner Bros. Publications, 1999

This ensemble for eleven players uses a wide variety of textures and combinations of instruments. Instrumentation includes unusual items such as four musical saws, contrabass viol, two large temple bells, and five meditation bells. The piece ends in an exact rhythmic retrograde of the opening motives.

Lou Harrison
*Fifth Simfony*
Warner Bros. Publications, 1999

This percussion quartet requires large setups for all players. The instrumentation is virtually identical for all four players with the size of the instruments increasing in size from player 1 through player 4. This three-movement work of contrasting moods and character would suit almost any concert.

Lou Harrison
*Simfony #13*
Belwin-Mills Publications, 1998
This percussion quartet calls for a variety of wooden and metal instruments and several tom-toms. The creative overlaying of rhythmic ideas blurs the barline and thus requires the players to be very attentive to the other players' parts.

Paul Hayden
*Congo Square*
Magnolia Music Press, 1994
This work is written for eight percussionists divided into two groups. It is designed to celebrate aspects of the African tribal music performed in Congo Square in 18th-century New Orleans. The two groups of percussionists usually play in different meters and tempo, and the groups accompany each other as well as soloists within the groups. At the climax, both groups play simultaneously, resulting in conflicting meters and tempos.

Arthur Lipner, arranged by Ron Brough
*Lime Juice*
Malletworks Music, 1995
This ensemble for nine players calls for two marimbas, vibraphone, xylophone, bells, two octaves of crotales, bass guitar, drumset, and auxiliary percussion. Requiring one of the marimba players to solo, "Lime Juice" is a fun selection.

David Macbride
*Split*
Media Press, 1999
"Split" is a theater percussion work for three players. It calls for large setups in different places on the stage and includes precise directions and choreography for the performance. "Split" also includes a creative "game" section in which two players react musically to different signals given by the third player.

Daniel McCarthy
*HammerStrength*
McClaren Publications, 1998
This work requires four keyboard players, four percussion players, a timpanist, and a pianist. This music is complex and requires a mature ensemble for an effective performance. Interplay of rhythms and dynamics is crucial to an effective performance.

Bill Molenhof
*African Elephant Run*
Warner Bros. Publications, 1999
This percussion sextet is scored for vibraphone, marimba, synthesizer, electric bass, drumset, and accessories. It is composed mostly in a syncopated rock style and includes a middle section that hints of Africa with the use of agogo bells and drums.

Dong-Wook Park
*Pentameter for 4 Percussionists*
Dong-Wook Park, 1993
This quartet requires each player to have a relatively large setup including tuned, non-tuned, and keyboard percussion. Composed as a single movement, the piece contains five distinct sections ranging from Lento to Allegro. The instrumentation calls for a few unusual pieces such as Thai gongs and a large Swiss cowbell.

Dong-Wook Park
*Contrast for 5 Percussionists*
Dong-Wook Park, 1998
Each player in this three-movement work has a very large setup including many traditional Korean instruments. Textures and timbres range from spatial with lots of metal sounds to very dense and heavy rhythms with drums.

Dong-Wook Park
*Masti for 9 Percussionists*
Dong-Wook Park, 1999
This piece requires large setups for all nine players. In many of the setups, odd and unusual instruments are called for, such as conch horn, Korean bowl, army spoon, and taxi horn. The texture starts thin and progressively thickens throughout the piece.

Astor Piazzolla, arranged by William H. Smith
*Tres Minutos Con La Realidad**
Drop 6 Media, Inc., 1999
The music of Astor Piazzolla has grown in popularity in recent years. "Tres Minutos Con La Realidad" is arranged for a large mallet ensemble with piano and optional string bass. This tango contains three minutes of the cascading runs and rhythmic interruptions normally associated with Piazzolla's music, intertwined with an addictive melody. Instruments needed are four marimbas, two vibraphones, chimes, bells/xylophone, almglocken, cymbals, and mark tree.

Stuart Saunders Smith
*When Music is Missing, Music Sings*
Sonic Art Editions, 1999
This duet consists of eight compositions, each on a separate page. It is recommended that at least five or six of the compositions be performed at a time. Each player performs the compositions in a different order. The rhythms are difficult and the instrumentation is flexible in this challenging work.

George Tantchev
*Butchemish – Ragtime**
OU Press, 1999
What happens when you mix George Hamilton Green with Bulgarian folk music? You get "Butchemish – Ragtime!" This quirky, three-minute quintet is a xylophone solo with marimba, vibraphone, bass marimba, and percussion accompaniment. The percussion part states that either drums, tupan, or hand drums can be played, so ensemble directors can customize this part to their ensemble's strengths. This mixed-metered, fast-tempo xylophone showcase should be a crowd pleaser.

Blake M. Wilkins
*Compendium*
OU Percussion Press, 1995
Every part of this work for eleven players requires a mallet-keyboard instrument and a small to medium sized multi-percussion setup. This piece is best suited for a university-level ensemble and would require extensive rehearsal. However, the effort would prove worthwhile.

---

**Mark Ford** is President-elect of the Percussive Arts Society and coordinator of percussion activities at The University of North Texas in Denton, Texas. As a marimba artist, Ford has premiered a variety of new works for solo marimba and performed concerts and clinics around the country. His recordings include *Polaris* and *Athletic Conveyances*. Ford has composed several works for solo marimba and percussion ensemble. PN

**Sound Enhanced**

Hear the recording of the transcribed solo in this article in MP3 format at the Members Only section of the PAS Web site at www.pas.org

# Dick Sisto's Interpretation of "Everytime We Say Goodbye."

TRANSCRIBED BY JOHN WILMARTH

If you haven't heard jazz vibraphonist Dick Sisto, you're in for a pleasant surprise. His playing style combines the four-mallet innovations and harmonic sophistication of Gary Burton with the bluesy soulfulness and bebop vocabulary of Milt Jackson.

Sisto, however, cites Ahmad Jamal, Bill Evans, and Miles Davis as his greatest influences. These players' lyricism, phrasing, and use of space greatly affected him. But perhaps the greatest impact these players had on Sisto was to inspire him to discover his own unique voice on the instrument. He brings a sound and style to the vibes that is fresh and original.

In 1995, Sisto released a CD titled *American Love Song*, on which he is backed by Fred Hersch on piano, Drew Gress on bass, and Tom Rainey on drums. The following transcription is from the Cole Porter composition "Everytime We Say Goodbye" and includes Sisto's interpretation of the melody and his solo.

Several aspects of Sisto's playing are worthy of mention in order to enhance an understanding of this solo. He generally plays with a smooth and connected, legato phrasing. Sisto's rhythmic feel is difficult to transfer into standard notation. He often pulls and pushes the time within a phrase much like a singer would interpret a melody. This is best understood through listening to and imitating the recording.

Dynamic contrasts give his playing more depth, suggesting counter-melodies within a linear, or two-mallet, context. Performers should exaggerate the dynamic markings to create the desired effect. Sisto effectively uses the entire range of the instrument. The upper octave is used both to convey a light, delicate feel (*a la* Ahmad Jamal) at the beginning of the solo as well as during the emotional peak or climax of the solo.

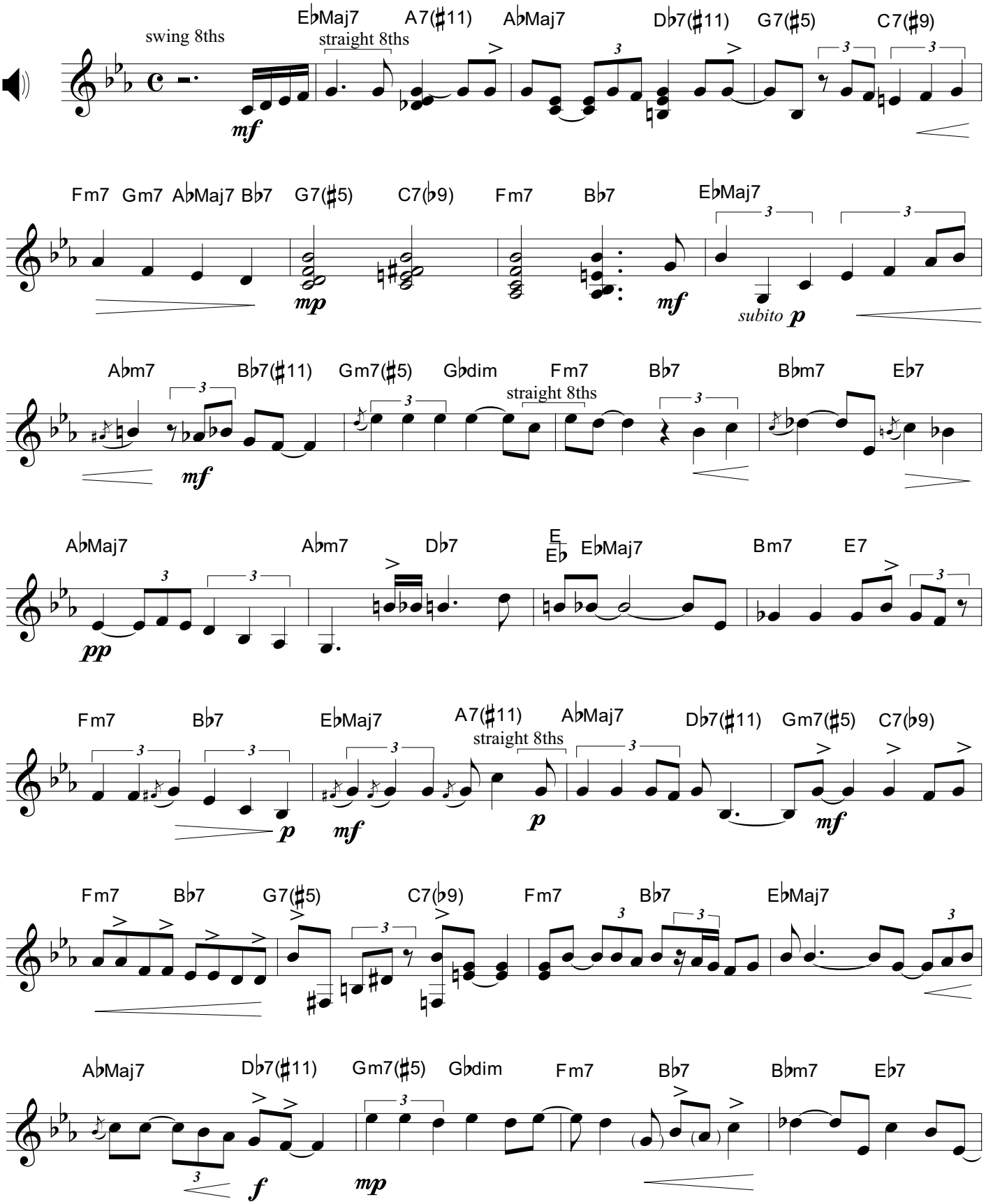
Once the notes are learned, the performer should devote considerable time to shaping the phrases and playing every note with feeling. The solo is extremely lyrical, and the real difficulty lies in its musical interpretation. As with any transcription, it is most beneficial for the performer to hear the original work in conjunction with learning the written part. So check it out in the Members Only section of the PAS Web site at www.pas.org.

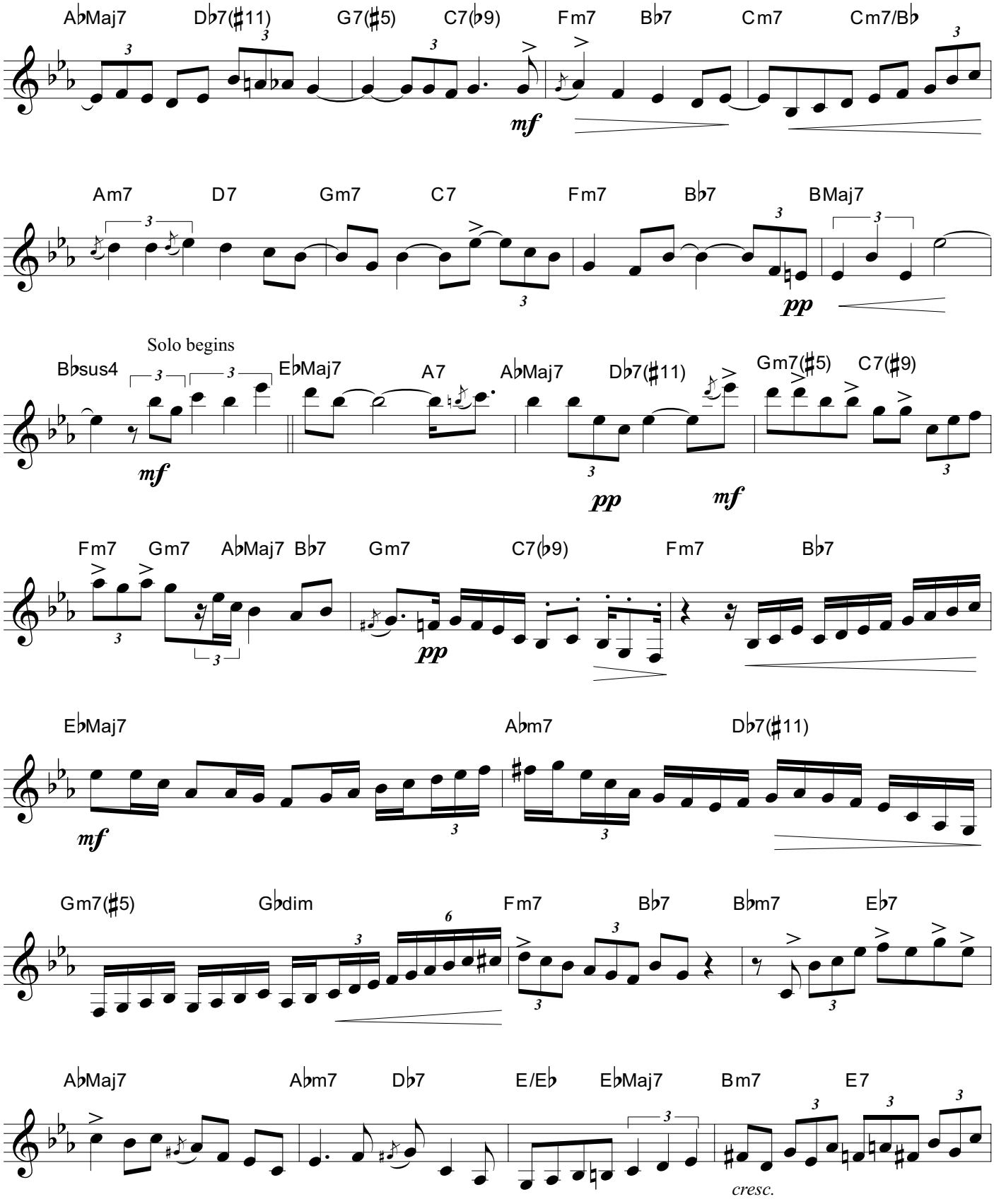
*For information on Dick Sisto's recordings, visit www.dicksisto.com.*

---

**John Wilmarth** is an active performer and educator who is pursuing a master's degree in percussion performance at the University of Iowa under the direction of Dan Moore, and who is a teaching assistant for the UI Jazz Studies program. He earned a bachelor's degree in Music Education from the University of Kentucky, where he studied with James Campbell.

PN




A♭Maj7
D♭7(♯11)
G7(♯5)
C7(♭9)
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C7
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B♭7
BMaj7
pp
Solo begins
B♭sus4
E♭Maj7
A7
A♭Maj7
D♭7(♯11)
Gm7(♯5)
C7(♯9)
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mf
Fm7
Gm7
A♭Maj7
B♭7
Gm7
C7(♭9)
Fm7
B♭7
pp
E♭Maj7
A♭m7
D♭7(♯11)
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Gm7(♯5)
G♭dim
Fm7
B♭7
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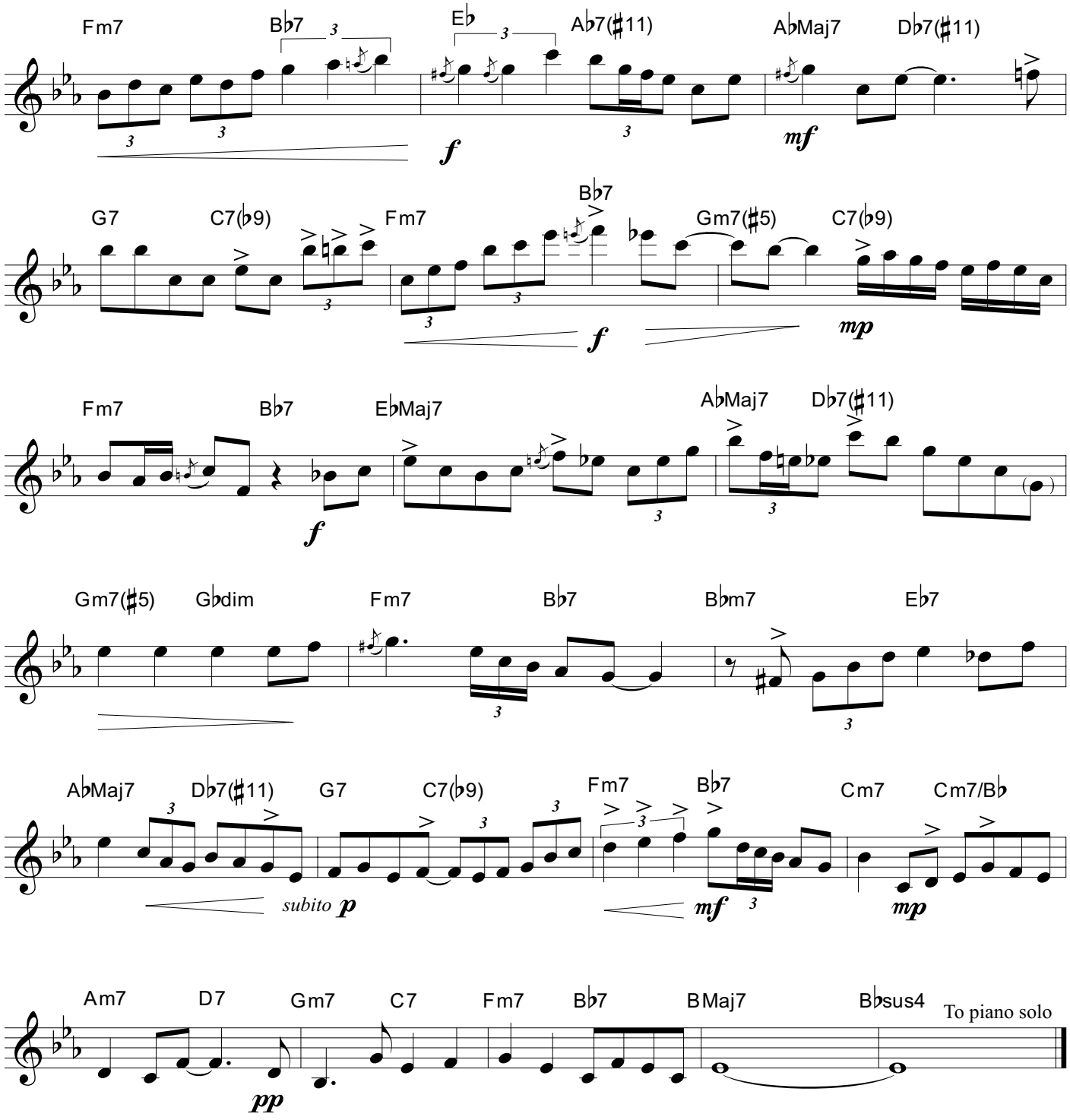


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# Performance Guide: Tanaka's "Two Movements for Marimba"

BY ROBERT BRIDGE

In the spring of 1999, I had the pleasure of meeting and performing for Toshimitsu Tanaka. We first met in Syracuse, New York, where Tanaka coached me prior to a performance of "Two Movements for Marimba." We met again at Hamilton College in Clinton, New York, for a conference on "Asian Music in America: a Confluence of Two Worlds," where we presented a master class on this same piece.

Professor Tanaka agreed to my writing this article, based on my conversations with him. Given the need for several interpreters, he understood that I would paraphrase many of his responses.

Tanaka composed "Two Movements for Marimba" for marimbist Yoshihisa Mizuno. The first movement was originally written for two mallets. Mizuno found it too difficult and only premiered the second movement, which was written for four mallets.

Keiko Abe was at the premiere and asked Tanaka if she might peruse the score. She then asked Tanaka if she could perform the work. During her preparation, Abe invited Tanaka to her home and suggested he write for four mallets in the first movement.

Tanaka said he wrote "Two Movements for Marimba" as a "puzzle piece," describing it as an ornate lamp put together with many small pieces or fragments. The two movements are meant to contrast each other.

During our discussion, Tanaka provided clarifications and corrections to the score. First, note that the "Suono 8va" marking in both movements should be removed.

### FIRST MOVEMENT

• The tempo marked on the score is quarter note = 136; however, Keiko Abe recommends quarter note = 156. Mr. Tanaka said that he prefers Ms. Abe's tempo. He said he wrote the piece "sitting down." Once he heard it played, he preferred the faster tempo.

• Tanaka was quite emphatic that the beginning, as well as the entire movement, be played with a great deal of energy.

• Measure 8 should have an added D-natural on the lower staff, an octave below the one written (like measure 25).

• Measure 12 should include "*sf*" (*sforzandos*) over the first and fourth notes on the lower staff (like measure 29).

• In measure 15, there should an E-natural, not E-flat. (See "Wrong Notes Are Deadly" by Virginia Weibel in *Percussive Notes*, Vol. 37, No. 3, June 1999, for a thorough discussion of this measure and its importance.)

• Measure 30 should be rolled (like measure 13).

• In measures 65 and 66, the four-note cells should remain at tempo, while the space between them should ritard as marked.

• Measures 97–99 should ritard. The fermata in measure 99 should be held for a very long time.

• The performer should decide the length of the pause between measures 99 and 100, but then attack measure 100 with the same energy as the beginning.

Toshimitsu Tanaka coaching Robert Bridge on "Two Movements for Marimba"

• While many performers add notes (especially at the octave), Tanaka prefers that the piece be played as written (with the exceptions noted here).

### SECOND MOVEMENT

• (This may have been the most interesting part of working with Mr. Tanaka on this piece!) Tanaka thinks of the section comprising measures 1–14 as "mist." He wanted the first five measures of the movement played as softly as possible; the phrase markings did not seem to matter. The recap in measure 15 can be played as marked.

• The E's in measures 4 and 18 should be dotted quarter notes. (The eighth rest in measure 18 should be deleted.)

• When asked about a pause for a mallet change at the end of the chorale in movement II, Tanaka answered with an emphatic "NO!" All of the tension from the chorale is lost with even the shortest pause. He suggests the use of two-tone mallets. (At Keiko Abe's suggestion, I used Yamaha YM6040 mallets. I used Innovative Percussion IP503s in the first movement. Tanaka approved of both choices.)

• In measure 41, Tanaka prefers the glissando performed with both the shaft and the mallet head touching the bars (for added sound).

• Measures 65–75 are transitional material. They are marked *forte* and can be played heavily and with some rubato.

• At measure 114, Tanaka's original idea was for the performer to hit one note with two mallets. However, he is primarily interested in more volume and felt that a *forte* performance with one mallet per note is satisfactory.

• For the final bar, I asked about the possibility of an "*fp*" followed by a crescendo. Tanaka indicated that it created a nice effect.

**OTHER MARIMBA WORKS**

Tanaka has written two other marimba pieces, "The Sadlo Concerto" and "Gestalt." Professor Tanaka asked if I would perform the North American premiere of "Gestalt" (the world premiere was performed by Peter Sadlo). I agreed, of course! The premiere took place on July 18, 1999 in Cazenovia, New York.

The reviewer, David Abrams of the *Syracuse Herald-Journal*, described "Gestalt" as a "vivacious work in asymmetrical meters. Its hypnotic ostinato (repeated) patterns often recall the minimalist style of Philip Glass, while the exotic melody writing recalls the hybrid modal flavors of Bela Bartók."

**Robert Bridge** is a member of the music faculty at SUNY–Onondaga Community College. He has degrees from the University of North Texas (B.M.E.), Southern Methodist University (M.M.), and the Eastman School of Music (D.M.A.). In 1995 he was awarded the Eastman School's "Performer's Certificate." **PN**

**TOSHIMITSU TANAKA**

One of the most prolific composers in Japan, Toshimitsu Tanaka has written over eighty compositions for a variety of media. Notable among his works is the quartet of "Requiems" for orchestra—"The Grave," "Gunzo," "PATHOS," and "Maze." His diverse percussion music includes the "Sadlo Concerto" for marimba and orchestra (commissioned by Peter Sadlo of the Munich Philharmonic Orchestra) and "Persona," a composition for Roto-tom and marimba players who perform opposite percussionists in traditional Japanese demonic masks, all playing one large *gojinko daiko* Japanese drum. He has also composed "Locus" and "Doki" for percussion ensemble.

Tanaka was born in Aomori in northern Japan. He graduated from the Kunitachi College of Music (Tokyo) in 1956 with a composition degree. He earned a graduate degree in composition from the same school in 1957. While a composition student, he was engaged for three years as an accompanist by several leading Tokyo dance companies, which generated his strong interest in composing for ballet and traditional Japanese dance. From 1958 to 1973, Tanaka was a member of the music section for drama at the NHK Broadcasting Company of Japan. He composed music for weekly NHK radio dramas. This music was recorded by ensembles from the NHK Symphony Orchestra with Tanaka conducting.

Tanaka was appointed Lecturer at the Kunitachi College of Music in 1968, Associate Professor in 1974, and Professor of Composition in 1980. As head of the composition department, Tanaka introduced the medium of computer music. The Kunitachi College of Music now offers courses in computer music and technology. Tanaka also serves as a Visiting Professor at the Kiev National Cultural University.

In addition to presentations in Japan, Tanaka has lectured recently at the Tchaikowsky Conservatory in Kiev, the Kiev National Cultural University, the Berlin Art Festival, and the Frankfurt Music Festival. He has served as conductor of the Ogikubo Arts Center Orchestra in Tokyo since 1994. He has received commissions from the NHK Broadcasting Company of Japan, the Japan Choral Association, the Midori Nishizaki Dance, the Takahasi Nishida Dance Company, the Radio Broadcasting Company of Aomori, Peter Sadlo, and Columbia Records of Japan.

Among other distinctions, Tanaka has received eleven Arts Festival Prizes from the Ministry of Education of Japan and the Award for Outstanding Achievement in Music for a Staged Production by the Government of the Aomori Prefecture of Japan.

The music of Toshimitsu Tanaka is published by Ongaku no Tomo Sha Corporation of Tokyo and is recorded on Columbia, Victor, Toshiba, and Fontec.

# 2001 PERCUSSIVE ARTS SOCIETY
# 28TH ANNUAL PERCUSSION COMPOSITION CONTEST

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

**2001 CATEGORIES:** **Category I:** Large Percussion Ensemble (8–12 players)

**First Place:** $1,000.00 plus publication by M. Baker Publications
**Second Place:** $ 300.00
**Third Place:** $ 200.00

**Category II:** Duet, Percussion (single instrument or small multiple set-up) and Alto Saxophone (may also include soprano saxophone)

**First Place:** $1,000.00 plus publication by HoneyRock Publishing
**Second Place:** $ 300.00
**Third Place:** $ 200.00

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

**ELIGIBILITY AND PROCEDURES:**

- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for "Large Percussion Ensemble (8–12 players)" is 8–12 minutes. Time limit for "Percussionist and Alto Saxophone Duet" is 8–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
- Composer should send four (4) complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Four (4) cassette tapes or CDs may be submitted in addition to scores but are not required. All entry materials become property of PAS.
- The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

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

**DEADLINE:** All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 2001.

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

### 2001 PERCUSSIVE ARTS SOCIETY 28TH ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied or the file may be downloaded from www.pas.org/News/composition.html )

Name of Composition _____

Composer's Name _____

Address _____

City _____ State _____ Zip _____

Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

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

Signature of Composer _____

# An Insider's Look at Timpani Auditions

BY JOHN TAFOYA

"How do you prepare for a timpani audition?" This question has been asked of me many times by both students and colleagues. Currently, approximately 65 timpanists are actively taking timpani auditions. Competition for openings that occur every few years is fierce. What can you do to improve your chances? Is there a magic formula for success at auditions?

Many players believe that winning an audition is a "roll of the dice" affair in most cases. Obviously, no one can tap into the individual thoughts of the audition committee at any given audition. However, there are several things you can do to prepare yourself for the audition experience. Here are a few suggestions.

### DO YOUR HOMEWORK

Are you familiar with all of the excerpts on the audition repertoire list? Even the most experienced players may come across a couple of surprises when looking over a repertoire list. Certainly, any composition that is unknown to you should receive immediate attention. Is there a decent recording and score of the work available?

An average repertoire list may contain 20 or more excerpts. Every excerpt must be studied thoroughly. If you find yourself saying, "I hope they don't ask to hear the Mozart," you should think twice about spending the time and money to take the audition.

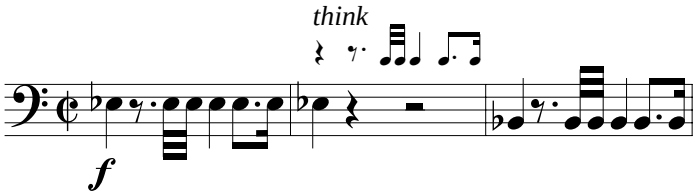
Study the entire piece, not just the excerpt. Try your best to obtain a full timpani part. A knowledgeable audition committee will want to determine if a candidate knows only the excerpt or if he or she is an experienced player completely familiar with the works on the repertoire list. Use well-known recordings by the top orchestras in your study. Compile tempo markings from the recordings, check them against the marking listed in the music, and find a middle ground. Mark any unusual phrasing, dynamics, or style in the excerpt that is not marked in the part. Be sure to catalog the specific style of the excerpt (e.g., Mozart = lighter; Wagner = heavier; etc.). Of course, previous orchestral experience with an excerpt is a plus. In general, each excerpt should be played as if you are playing it with an orchestra.

### PREPARATION

I generally prepare six weeks before the scheduled audition. After determining the tempo for each excerpt, I spend the first several weeks practicing the excerpts on the repertoire list with a metronome. My goal at this point is to make sure that each excerpt is rhythmically solid and performed at the appropriate tempo.

After practicing everything on the list for several weeks, use a tape recorder (without a metronome) to record your practice sessions. Listen to your practice tapes to verify the tempo, style, mallet choice, and intonation.

Rests are important—but try not to *count* rests! I find that if I'm nervous, I will rush through the rests. I almost always substitute a "phantom rhythm" instead of counting "1, 2, 3, 4." For example, after the downbeat of the second measure of Mozart's "Symphony No. 39" I sing the first measure again (in my mind) and then play the third measure "in time."




"Cross-reference" your metronome markings if you have trouble remembering specific tempos. For example, the sixteenth-note pulse for the opening of Mozart's "Symphony No. 39" is very close to the half-note pulse in the "Troyte" from Elgar's "Enigma Variations."

Develop your own strategy for each excerpt, including mallet choice, style, tunings, general feeling, tempo, etc. Learn to play the excerpts "cold," with no warm-up. If you're lucky, you'll have about ten minutes to warm up in a room with instruments that resemble timpani.

Write down your mallet preference for each excerpt. This can save you (and the audition committee) a lot of time. If you know in advance which excerpts are going to be asked, have your selected mallets situated in your briefcase or mallet bag in such a way that you can access them quickly.

Keep in mind that you may need to adjust your mallet selections. This is an on-the-spot decision that you will have to make based on the acoustics of the hall and comments made by audition committee members.

### MOCK AUDITIONS

If you get nervous at auditions, practice performing in front of people. This should be done two to three weeks before the audition. In addition to playing for fellow percussionists and timpanists, try to find other musicians to play for. You may get the most interesting feedback from them. After all, the audition committee will probably be made up of percussion, string, wind, and brass players. Evaluate all of the comments you receive and do not be defensive.

### AUDITION, AUDITION, AUDITION

Take as many auditions as possible. Make a note of which excerpts are asked for at each round of the audition and save this information. List positive and negative aspects of your playing and of the general audition experience. What would you do differently the next time? You will learn at least one new thing from each audition—sometimes it's what *not* to do next time! Whenever possible, get a copy of the written comments from the audition committee.


**STICK TO YOUR GAME PLAN**

Gather as much information as possible regarding the specific opening that has occurred—the sound and style of the previous timpanist, the music director's sound and style preference, and any other important information you can gather before the audition. After your "game plan" has been established, don't switch tactics at the last moment. Play the way you are accustomed to playing, and take your time during the audition. Let the audition committee wait until you are ready. You shouldn't feel rushed during the audition. In many cases, you will spend a lot of time and money to take this audition. Make it count!

**BACKSTAGE ANTICS**

Don't get distracted by your fellow candidates at the audition. There are players who literally captivate a group of other auditionees with stories, jokes, etc. to "pump themselves up" at your expense. If it is possible to leave and come back during the audition process, do that. Don't get caught up in the frenzy. Tuck yourself into a corner, if necessary, and keep a concentrated and focused mind during the audition. There will be plenty of time to relax afterward.

**THE X FACTOR**

In addition to playing all excerpts cleanly and perfectly, the "X factor" is the "fire" or "spark" that inspires committee members to vote for you. The X factor is usually a combination of your individual personality, talent, preparation, experience, overall musicianship, and the excitement generated by your playing.

**BE FLEXIBLE**

If the audition committee asks you to play something differently, can you adjust? Can you play it faster, softer, slower, or louder? Can you play it "darker" or more "fluffy"? Specific or even vague comments from the committee will test your ability to quickly change the style of an excerpt. Flexibility is probably one of the most important attributes of a qualified candidate. If the committee asks for something to be played a different way, make sure that you make it noticeably different. To this end, you may want to practice each excerpt with slight tempo or style changes.

**MAKE MUSIC**

All of the above is the foundation for your audition "chops." Developing this strong foundation should enable you to play confidently and, above all, musically. At this point you need to ask yourself: Are you going to be a "robot" or a musician? Also keep in mind that musicians serving on an audition committee desperately *want* auditionees to play well and to "go for it."

And, as unusual as this may sound, try to have fun!

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**John Tafoya** is Principal Timpanist with the National Symphony Orchestra in Washington, D.C. He also serves on the music department faculty at the University of Maryland.

PN

# PASIC SCHOLARSHIP INFORMATION & APPLICATION FORM

**PASIC® 2001**
**26TH ANNUAL CONVENTION**
**NOVEMBER 14–17, 2001**
**NASHVILLE CONVENTION CENTER & RENAISSANCE HOTEL**
**NASHVILLE, TENNESSEE**

## PASIC SCHOLARSHIPS

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2001.

Each scholarship winner (PASIC and Regional) will receive the following courtesy of PAS: one year of PAS membership ($45 value), PASIC 2001 registration ($80 value), ticket to the Hall of Fame Banquet ($48 value), PASIC 2001 souvenir T-shirt ($12 value) and monetary awards as indicated below toward the cost of transportation/lodging.

Winners will be notified in August 2001.

**PAS® ($500 U.S. SCHOLARSHIPS) DEADLINE: JUNE 15, 2001**
Avedis Zildjian Co. PASIC Scholarship
James A. Sewrey PASIC Scholarship
Ludwig Industries PASIC Scholarship
McMahon Foundation PASIC Scholarship
Maurie and Jan Lishon/Franks Drum Shop PASIC Scholarship
Remo, Inc. PASIC Scholarship
Thomas Siwe PASIC Scholarship
Val and Venus Eddy PASIC Scholarship
William F. Ludwig, Jr. PASIC Scholarship
Yamaha Corporation of America PASIC Scholarship

**Send application to:**
PASIC Scholarship Application
Percussive Arts Society
701 NW Ferris Avenue, Lawton, OK 73507-5442
ph: (580) 353-1455
e-mail: percarts@pas.org

## REGIONAL PASIC SCHOLARSHIPS

Regional PASIC scholarships for students from California, Canada, Illinois, New York and Texas.

**Send application to:**

**CALIFORNIA (ROUNDTRIP AIRFARE NOT TO EXCEED $500 U.S.)**
**DEADLINE: JULY 13, 2001** ** open to students ages 16–25*
Ken Crawford
1904 James Avenue, Redwood City, CA 94062-2920

**CANADA (NOT TO EXCEED $1,500 CANADIAN)**
**DEADLINE: APRIL 13, 2001** ** scholarship limited to a Canadian music student (percussion major) who is full-time grade 12/13 high school or full-time undergraduate university student*
Sabian/PASIC Scholarship
Ian Turnbull
25-1040 Riverside Dr., London, ON, N6H 5N4 Canada

**ILLINOIS ($300 U.S.) DEADLINE: SEPTEMBER 14, 2001**
Illinois PAS/Mike Balter PASIC Scholarship
Brian Justison
1055 Buffalo Mechanicsburg Rd., Dawson, IL 62520

**NEW YORK ($300 U.S.) DEADLINE: AUGUST 31, 2001**
New York PAS/Calato Regal Tip PASIC Scholarships (2)
Michael Sgouros
1706 Park Street, Atlantic Beach, NY 11509

**TEXAS ($300 U.S.) DEADLINE: SEPTEMBER 14, 2001**
Texas PAS/Pro-Mark PASIC Scholarship
Texas PAS/Vic Firth PASIC Scholarship
Texas PAS/Percussion Construction PASIC Scholarship (2)
Texas PAS/Mike Balter PASIC Scholarship
Texas PAS/Evans PASIC Scholarship
Texas PAS PASIC College Scholarship
Texas PAS PASIC High School Scholarship
Lauren Vogel Weiss
3815 Comanche Trail, Bedford, TX 76021

## APPLICATION FORM

Applicant's Name _____

Phone _____

Address _____

_____

Name of Instructor _____ Telephone _____

Name of School _____

School Address _____

- ❑ A four to five minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine enclosed *(not required for California, Illinois, New York or Texas Regional Scholarships)*
- ❑ One supporting letter of recommendation verifying age and full-time student status enclosed
- ❑ Recent copy of grade transcriptions or latest grade card enclosed

### ABOUT THE APPLICANT

Grade level _____ Number of years studying percussion _____

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

How many years have you been a PAS member? _____

Have you ever received a PASIC scholarship? _____ If yes, when? _____

Have you ever attended PASIC? _____ If yes, when? _____

Awards, scholarships, etc., and dates received (use separate sheet if necessary)

_____

_____

_____

Goals _____

_____

_____

Personal statement (optional) _____

_____

_____

Major instruments (instruments that you have or are seriously studying) _____

_____

Applicant's signature _____ Date _____

# The Campanelli Part to Prokofiev's Piano Concerto No. 1

BY RICHARD WEINER

The campanelli Part to Prokofiev's Piano Concerto No. 1 in D♭, Op. 10 (1912) presents the performer with a challenging and yet fulfilling experience. In order to realize the part as written, one must have a 3-octave instrument. The beauty of a 3-octave instrument is that you are able to maintain the intervalic relationships and realize the long scalar passages occurring at Rehearsal Number 37 and continuing to the end of the piece.

However, many performers may only have access to a 2 1/2-octave set of bells. Because of this, I have arranged the final section of the piece for the two most common such instruments. One has a range from G to C, and the other has a range from F to C. Although there are several ways to arrange this part for a 2 1/2-octave set of American bells, I believe these versions will be accepted.

As with other compositions of the late 19th and early 20th century by such composers as Debussy, Tchaikovsky, Richard Strauss, Stravinsky, and others, the glockenspiel part—in the 3-octave version and for much of the 2 1/2-octave version—is heard only one octave above the written notation.

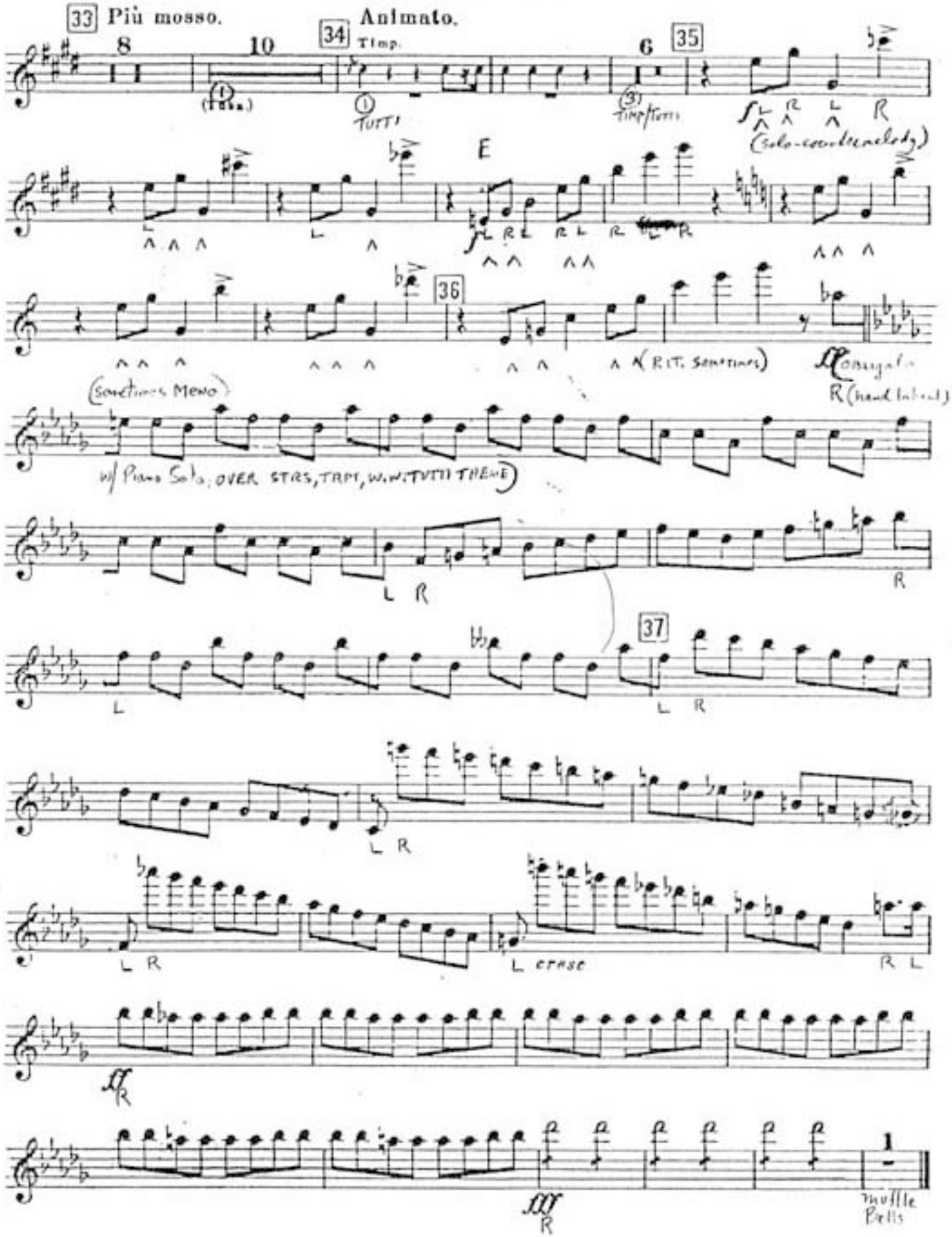
The part must be played marcato and brilliantly, but not overly loud. Remember, the piano is the solo instrument—not the campanelli. Although I prefer to use a composition mallet for most of my bell work, you may consider brass mallets for projection (not dynamic level) of the rhythmic aspects of the part. This is especially true from Rehearsal Number 35 to the end of the work.

Take care that the rhythm at Rehearsal Number 35 is heard exactly as written. This requires rhythmic precision as well as dynamic support of the first two eighth notes of each figure.

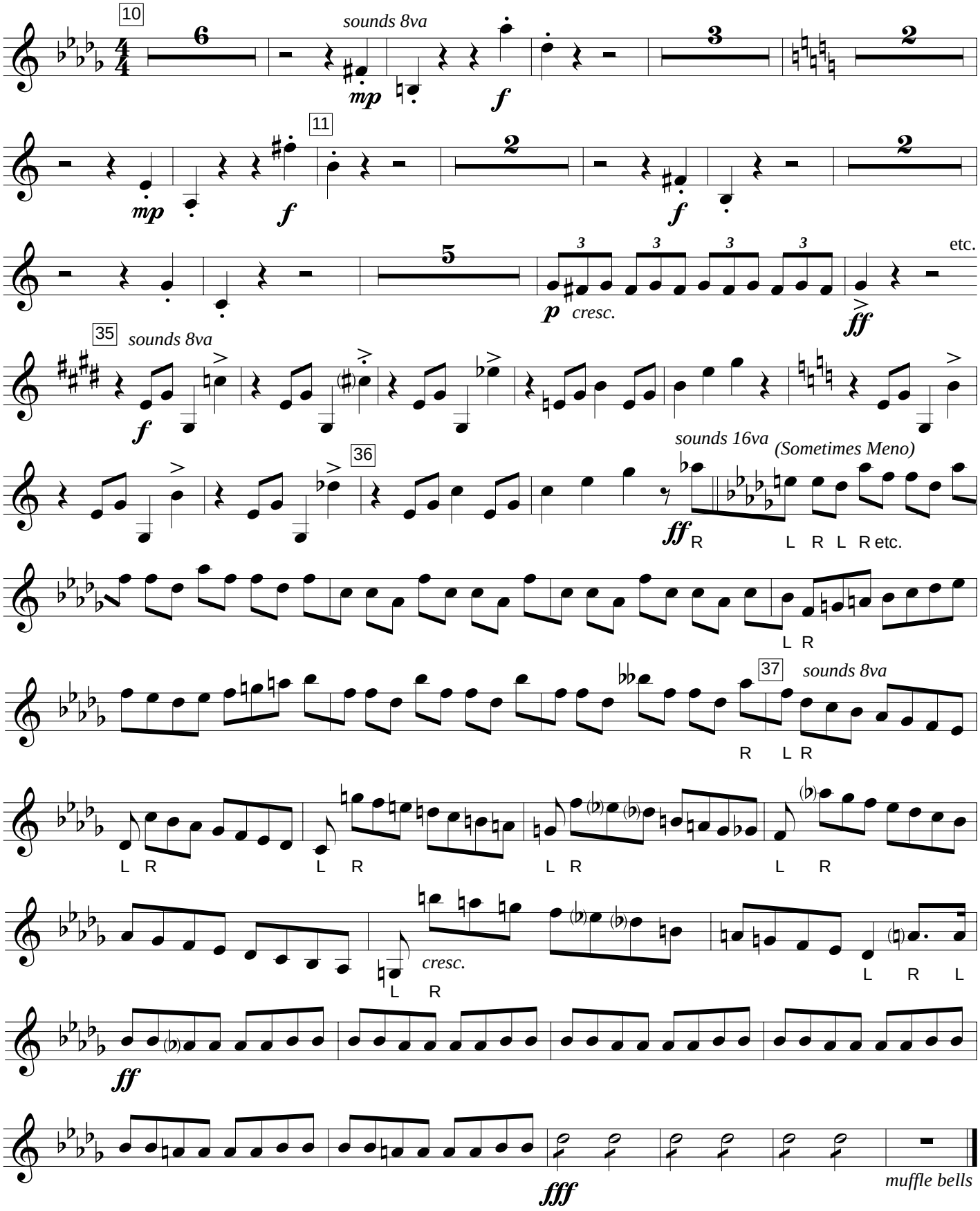


**Richard Weiner** is Principal Percussionist of The Cleveland Orchestra. PN

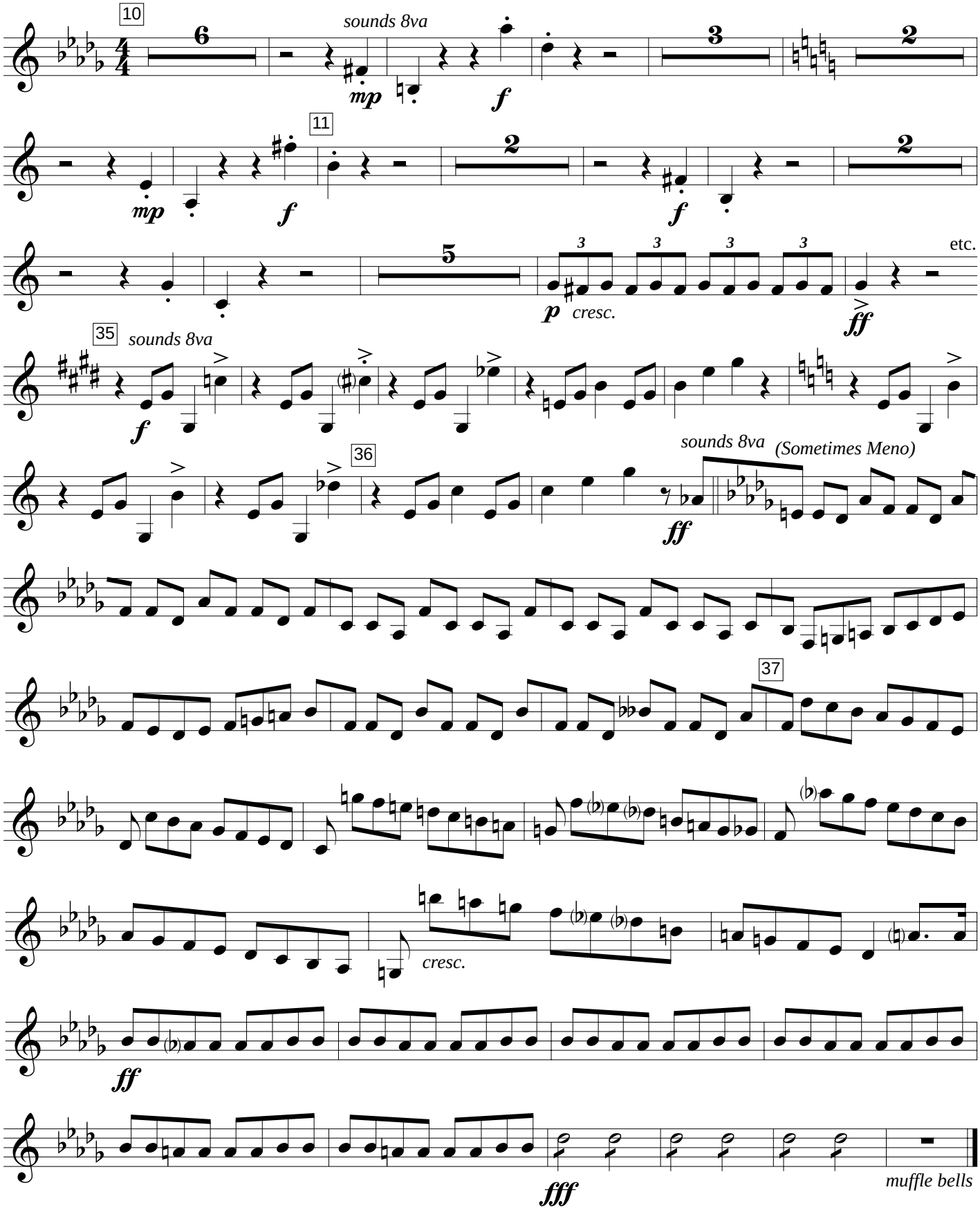
# Original Part



# Campanelli (G to C instrument)



# Campanelli (F to C instrument)



# PERCUSSION ENSEMBLE 2001 CALL FOR TAPES

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

**AWARDS:** Three percussion ensembles will be invited to perform at PASIC 2001 (November 14–17) in Nashville, Tennessee. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

**ELIGIBILITY:** Ensemble Directors and/or Professional Soloists are not allowed to participate as players on the tape. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school. This will be verified when application materials are received. Ensembles which have been chosen to perform at PASIC may not apply again for three years (resting out two PASICs).

**PROCEDURES:** 1. Send three (3) identical non-edited tapes (cassette only) to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 2000. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes become the property of PAS and will not be returned. Scores (three identical copies) may be included (optional) to assist the evaluation process. It is the director's responsibility to obtain permission from the publisher(s) for all photocopies of scores. Original scores can be returned only if a prepaid mailer is included. 2. The tapes and scores (optional) will be numbered to ensure anonymity. The tapes will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if requested) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. 4. Ensembles will be notified of the results in June.

## PERCUSSION ENSEMBLE 2001 CALL FOR TAPES

*(form may be photocopied)*

**CATEGORY:** ❑ **High school** ❑ **College/University**

**ENSEMBLE'S NAME** _____

**SCHOOL NAME** _____

**ENSEMBLE DIRECTOR'S NAME**_____

**ADDRESS** _____

**CITY** _____ **COUNTRY** _____

**STATE/PROVINCE** _____ **ZIP/POSTAL CODE** _____

**TELEPHONE NUMBER** *(include area code)* _____

**ENSEMBLE DIRECTOR'S PAS MEMBERSHIP CODE NUMBER:** _____

**ON A SEPARATE PAGE LIST ENSEMBLE MEMBERS AND THEIR PAS MEMBERSHIP CODE NUMBERS.**

**TO ENSURE THE SAME QUALITY AS THE PERFORMANCE TAPE, PLEASE INDICATE THE NUMBER OF RETURNING ENSEMBLE MEMBERS:** _____

**PLEASE INCLUDE A $25 U.S. CONTEST APPLICATION FEE; MAKE CHECKS PAYABLE TO PERCUSSIVE ARTS SOCIETY.**

**I HEREBY CERTIFY THAT I HAVE READ THE REQUIREMENTS AND REGULATIONS STATED ABOVE AND UNDERSTAND THAT FAILURE TO ABIDE BY THESE REGULATIONS WILL RESULT IN THE DISQUALIFICATION OF OUR ENSEMBLE.**

**SIGNATURE OF ENSEMBLE DIRECTOR** _____

Deadline is April 15, 2001. All materials (application fee, application form, student membership numbers, three cassette tapes, programs for verification, optional pre-paid return mailer, and optional scores) must be received by April 15, 2001.

# Drumming For Health

BY ROBERT L. FRIEDMAN

I am a psychotherapist, stress management consultant, and drummer who started with a practice pad my father created out of rubber, wood, and love thirty years ago. For much of that time, I have pondered a question that goes beyond the technique and mechanics of drumming: Are there any real health benefits to drumming?

Through the years, I have loved playing my six-piece Slingerland set, my djembe, conga, and doumbek. I have also noticed that those positive feelings I get from playing don't seem limited to a particular style of music or type of drum. In fact, whenever I have felt stressed or angry, the drums were the vehicle that enabled me to pound out my emotions and feel relief. My negative emotions seem to flow out through my hands and into my taut-skinned wooden friends.

I admit to being one who strives to find the meaning and purpose of what life hands me. Such is the case with my experience of playing drums. I tend to look beyond the playing to discover the psychological and physiological changes that occur when drumming. This is the driving force behind my book, *The Healing Power of the Drum* (White Cliffs Media, Inc.).

I have found many people on a similar path—drummers, music therapists, drumming facilitators, and researchers—who share my vision of the psychological and physiological benefits of drumming. I also found many non-musicians who sought out the drum as a means for enhancing health. It soon occurred to me that if non-drummers were able to reap benefits from playing occasionally, then full-time drummers must be receiving enormous benefits.

I was hard pressed to find a population or ailment that wasn't positively affected by drumming—from children to senior citizens, stressed executives, veterans with Post-Traumatic Stress Disorder, Alzheimer's and Parkinson's patients, cancer victims, Multiple Sclerosis patients, and individuals with paralysis, stroke, Down's Syndrome, or autism. I am going to share some of what I discovered, most of which is found in my book.

## ALZHEIMER'S DISEASE

Barry Bernstein, Board Certified Music Therapist (MT-BC), one of the pioneers of drumming and wellness, described how, through working with a drum, patients with Alzheimer's disease were able to remain task-oriented for longer and longer periods of time. They were eventually able to spend thirty precious minutes interacting socially with loved ones, compared to only a few minutes before. In his words, this was "unheard of."

## PAINFUL EMOTIONS

By playing a simple hand drum, a woman named Ginger Graziano—whose son had died of cancer—was able to move through her many layers of emotions from a place of inexpressible grief to one of joy and lightness. She felt as if a deep, inner healing was occurring through playing a drum. For her, drumming was not only "a nice way to heal my grief," but it also became "a way to remember my joy."

Sometimes, individuals simply don't have the life skills with which to express extremely painful emotions. The drum provides them the opportunity to release their anger using a vehicle that most young people consider "cool."

Much research is focused on the importance of releasing negative emotions from the body. For instance, self-described "loners" who don't share their feelings are at fifteen times greater risk of developing cancer. The drum seems to have the capacity to transform negative to positive, anger and grief to joy.

## BOOSTED IMMUNITY

A recent breakthrough study by Dr. Barry Bittman, M.D., confirmed that drumming provides biological benefits to the body. In a controlled experiment, Dr. Bittman proved that group drumming significantly boosted the body's immune system and increased activity in cells that "can kill some tumor cells, particularly blood-born metastases, and virally infected cells without the necessity of activation through an acquired immune response." In short, this was the first study to demonstrate clinically that drumming actually improves the immune system.

## INTERPERSONAL RELATIONSHIPS

Playing drums brings people together and engenders a unifying effect. This was demonstrated most aptly by Nathan

Brenowitz, a counselor and drummer who discovered that the drum had the ability to bring together nations that normally do not have good diplomatic relations. Traveling in the Middle East, he used the doumbek to unite residents of Israel and Jordan through the common bond of drumming.

The drum also provides a context for communication. Family members, especially children with issues of anger and pain who were not able to articulate their feelings through words, aptly expressed their emotions through drumming. Along the same lines, men taught to hold their feelings inside were able to create bridges of togetherness and harmony that no other form of communication had been able to provide.

### PARKINSON'S DISEASE

Entrainment is the tendency of people and objects to follow a dominant rhythm. I noticed an example of this the first time I visited New York City's Wall Street area. Though I had no place in particular to go, from my first steps I was walking at a very brisk pace. Glancing around, I noticed that everyone else was walking fast, too. I was subconsciously pacing myself with the other pedestrians. I had to consciously move out of the "dominant rhythm" in order to slow down.

A benefit of entraining to a rhythm was described by Dr. Michael Thaut of Colorado State University. He has shown that through using a metronome or recorded rhythms, Parkinson's patients are able to walk steadier and improve their gait (walking form).

Dr. Connie Tomaino, from the Institute for Neurological Function, described a man with Parkinson's disease who would "freeze" when confronted with crossing a street. ("Freezing" is the term used for what occurs when a Parkinson's patient cannot initiate movement.) Under Dr. Tomaino's guidance, this man carried a cassette of African rhythmic music, and whenever he froze at a crossing, he would slip on his headphones. The rhythms would unfreeze him and enable him to cross the street.

### DEPRESSION AND STROKE

In hospitals, nursing homes, and centers for the elderly, drums are being used to ward off depression and loneliness, and are used as a therapeutic tool in the treatment of stroke patients. The reason researchers believe that stroke patients can drum is that rhythm is processed globally (in both sides of the brain). If one portion of the brain is damaged, rhythm can still be processed in other portions.

Layne Redmond—teacher, performer, and author of *When the Drummers Were Women*—says that although the brain is divided into two separate hemispheres, "in states of intense creativity, deep meditation or rhythmic sound, both hemispheres become entrained to the same rhythm." This is called "hemispheric synchronization." Redmond explains that when hemispheric synchronization occurs, the "mind becomes sharper and more lucid, insight quickens and creative intuition flourishes." She states that this merging of two hemispheres "may be the neurological basis for transcendent states of consciousness" and that research confirms that rhythmic music is one of the "most effective ways to induce brain wave synchronization."

### POST-TRAUMATIC STRESS AND ADDICTIONS

Drums have also been used for veterans who have experienced Post-Traumatic Stress Syndrome, and patients in drug and alcohol recovery programs. In *The Healing Power of the Drum*, Dr. John Burt describes how veterans with

Post-Traumatic Stress Disorder were able to use the hand drum to work through their disorder, re-enacting the sounds of battle through their drums, and learning to modulate their emotions.

Some of the other benefits of drumming include: immediate reduction in feelings of loneliness and alienation, being able to relate to others non-verbally, development of leadership skills, expressing anger in a constructive format, stress relief, expanding social and personal connections, developing ideas for constructive leisure-time activities, and experiencing the creative process through improvisation.

By hitting a drum, an individual is placed immediately into the "here and now." When one is in the present moment, it is very difficult to be stressed, for stress generally occurs when a person is thinking about the past or future in some negative way.

Secondly, the drum grounds a person into his or her body. When people are stressed, they are generally pondering negatives in their minds. Through hitting the drum, a person's conscious awareness is immediately placed solidly into his or her body. When you are focused on your body, it is very difficult to be stressed. This same experience will occur when one is involved in an aerobic activity or exercise.

Thirdly, the drum gives a person a sense of personal power. It allows people to release tactilely their negative emotions and stress, similar to hitting a pillow. Drumming also gives us physical vitality because it is an aerobic activity. It gets our heart pounding, our blood flowing, and releases endorphins—the pleasure hormones that are associated with "runners high."

**PRO-ACTIVE WELLNESS**

Drumming is quite compatible with the desire of many people to be pro-active in achieving wellness. Christine Stevens, MT-BC, of HealthRHYTHMS (a new division of Remo, Inc. devoted to establishing group drumming as an integrative modality within whole-person care), says: "Today's culture has become health conscious in a completely new way. More than ever, we now understand the importance of preventative health and quality of life. In this time of increased awareness of the need for personal involvement in wellness, active music-making is now considered an essential component of a healthy diet. It is the new Vitamin D—Vitamin Drumming. Drumming is like an aerobics class that enhances body, mind, and spirit, offering creative expression, bringing people together, and reducing stress."

**JUST PLAIN FUN!**

Finally, one of the most important aspects of drumming: It is great fun! It's a wonderful way to feel the pure joy of being alive. Drumming by ourselves allows us to move deeply into our true nature by eliminating distractions and societal constraints. Drumming with others is a universally time-honored way to create a feeling of community and trust. Put simply, drumming is one of life's many gifts!

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PN

# Getting Help When Disciplinary Problems Arise

BY SAM DENOV

Percussionists seem to have a penchant for getting into trouble with employers. It's not that we're troublemakers, but sometimes, whether we are to blame or not, trouble seems to arrive at our doorsteps. Should employment problems arise, knowing where to turn for help is useful.

If you work under the terms of a collective bargaining agreement, resorting to the contract's grievance procedures is available after you have been involved in some problem relating to the interpretation and application of a contractual provision. But this column will discuss what you can do *before* there is anything to file a grievance about.

What if either the personnel manager or the music director calls you on the carpet? What if you have been accused of habitually coming late to rehearsals, or of theft, or of sexual harassment, or of performing badly as a percussionist? Each of these examples will initially involve a "disciplinary interview," which could involve anything relating to your employment that could result in disciplinary action being taken against you.

As soon as such a meeting begins, it is crucial that you invoke your Weingarten rights. What are these rights, where did they come from, and how can they be invoked?

Weingarten rights were established in 1975 by a decision of the U.S. Supreme Court, "NLRB v. Weingarten, Inc., 420 U.S. 251." That ruling states that an employee in a unionized workplace has the right to demand the presence of his union representative at an interview with an employer representative when the employee reasonably believes that such an interview could result in a disciplinary action being taken against him. If the employer refuses to allow such a request, the interview must be immediately terminated. To go ahead with such an interview after an employee has requested that a union representative be present, and that request has been denied, is a violation of section 8(a)(1) of the National Labor Relations Act (NLRA) by the employer and constitutes an unfair labor practice.

The right to have a union representative present at a disciplinary interview was born out of an interpretation by the National Labor Relations Board (NLRB) of a right spelled out in section 7 of the NLRA. Among the rights specified in section 7 is the right of employees to engage in "concerted activity" for their "mutual aid or protection."

Of course, the employee has the option to forgo this guaranteed right and participate in the interview without being accompanied by a union representative. In doing so, however, any benefit that could have been derived is relinquished. A right can only be a benefit if one exercises it!

In 1982, the NLRB expanded the Weingarten rule to include employees who were not unionized. In those cases, an employee facing a disciplinary interview could request the presence of another employee, since there is no union representative. Otherwise, the same rules apply. That right of employees in non-unionized workplaces was reversed three years later, and that was where matters stood until July 10, 2000.

On that date, the NLRB reinstated Weingarten in non-union employment environments, after not having applied that rule in non-union workplaces for fifteen years. Of course, Weingarten in unionized workplaces has been applied without interruption since its inception in 1975.

The important points to remember are these. According to the court, "The employer may, if it wishes, advise the employee that it will not proceed with the interview unless the employee is willing to enter the interview unaccompanied by his representative. The employee may then refrain from participating in the interview, thereby protecting his right of representation, but at the same time relinquishing any benefit which might be derived from the interview. The employer would then be free to act on the basis of information obtained from other sources."

In addition, the Court ruled that "the employer has no duty to bargain with any union representative who may be permitted to attend the investigatory interview… [W]e are not giving the Union any particular rights with respect to predisciplinary discussions which it otherwise was not able to secure during collective-bargaining negotiations." In other words, the union representative is only present to assist the employee, and may attempt to clarify the facts or suggest other employees who may have knowledge of them.

The benefit of having someone else present at an investigatory interview is extremely important. Employers may be less likely to use intimidation tactics to force an admission when there is a witness present who could verify what was said. It is very much like an accused person having a lawyer present when he is being questioned by the police. Having someone else present narrows the range of questions that may be asked. Unlawful threats will never be made when a union representative is present.

What if there is no union representative in the workplace when you are faced with what appears to be an eminent disciplinary interview? If you work in a symphony or opera orchestra, or as a pedagogue in a university, there will usually be a colleague who has been elected or designated as a union steward. If you're not sure about that individual's knowledge, ask whether he or she is familiar with Weingarten rights. If the union steward is not, try to get the interview postponed until the union can provide you with an attorney or someone who has a thorough knowledge of those rights. It may well mean the difference between being disciplined or getting off with your previous status and reputation intact.

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# Percussion Instruments in the 16th Century Ottoman Empire

BY BETH HAMON

The drums, cymbals and bell trees used in the percussion sections of modern orchestras, wind ensembles, and marching bands are by no means of recent invention. Such instruments are rooted in antiquity.

In the Jewish Torah, the prophetess Miriam is described as playing a drum (*tof*, in Hebrew; related to the Arabic word *dof* or *duff*) to accompany her singing at the shores of the Red Sea, and cymbals are mentioned in the Christian New Testament. Artistic representations of sistrums, drums, and cymbals appear in Roman-Greco bas-reliefs and Byzantine mosaics; and tambourine players appear in illuminated Islamic manuscripts. Surviving documentation from the early Islamic period (630–800), though scarce, suggests that percussion instruments enjoyed fairly wide use in royal courts, on the battlefield, and also in religious rites.

The modern snare drum, bass drum, timpani, cymbals, and bell trees clearly have roots in instruments used by military units at the height of the Ottoman Empire (ca. 1450–1650). Paintings of the Janissary musicians of this period show a striking resemblance between their cymbals and kettledrums and more modern counterparts. The music of the Janissaries would later be influential in shaping the martial and symphonic music of Europe in the 18th and 19th centuries.

### Music i1n the Muslim World

As with many religious cultures, the arts—particularly poetry and music—were highly regarded in the Islamic world. Mecca and Medina both became important cultural centers soon after the establishment of Islam. Both developed a flourishing artistic tradition grounded in the aristocracy's desire for amusements that included music and poetry.

Any truly cultured gentleman in the Ottoman aristocracy had at least a basic knowledge of, and appreciation for, the fine arts. A man who could recite an original poem or spontaneously improvise on a flute or oud in court was greatly admired and envied by his peers. The very best musicians and poets enjoyed the support and sponsorship of the sultanate.

Court musicians were generally classi-

This postcard by Max Fruchtermann, a Constantinople publisher, shows an Ottoman Empire musical ensemble.

fied into three groups: instrumentalists, male singers, and female singers. Although Islamic religious practices have always forbidden the mingling of men and women in prayer groups, the rules concerning mixing of the sexes in secular settings were neither uniform nor absolute throughout the Ottoman world. Accordingly, the appearance of a female singer at court, accompanied by male instrumentalists, was not entirely uncommon.

A female singer was considered to be in a class similar to that of a concubine. She was expected to remain out of sight when she was not required to perform, and to be available for entertainment at any time, on command. Female dancers and singers, though decried by Muslim clerics, were popular with the aristocracy. The philosopher al-Djahiz, writing in the 9th century, defended the employment of female court entertainers in his treatise "Risalat al qiyan" ("On the Singing Girls"), insisting that the very best of these women represented an ideal synthesis of music, beauty, and love.

Hundreds of treatises indicate that a significant number of court musicians came from the ranks of slaves. A slave who showed exceptional talent could find himself removed from a more mundane task, such as cleaning stables, and handed over to a music-master who would train him in the finer points of Arab musical modes and court etiquette. Captured slaves would bring their native musical practices, usually learned by ear, with them into captivity, and these would gradually be incorporated into existing Arab musical theory. The result was a nearly continuous hybridization and evolution of musical styles and performance practices.

One of the most frequently argued themes in the treatises is that of the religious nature of music and whether it was permissible to use instruments as aids to worship. According to a 16th century Turkish book, *Siyar-i-Nabi* (*The Progress of the Prophet*), Muhammad had just completed building the mosque in Medina and was wondering how to call the people to prayer. He considered borrowing the Christians' clapper or the Jews' horn, but the angel Gabriel appeared and told him that he should use the human voice.

In the earliest musical treatises, dating back to the 9th century, instruments were referred to by the generic term *malahi*, linked to the word *lahw* (meaning "pastime" or "amusement"). Later writings began to differentiate among particular instruments primarily for the purpose of describing those that were tolerated by religious dogma and those that were forbidden.

Al-Adfuwi, in his 9th century *Treatise on The Laws of Listening to Music*, allowed for only one kind of drum, called a *daff*—a small, single-headed frame drum—and then used only occasionally. Other writers maintained that drums played loudly on the battlefield to frighten enemies could be equally effective in religious rites to scare off Satan and his agents!

Curiously, drums are mentioned least often among instruments in treatises on music theory between the 9th and 15th centuries. The reason is not immediately clear, but since we can be fairly certain that the method of playing was taught by ear, it seems safe to assume that the instruments were so common—and perhaps so primitive—that little explanation was considered necessary.

Some Muslim clerics of the later medieval period of Islam (roughly 1250 to 1500) argued against the use of music in religious services, saying that music detracted from the purity of the intent of worship. This seems a curious argument to make, since Muhammad himself instituted the *'adhan*, or call to prayer. Originally the 'adhan was a simple announcement shouted in the street or from a rooftop, but it rapidly evolved into a beautifully ornate and melodious chant. Over time, specific modes for chanting sections of the *Qur'an*, as well as the necessary cantillation marks for learning these modes, came into wide use and were described at length in contemporary scholarly writings.

The use of musical instruments varied among different sects. For instance, the Sufi orders were fond of flutes, drums, and bells, as these instruments were used to induce trance during ritual dances. Some of the Shi'i sects, however, frowned upon the use of instruments and dance, considering them to be distractions from what they insisted should be a complete focus on God during prayer. Since the same *hadith*, or legal tradition, was often used to make two conflicting arguments, Muslim theologians could not achieve consensus on the status of music or musical instruments in religious rites.

Percussion instruments were also used in guild bands in larger cities. Each craft guild had its own standard, or banner, and a number of the guilds had their own musical ensembles, often comprising guild members and augmented by professional musicians. They would perform at various festivals and trade fairs throughout the year, and their numbers ranged from dozens to hundreds, depending on the size of the guild and the number of musicians available in a given town.

Evliya Celebi, writing in the 17th century, described in detail the workings of the various guilds in Constantinople, including the "bandplayers" guild. In one particularly fascinating passage, Celebi reports on an argument brought before the Sultan's court, wherein the Flutemaster and the Carpenter's Master each insisted that his guild should march at the head of the royal procession. A translation of the exchange, as recorded by Celebi, follows:

> The Carpenter's master said, "We build palaces for my lord. We build tombs for the Sons of Light and marvelous monumental buildings. We repair fortresses when conquered. Because we necessarily precede the Army of Islam, we are the first of the battalions."
>
> In response to this, the Flutemaster replied, "In your service we are always necessary to my lord. Going out everywhere, a small presentation drum corps precedes, spreading to friend and foe alike a majestic firmness, fame and reputation of imperial majesty. Especially at the place of battle, we are the source for encouraging the Muslim crusaders to fight... In particular when my lord is struck with sadness, we play concerts in his presence...to make him happy."[1]

Celebi went on to indicate that the Sultan ultimately decided in favor of the musicians.

### The Janissaries

During the early decades of the 16th century, the Ottoman Empire was at its height in both wealth and worldly influence. Through a series of conquests, the once-tiny territory based in Western Anatolia now stretched to include much of the Balkans and Crimea in the north, fluctuating portions of Iraq to the east, Egypt and the western coastline of the

Arabian Peninsula to the south, and much of the North African coastline in the west. Most of this rampant growth had occurred over a relatively short span of time during the 15th century, as the Ottoman armies defeated bands of European crusaders and kept the Safavid clans at bay.

An important component of this expansion was the acquisition of material wealth, both in raw goods from the captured territories and in the thousands of slaves gained in victorious battles. At a time when slaves were considered an optimal source of manpower, many of those captured in battle were trained for positions in the sultan's palace or for the Janissary corps. It was thought by Ottoman leaders that there was less risk in training captives to fight for the Empire than in conscripting free subjects who might be more likely to revolt under the rigid conditions of military life. The then young, mostly Christian, men and boys taken for this purpose were housed together, trained by Ottoman military officers in the aspects of warfare, instructed in the most basic tenets of Islam, and sent out to defend and consolidate the empire. Their name, "jeni cheri" or "new soldier," evolved into the term "janissary" used by the Europeans to describe these highly disciplined and fierce fighters.

The Janissaries remained bachelors while posted to active duty, drilled on a daily basis, and were instilled with a sense of uniqueness and unity that set them apart from other fighting units in the Ottoman army. They had existed since the early 14th century, but reached their peak in strength, precision, and efficiency by the middle of the 15th century. By then, a number of Janissaries had retired to enjoy high-ranking posts in the government and to marry and raise families. It was inevitable that the sons of these officers, seeing the glory and prestige to be had in the military, would follow in their fathers' footsteps.

Another factor in the growth of the Janissaries, especially by the end of the 15th century, involved the envy of the free subjects (both Christian and Muslim), who saw in a military career greater opportunity than in the life of a simple farmer or small-town merchant. Surely the Janissary unit, marching smartly and clad in brightly-colored turbans, baggy trousers, and ostrich plumes, was an eye-catching enticement to leave the hum-drum, quiet life of the village in order to seek adventure, glory, and wealth abroad.

It is impossible to determine a specific time when music was first employed by Janissary units. But since drums had been used in battle by ancient Greek and Roman armies and later by the army of the Byzantine Empire (which would be overwhelmed by the Ottoman Turks in the mid-15th century with the sacking of Constantinople), it is safe to assume that drums were used in the Janissary army from almost the beginning. Many of the designs used in the construction of the Janissaries' frame drums were similar to those used in ancient Persia hundreds of years earlier.

Much has been written in contemporary sources regarding the quality of the drumming in the military units and its effect on listeners—both enemy and townsfolk. Indeed, it was in battle that drums and percussion instruments enjoyed their greatest prominence, since they could be played at a considerably greater volume than in the court or mosque. No one could ignore a band of fifty to eighty musicians on horses or camels with a dozen or more drummers pounding vigorously on large kettledrums and clashing shiny cymbals, and more than a few enemy armies were terrified by the sound!

One of most famous accounts of life in the Janissary corps comes to us from Konstantin Mihailomic. A Serb who was captured by the Turks in a battle outside of Belgrade in 1455, Konstantin was conscripted into the Janissaries and received his first formal schooling from them. His chronicle, thought by scholars to have been written between 1463 and the late-1470s, is a travelogue describing his exploits as a prisoner of war and subsequently as a soldier serving the Janissaries.

While his chronicle is incomplete—he wrote nothing about his family origins, nor anything about his experiences after 1463, leading scholars to speculate wildly on the balance of his life—it does provide a vivid picture of one man's experiences in one of the most famous armies in military history. Of particular interest is a passage describing the siege of Constantinople, when thirty ships were moved overland down to the Sea of Marmara. Konstantin described the passage as being almost constantly accompanied by the sound of beating drums and firing cannon. No doubt the pulsating boom of the drums was an aid to spur on the men and beasts dragging the ships, with sails raised and billowing, over dry land and down to the water.[2]

Konstantin also wrote of the long procession of men, animals, and arms that constituted the traveling entourage of the Emperor's army, described as containing 3,500 Janissary soldiers within a larger force of some 8,000 infantry and cavalry troops. Along with indicating the sheer number of support staff (cooks, porters, and the like) needed to sustain a fighting unit on the march, Konstantin described how the drums were transported on the backs of camels and indicated that the largest of the drums was called, in the Turkish language, *kos*.[3]

Unfortunately, as is the case with most of these memoirs, little, if any, detail is offered about how the drums were played or how musical units were supplied with instruments or players. Since we know that slaves were used as musicians in the court, we can assume that any recent arrival in a Janissary unit who showed musical ability was probably assigned to the band of musicians.

## THE INSTRUMENTS

Illustrations of Janissary units show drums and cymbals that are remarkably like their modern descendants. Most of the surviving paintings and drawings date from either before the Ottoman period or well after it. This raises certain questions about the accuracy of the illustrations, since it was a common artistic practice for painters to depict people in contemporary dress. Percussion instruments, however, were crude enough and, in the case of the Turkish drums, interesting enough that artists' depictions of these were usually faithful. We must look to the visual depictions of these instruments, and a handful of surviving instruments themselves, since there are so few treatises on the construction of drums.

### Kettledrums

Kettledrums were quite common in the Janissary units. They were mounted in pairs, the smaller drums on the player's belt and the larger pairs carried on horseback or camelback. Called *naqqara* in Arabic, this name later evolved into the English term "nakers" when the English of the Middle Ages and Renaissance

adopted smaller versions of the same drum for use in dance music.

It is widely believed by scholars that the Crusaders brought nakers back to Europe. Ottoman kettledrums were usually constructed of metal or ceramic bowls, with animal vellum stretched over the top and strung in place by rawhide thongs. Tuning was roughly achieved by holding the drum upside-down over a fire until the pitch was sufficiently raised. Conversely, to lower the pitch (especially if the head was in danger of splitting on a hot day), the head was dampened with water. Although no documentation exists to support this theory, it is assumed that the desired effect was two drums producing differing pitches.

Because of pottery's fragility, Janissary units most commonly carried drums whose bowls were either cast from iron or hammered out of sheets of copper or bronze. Capable of producing great volume, the larger naqqara were most frequently used on the battlefield. The drums were played with heavy wooden sticks, sometimes with ends covered in leather or wool. There is no documentation indicating whether rolls were played with single strokes or with multiple-bounce strokes, but the simple, primarily melodic nature of Arab music and the crudeness of the drums' design would favor single-stroke rolls.

By the close of the 16th century, drums existed that had a crudely machined or cast-metal tuning mechanism consisting of threaded tuning rods placed several inches apart around the circumference of the bowl, which were strikingly similar to those found on modern drums. Whether this mechanism was originally of Turkish invention remains unclear.

### Frame Drums

The frame drum—called alternately duff (dof), tabl, or tar—was employed largely in religious rites and court entertainments. When flat, metal plates (essentially "jingles") were loosely mounted into holes in the frame, this drum became the forerunner of the modern tambourine, which was especially popular for accompanying singers and dancers at court and often played by women. This instrument came in a variety of shapes, sizes, and widths, usually consisting of a narrow shell or frame with either one or two heads. In some illuminated manuscripts, these drums are shown as single-headed tambourines with jingles. In others, a single snare is visible. This primitive snare was the precursor of modern snare drums.

Very large, double-headed frame drums can be seen in European depictions of Turkish guild bands in the 17th century. The largest frame drum had two heads, was carried vertically to allow playing with two beaters, and was the ancestor of the modern bass drum. The Moorish traveler Ibn Battuta, writing in his *Travels* in the 14th century, described a military ensemble called *tablkhane*. In it he listed the instruments: *surnay* (reed-pipe similar to a shawm, an early form of oboe); *nafir* (a kind of bugle); *buk* (a kind of horn); and *tabl* (a drum, probably a frame drum).[4]

Most Janissary units that utilized bands had these types of instruments, in varying numbers of each available instrument. A large ensemble could have as many as twenty drummers in a band of seventy to eighty musicians, resulting in an earthshaking volume of sound!

### Cymbals

Cymbals have an especially important history, since the modern method of manufacture is of Ottoman origin. Prior to the early 17th century, most cymbals were fashioned out of sheets of bronze or brass and hammered into a bowl or cup shape. In the 9th and 10th centuries they were often thick and heavy, and smaller in diameter than modern cymbals. Although no surviving treatise discusses the technique for playing cymbals, it is believed that their weight and size favored a horizontal playing style. Such an approach is borne out by several paintings and bas-reliefs dating from the 8th and 9th centuries, which show the cymbals being held horizontally (as opposed to the vertical position used today).

Smaller cymbals were sometimes attached to each other by a long leather thong, and were suspended horizontally next to each other. To produce sound, the player would move one cymbal up or down so that the edges of one would slightly overlap the other, giving a clear, high-pitched sound with rich overtones and long sustain. These cymbals were popular in religious rites, especially among Sufi orders where their tone was considered conducive to meditation and trance. This method of playing survives today in Buddhist rites in India and elsewhere in eastern Asia, and the cymbals in use are remarkably similar to those in use in the 9th and 10th centuries.

The cymbals evolved into their present shape and size during the 14th and 15th centuries when they were adopted for use in the military. Because musical units were often mounted on camels or horses, a cymbal that was lighter in weight and easier to handle was needed. By this time, the Janissaries had ventured into the Balkans and traders had come from China and India, resulting in a hybridization of cymbal-making techniques and an evolution in design. By the end of the 15th century, cymbals were thinner walled and larger in diameter, and they were played vertically more often than horizontally. Some Janissary bands carried cymbals that measured as much as 26 inches in diameter.

The breakthrough in cymbal design came in 1628, when a young Armenian living in Istanbul, named Avedis, created a recipe for casting bronze cymbals of tremendous power and stunning tone. Avedis's cymbals gained a great reputation quickly, and within a year he was honored by the metalworkers guild with a new name: Zildjian, a Turkish word meaning "cymbalsmith." The Zildjian family continues to make cymbals using the same basic formula that Avedis discovered in 1628.

### Doumbec

Although not often used by Janissary units, the doumbec was in use at court and sometimes in religious rites, most often as an accompaniment to dance. Its name is believed to come from the Arabic words that were used to teach players how to make the two distinctive sounds this drum is capable of producing: "dum" ("doom") for the low, resonant booming sound made by tapping the head in the center and allowing it to vibrate freely, and "tek," a sound produced by muffling the head slightly and striking it sharply near the head's outer edge to achieve a high, ringing "pop." This drum is still widely used today in the Arab Middle East and is enjoying a growth in popularity in Western "world beat" music.

### Turkish Crescent

The final instrument to be discussed here is no longer in use, except as a curiosity or a compositional novelty. The Turkish Crescent, nicknamed "Jingling

Johnny" by the British, served multiple purposes in the Janissary corps. The Turkish Crescent consisted of a wooden pole, eight to ten feet tall and fitted at the top with one or more flat pieces of metal shaped like crescents. The crescents were decorated with horsehair tassels on each side, varying in number and dyed in a variety of colors. It is thought that the number, color, and arrangement of the tassels indicated the rank of the officer who led that division. Dangling from holes punched into the metal crescents were dozens of tiny bells and metal rings, which jingled brightly when the staff was shaken.

The crescent is believed to have evolved from a much earlier device used by shamans to drive away evil spirits. The design probably traveled from central Asia by way of trade routes, west to Anatolia and east to China, where "conductors" would signal their bands to start playing by lifting a dance staff ornamented with two white oxtails. In the Ottoman Empire, it became a way to identify a particular unit and served as focal point around which the Janissary band could rally during battle. The crescent was a sort of standard, which was carried at the head of a unit. When the unit arrived at its staging point in the battle, the staff was planted in the ground and the band would encircle it. The musicians would play as loudly and for as long as possible to encourage the soldiers and instill fear and terror in their enemies.[5]

## CROSSCURRENTS: EUROPE'S DEBT TO THE JANISSARIES

During the reign of Suleiman, in what is considered by scholars to be the "golden age" of the Ottoman Empire, contracts with Europe were intensified as diplomatic and commercial relations were expanded. A 1453 treaty between Suleiman and King Francois I of France was cause for Francois to send an entire orchestra of musicians and instruments to Suleiman as a gesture of friendship. Guest performances by the newly arrived musicians inspired the creation of two new rhythms in Ottoman court music: *frenkcin*, a rhythm in what would today be 12/4 time; and *frengiferi*, a rhythm played in 14/4.[6] Indeed, Janissary musical practices would eventually travel great distances to influence military musical ensembles all over Europe, in matters ranging from the way the drums would be carried to the sound produced by certain instruments.

By the end of the 17th century, "Turkish" military bands were the rage at courts in England, Germany, France, and Spain. At first, players were imported from the Ottoman Empire to perform the music, and they would dress in turbans and baggy trousers even more garish than the original Janissary uniforms.

Eventually, as Europe utilized more and more tactical movements on the battlefield, generals and military scientists began to see that a certain stylized approach to military music could be indispensable in conveying orders for movement of strictly drilled units. These men adapted the simpler mechanics of military precision employed by the Janissaries into large-scale sciences of drilling and marching, which came to be the norm for most of western Europe through the late-19th century. These precision movements would later become the basis for high school and college marching band performances.

Drum rudiments are also rooted in the influence of the Janissaries upon a modernizing European military. Modern rudiments are the descendants of 18th- and 19th-century "drum calls" that were used to signal specific maneuvers and call the

soldiers to battle, drill practice, and meals. A system of drum commands remained in use in the United States armed forces until World War II.

An interesting component of the Janissary tradition found its way to America during the mid-19th century with the rise of "Zouave" units. Clad in Turkish-style trousers, hinged silk waistsashes, and turbans, these units drummed up support (and new recruits) for the Union Army by parading through Northern towns with a loud, blaring band at the front. Although these lavish uniforms were not terribly practical, Zouaves could be seen wearing them proudly on the battlefield.

Concertgoers also owe a debt to the Janissary drummers of the 16th century. Mozart, Haydn, and Beethoven all wrote music that included Turkish drums and influenced generations of composers thereafter to further explore the array of sounds available from these exotic instruments. The evidence is readily apparent in compositions such as Mozart's opera "Abduction from the Seraglio" and the final movement of Beethoven's "Symphony No. 9." John Philip Sousa, writing in the early part of the 20th century, included a Jingling Johnny in his score for his march "Nobles of the Mystic Shrine," written to honor the Masons (of which he was a member).

Frederick Fennell, in liner notes for a recording of Sousa marches he conducted, says that the Crescent was carried by a person "of imposing personality who, through the years, developed a technique of brandishing it about in a most skillful manner. As it was whirled about, everything but the round silver ball flew off—leaving the shaft topped by the ball, thus providing us with today's drum major baton."[7]

Today, the sight of percussion instruments in an orchestra or dance band is commonplace, with shapes and designs clearly descended from the instruments of the Ottomans. And in a strange example of history repeating itself, there is now a reenactment group in Istanbul that performs in Ottoman Janissary dress to the delight of the many tourists who visit Turkey each year.

## ENDNOTES

1. Evliya Celebi, *Seyahatnamesi* (*Travels*), trans. Jon Mandaville, 296.
2. Konstatin Mihailovic, *Memoirs of a Janissary*, 93.
3. ibid, pg. 163.
4. Ibn Battuta, "Rihlat Ibn Battuta" ("Travels of Ibn Battuta"), translated in RISM, vol. 10, 158.
5. Gordon Peters, *The Drummer, Man*, 209.
6. Amnon Shiloah, *Music in the World of Islam*, 89. Unable to locate original documentation in Arabic sources concerning this transaction.
7. Frederick Fennell, notes to Eastman Wind Ensemble, *Fennell Conducts Sousa* (1992) Mercury Records, 5.

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**Beth Hamon** will graduate from Portland State University with a bachelor's degree in Arts & Letters in June 2001. From 1983 to 1999 she worked as a music specialist for public and private schools in the Portland, Oregon area, specializing in teaching and arranging music for marching percussion sections and chamber ensembles. She also played for fifteen years in musical and operatic pit orchestras and jazz combos, and has taught private beginning and intermediate drum students. **PN**


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**My Lessons with Kumi**
Michael Colgrass
**$18.50**
**Real People Press**
Subtitled "How I learned to perform with confidence in life and work," this book by PAS Hall of Fame member and Pulitzer Prize-winning composer Michael Colgrass summarizes the life skills that Colgrass has been teaching in his "Excellence in Performance" workshops over the years. But rather than being a dry, philosophical text, the book is written in a style that resembles a master class in which one learns from observing a teacher working with a student. It's an entertaining story that deals with body, mind, and spirit, told with touches of humor.

In this case, the fictional student is the narrator—a computer programmer who lives in New York and is having problems with his personal life and career. He seeks help from an Inuit teacher named Kuni who lives in Montana. Together they explore a wide range of topics that revolve around having confidence, especially in high-pressure situations. Techniques used to develop one's potential to the fullest include visualization as well as physical exercises and proper diet. Along with each chapter there are exercises one can practice to achieve specific results. Although all of the exercises and techniques ultimately combine into a very complete approach to emotional and physical health, one can pick and choose among them and still derive benefits.

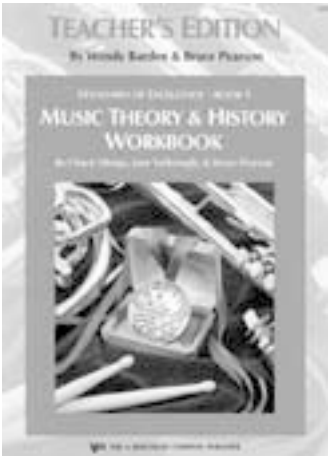
Many of the exercises are designed to help one overcome fear of performance. Although the narrator is concerned with making a corporate presentation, it is not difficult to see how the topics apply to such musical situations as auditions and live performance. The book is in the curriculum at the New England Conservatory of Music.

While *My Lessons with Kumi* has a certain "new age" flavor, the fact that the narrator is often skeptical of Kumi's lessons helps ground the book and also helps the reader identify with the student. The book has applications for many areas of life, and musicians will find much of it especially relevant to their profession.

*—Rick Mattingly*

## MUSIC THEORY

**Standard of Excellence: Music Theory and History Workbooks**
**Teacher's Editions for Books I, II, III**
Wendy Barden and Bruce Pearson
**$9.95 each**
**Neil A. Kjos Music Co.**
These teacher's editions are designed to provide teachers with the "tools to make the most efficient use of (their) classroom time" when using the three-volume set of music theory and history workbooks designed as components of Bruce Pearson's *Standard of Excellence Comprehensive Band Method*, which is intended as a "complete curriculum" for the instruction of beginning and intermediate band students. The three workbooks address fundamentals of music theory, preparing students for the more advanced material covered, such as all major and minor scales (three




forms), interval recognition, syncopation and cross rhythms, major and minor triads, seventh chords, and the whole-tone scale. They also provide an overview of significant events in music history from antiquity through the twentieth century, focusing on important genres and composers.

The workbooks are designed to present material in the most palatable fashion, with activities such as review games and crossword puzzles. The accompanying teacher's editions include full-size reproductions of every student-book page with answers clearly shown in red. Although designed for use in the classroom, these volumes are also ideal for the studio percussion teacher. What better way to give beginning percussion students the solid foundation they need as musicians?

*—John R. Raush*

## KEYBOARD PERCUSSION

**Cognative Dissonances** **III**
Frank Bloom
**$5.00**
**Kastuck Percussion Studio, Inc.**
This four-mallet marimba solo for the intermediate percussionist requires a 4-octave instrument. Technically, the performer should be proficient with double vertical strokes and rolls, single independent strokes, and single alternating strokes. All tempo and dynamic indications and meter changes are clearly marked. Bloom has also indicated some stickings.

Intervals of perfect fourths and fifths create the harmonic basis for the work. This quartal and/or quintel harmonic structure sets up recognizable but acceptable dissonances.

*—Lisa Rogers*

**Flower Sonatina** **III**
Hanna Van DeBosgart
**$3.50**
**Kastuck Percussion Studio, Inc.**
This elementary solo for marimba is written for two mallets and is 48 measures long with one repeated section. It can be played on a 3 1/2-octave instrument. The tempo is quarter note = 112, which remains throughout the composition.

"Flower Sonatina" serves as a learning piece for a young player. There are a few rolls and one key change from one sharp to two sharps, which returns to one sharp for the last four measures. This piece would be good for an elementary recital or a studio class presentation.

*—John Beck*

**Per i profughi di guerra 10** **IV+**
Luigi Morleo
**$11.50**
**HoneyRock**
This marimba solo is ideal for the advanced high school or less advanced college student. The solo focuses on repetitious rhythmic and melodic patterns structured around idiomatic stroke techniques. Morleo is judicious in his use of repetitious patterns that maintain the same intervals between mallets held in each hand. This composition fulfills a dual function—serving as an excellent practice etude while also meeting the criteria of a solo work.

*—John R. Raush*

**Etude Hommage II** **V**
Eckhard Kopetzki
**$10.90**
**Ineke Wulf Verlag**
Although this four-mallet marimba solo is written without a time signature, it is meant to be performed in time. Tempo markings are indicated

# Outstanding Chapter President Award

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throughout.

The piece opens with an asymmetrical rhythmic pattern that moves quickly to a pattern of double stops that alternates between triple and duple figures. Throughout, there are frequent shifts in tonality so that no clear key center is established. This moves to a gradually ascending sixteenth-note pattern played over an eighth-note, double-stop, bass clef ostinato in the left hand. The harmonic vocabulary here is polytonal between the two hands. A section built more on arpeggios follows, which continues to explore polytonal textures. Original material returns and is developed further, and the piece gradually comes to a close on a consonant E-flat major triad.

This piece, with its dissonant harmonies, will be a challenge to younger students, but it is well-written and has a nice balance between unity and variety. It would be a good vehicle for introducing modern harmonies to less experienced students.

*—Tom Morgan*

**Life's Questions** **V**
Brett E. Paschal
**$8.50**
**HoneyRock**

"Life's Questions" is a two-movement composition for a low-F marimba. The first movement, "Belonging to," is in a slow chorale style and has no tempo indication other than "Sweetly Sung." It consists of quarter, half, and whole notes, all of which are rolled. The second movement, "Abritanita," is uptempo with interlocking melodic and rhythmic figures. It starts in 12/8, and midway through the quarter of the 12/8 turns into a quarter-note meter of 6/4, 5/4, etc. The movement's finale ends with a chorale-like section, much like the first movement.

This piece would be excellent for an advanced high school or college recital. The performer would need a good command of four-mallet technique. There are no one-handed rolls. The first performance was given in 1998 with a dancer; however, it can be performed without a dancer.

*—John Beck*

**Where Do Dreams Go?** **V**
John Mark Piper
**$5.00**
**Studio 4 Music**

This composition for solo vibraphone requires four mallets throughout. The piece is a standard ABA form with the B section being improvised over chord changes. The scoring and voice leading are beautifully set by the composer, and even though the suggested tempo is mm 120, the voicing is such that a slower tempo will work as well. All pedal movement and mallet dampening are clearly indicated. Even though this is a solo vibraphone piece, a lead sheet is provided so that a rhythm section can be used as accompaniment. This is a very nice solo, and the improvised section will enable the performer to demonstrate his or her creativity.

*—George Frock*

**Short Story** **VI**
Ronald Caltabiano
**$8.00**
**Merion Music, Inc./Theodore Presser Co.**

"Short Story" for solo marimba was written for She-e Wu, who premiered the work at the Les Journés de la Percussion in Paris on November 4, 2000. The work utilizes advanced four-mallet technique and can be performed best on a five-octave (low-C) marimba. But Caltabiano has made several suggestions to accommodate a low-E marimba if necessary.

The performer must be proficient in the following four-mallet techniques at various intervallic distances: double vertical strokes, single independent strokes, single alternating strokes, double lateral strokes, and one-handed rolls. Other special effects include dead strokes and striking the ends of the bars with mallet handles.

Caltabiano has included detailed performance notes and a short paragraph regarding the genesis of the work, which reflects the idea of the story-telling process in a musical format (statement of the central theme, development, and return to the theme). Harmonically, the work centers around perfect fourths and perfect fifths, usually a semitone apart. This is a "tour de force" for the solo marimbist.

*—Lisa Rogers*

## SNARE DRUM

**Winning Snare Drum Solos For the Intermediate Drummer** **II–III**
Thomas A. Brown
**$11.00**
**Kendor Music, Inc.**

The 14 unaccompanied solos for snare drum in this collection are graded by the editor as ranging from grades 3–5 in difficulty. The solos utilize the rudiments and rhythms found in most intermediate method books. The solos cover the standard techniques: single strokes, flams, drags, and both concert and rudimental type rolls. All of the solos are in common meters except the last two, which include 5/4 and changing meters.

Those of us who have been teaching for a number of years find that, after a while, most solos for snare drum sound the same. However, Brown's solos have good phrasing and numerous dynamic contrasts. He has also explored various colors by employing stick clicks, rims, center and edge of the head playing, and rimshots. He also includes one passage played with the fingers.

*—George Frock*

**Eight Solos for Snare Drum** **III–IV**
W. J. Putnam
**$8.50**
**Kastuck Percussion Studio, Inc.**

This collection of eight snare drum solos was designed for contest use. The first six solos are written with common meters (6/8, 4/4, 2/4), but the last two are in 5/4 and changing meters. Each solo covers the standard techniques found in snare drum literature, including single strokes, flams, drags, and rolls. There is a minimum of dynamics and nuance, but there is sufficient rhythmic variety to maintain interest. In addition to the standard rudiment patterns, a few passages require specific sticking.

*—George Frock*

## MARCHING PERCUSSION

**La Danza Pasillo** **VI**
Teras Nahirniak
Arranged by Jeff Moore
**$54.95**
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If you have a strong marching percussion section with a large pit, and are looking for music that will challenge them and also knock the socks off the audience, then "La Danza Pasillo" is for you. This drum line feature is scored for a full section including snares, tenors, six basses, cymbals, and a pit utilizing bells, two xylophones, two vibraphones, two marimbas, tim-


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pani, and two auxiliary parts. An optional short intro is provided in which the guaguanco groove is set up using authentic hand drums and shakers, and which segues directly into the beginning of the piece. The score and parts include a key to notation and terminology, which is very helpful.

The feature begins with the battery playing an introduction that leads to the melody. Moore divides the battery into three groups to create an optional antiphonal effect. The pit enters and, after some exciting breaks, the melody begins. Snares, tenors, and basses are each given a chance to shine, followed by a keyboards soli that is technically demanding. After more interaction between battery and pit, a solo-section vamp is set up to serve as a mallet feature or a Latin percussion solo. The solo section flows into a tutti ending that will have the audience on its feet. This is an excellent tune, arranged by one of the best in the business.

*—Tom Morgan*

## TIMPANI

**The Storm** **III–IV**
Sam A. Wollenhaupt
**$4.00**
**Studio 4 Music**
This contest/training-type solo is written for four timpani tuned to F, A, C, and E-flat, plus a suspended cymbal that is to be mounted upside down. Performance instructions include playing rolls on the cymbal with timpani mallets and placing the cymbal upside down on the lowest timpani while playing near the dome, middle, and edge of the cymbal. Wollenhaupt also includes a passage requiring the timpanist to play glissandi by rolling on the cymbal and moving the pedals from the lowest to highest position and back.

The solo is in ABA form with the opening theme being a fast 5/8 (eighth note = 208). The left hand plays a steady ostinato of straight eighth notes with the phrase or pulse being 3+2. The right hand plays the theme over this. The middle section slows to quarter note = 72 and features the cymbal on the timpani. The original thematic material returns, but this time the hands are reversed with the right hand playing the ostinato and the left playing the themes.

*—George Frock*

## MULTIPLE PERCUSSION SOLO

**Recital Piece for Solo Percussion** **V**
David Mancini
**$7.00**
**Studio 4 Music**
This multiple percussion piece uses four timpani, temple blocks, snare drum, small suspended cymbal, Chinese cymbal, sizzle cymbal, and small tam tam. It is written on a two-stave score and uses conventional notation. No setup diagram is provided, but a key clearly indicates where each instrument appears on the staves.

This through-composed piece begins with a slow introduction. The extreme dynamic changes set the mood that will characterize the entire composition. The tempo then increases slightly and is more strict. Beginning with short fragments, the piece soon becomes more dense, requiring the performer to "move around the instruments fluidly." A tempo change to Allegro moderato begins softly, with delicate rhythmic fragments played around the instruments in an improvisational manner. The introduction of odd meters such as 7/16 and 5/16 create a disjunct effect. Odd-note groupings also contribute to the randomness. The last section stays in a strict 2/4 meter, and after a slower, legato section played on the timpani, the piece comes to an end.

The juxtaposition of timbres, along with the motion required to perform this piece, will make it both a sonic and visual treat for the audience.

*—Tom Morgan*

**Quasi Capriccio, Op. 80** **VI**
Roland Leistner-Meyer
**$7.50**
**Musikverlag Vogt & Fritz**
"Quasi Capriccio, Op. 80" is written for a percussion soloist facile enough to negotiate the physical demands of a setup that incorporates marimba, three congas, two cymbals, and four timpani. The marimba part, characterized by broken chords played as alternated right-hand/left-hand double stops, repre-

sents the major voice in a tightly-woven dialogue between timpani, marimba, and untuned percussion (congas and cymbals). The difficulty of this work is not a result of performance problems encountered in the marimba, timpani, or conga part. In fact, the most demanding of these parts, that written for marimba, can be handled by a good college marimbist. The challenge to the performer will be to devise a setup that will facilitate moving from one instrument to another in the performance of a seamless dialogue, without the benefit of rests. The percussionist who can work through these problems will add an impressive piece to her or her solo repertoire.

*—John R. Raush*

## KEYBOARD DUETS

**Contest Duets for Young Mallet Players** **II**
Murray Houllif
**$9.00**
**Kendor Music, Inc.**
Murray Houllif has created a wonderful collection of ten mallet duets for beginners to intermediate players. The duets provide experience with a variety of styles, including rock, marches, Latin, Baroque, polkas, swing, and rag. The duets can be played on any keyboard instrument combination: bells, xylophone, vibraphone, or marimba. Note-value roll indications are included for those performing on marimba or xylophone. These duets can be used for young students or for sight-reading for older students, and they could be used for recital programs as well.

*—George Frock*

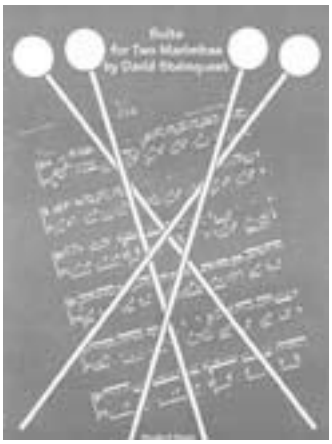
**City Night Line** **IV**
Ruud Wiener
**$11.20**
**RAWI Percussion Publications**
"City Night Line" is a vibraphone and marimba duet for intermediate performers. A 4-octave marimba is needed to perform the work. Both performers should be proficient with the following four-mallet strokes: double vertical, single independent, and single alternating. Wiener has included pedal markings and sticking suggestions that may be considered but are not binding. The work is very ethereal due to Wiener's concentration on the D-flat pentatonic scale as the harmonic basis.

*—Lisa Rogers*

**Home-made** **IV–V**
Ruud Wiener
**$11.20**
**RAWI Percussion Publications**
This duo for vibraphone and marimba is metered but is also expressive and rubato throughout. Written in four flats with a brief middle section in F, the vibraphone carries most of the melodic duties with the marimba providing a combination of arpeggios and rolled chords as accompaniment. The harmonies are fresh and the scoring provides lush sounds with open voicing and chromatic alterations or passing tones. The publisher provides two marimba parts: one for a low-A instrument and one for a low-F instrument.

*—George Frock*


**Suite for Two Marimbas** **V**
David Steinquest
**$12.00**
**Studio 4 Music**
This three-movement suite is for two low-A marimbas. Each movement is based on dances, and the spirit of each is captured in the musical elements. The first movement, "Jig," starts in a rhythmic 6/8 setting and concludes with a section of changing meters. Movement two is a slow ballad that is legato and expressive. The final movement, "Country Dance," is a tonal, syncopated dance that uses rhythmic patterns and chromatic alterations of folk-like themes. Each player will need four mallets throughout, even though there are many single-line



passages. The composer has added mallet numbers at places in which double sticking might be needed to execute the passage cleanly.

*—George Frock*

## PERCUSSION ENSEMBLE

**Salmagundi** **II**
Steve Kastuck
**$25.00**
**Kastuck Percussion Studio, Inc.**
"Salmagundi" is a percussion ensemble for ten beginning players. The translation for "salmagundi" is any mixture or medley. Kastuck's ensemble is definitely a mixture of several styles (African, Latin, Calypso). The instrumentation includes two guiros, maracas, cabasa, two triangles, suspended cymbal, bongos or timbales, snare drum, hi-hat, claves, two woodblocks, cowbell, bells or xylophone, two tambourines, suspended cymbal, two bass drums, and three timpani. The parts are clearly marked in large print, which is helpful for beginners. Kastuck has included many accents, instrument effects such as rim clicks, and dynamic markings to encourage musical playing from the performers. This is a great selection for the beginning percussion to perform and with which to "wow" the audience.

*—Lisa Rogers*

**When Johnny Comes Marching Home** **III**
Arranged by Murray Houllif
**$12.00**
**Kendor Music, Inc.**
Players 1 (bells or vibes) and 2 (xylophone or marimba) take turns playing the melody in this sextet version of an old favorite that, thanks to the prolific pen of Murray Houllif, is now within the reach of the middle-school ensemble. The arrangement also provides an opportunity for the timpanist to take the spotlight with an extended three-drum solo. Interesting parts for snare drum, tambourine, and triangle are also found. This publication is an excellent acquisition for teachers who utilize ensemble performance to help develop the performance skills of young players.

*—John R. Raush*

**A Latin Confection** **III–IV**
Murray Houllif
**$13.00**
**Kendor Music, Inc.**
This is a "body" percussion quartet with sounds produced by finger snaps, handclaps, foot taps, thigh and knee taps, and tummy pats. As reflected by the title, the rhythmic content has a Latin flavor with numerous repeated patterns that produce a groove between the players. The composition starts in 4/4 and remains in this meter until measure 46 when a 12/8 feel enters into the mix. The composition concludes with a return to the 4/4 feel. The ensemble is full of energy and could serve well as an encore. Although this is written as a quartet, multiple players may be added. In fact, Kendor provides two copies of each of the four parts. This should be a fun piece to perform, and certainly one that the audience will enjoy.

*—George Frock*

**Just Buckets** **IV**
Brian Justison
**$15.00**
**HoneyRock**
If three members of your percussion ensemble are always clowning around (and what percussion ensemble doesn't have at least three?), then channel that comedic energy into this farcical piece. "Just Buckets" is written for three players performing on standard, plastic five-gallon buckets with snare drum sticks. The three buckets are to be placed upside down on the floor with the players seated behind them.

The buckets are to be played in the center, edge, and side, which is apparently indicated by the different spaces on the staff (this is not clear in the score). The piece is cleverly written, with a staggered-entrance opening section that moves

to a hip hop section by means of metric modulation. Improvisation is encouraged, and creative students will undoubtedly be able to add many entertaining antics. The conclusion features a "bucket to bucket" section, *a la* drum corps, which provides a fitting climax to this lighthearted work.

*—Tom Morgan*

**Paddle Drum Song** **IV**
Terry Gunderson
**$16.00**
**Mallets Aforethought**
"Paddle Drum Song" is a composition for percussion sextet. Each player uses a Remo paddle drum of a different size (8", 10", 12", 14", 16", 18"). The composition is written in Rondo form (ABACABA). Because each paddle drum produces a different pitch, the ensemble has a wide range of pitch timbre as well as rhythmic interest. The players must memorize their music because they must walk around the stage, play one another's drum, twirl the drum, and at one point form a circle and bat a tennis ball and birdie among themselves.

This is an entertaining composition. The visual aspects would delight almost any audience. The B sections of the Rondo are used for improvised solos; therefore, the composition can vary in length depending on how many solos are taken.

*—John Beck*

**Pipe Dream** **IV**
Terry Gunderson
**$18.00**
**Mallets Aforethought**
Each player in this percussion septet uses a piece of PVC pipe measuring 6 feet long and 1.25 inches in diameter. The general feel of the 2/4 meter is quasi-rock.

This is an entertaining percussion ensemble. The players not only have to play on the pipe with drumsticks but pound them on the floor, play on each other's pipes, and do some pipe blowing and spinning. It is necessary to memorize the music because the players must walk around the stage as they play. This type of ensemble could be called "rhythmic theater."

"Pipe Dream" is a well-written piece. The composition has form and would sound interesting played on any non-pitched percussion instrument with slight modification in the blowing and spinning sections.

*—John Beck*

**Shuffalo** **IV**
Murry Houllif
**$8.00**
**Kendor Music, Inc.**
As the name implies, "Shuffalo" uses a shuffle beat and is based on a B-flat blues. This percussion trio is scored for bells (or vibes), conga drum (or low tom), xylophone (or marimba), four timpani, and drumset.

After a four-measure introduction, Player 1 begins with a 12-measure blues melody on the bells accompanied by Player 2 playing a bass line on xylophone. This section is repeated and is followed by a "break" section forming the first four measures of the third chorus. In the middle section, Player 1 changes to conga drum and Player 2 to timpani. The lead is passed back and forth between the three players, culminating in a chorus in which each player is given four measures to improvise a solo. A D.S. al Coda brings back the original melody and the piece draws to a close with a traditional tag ending.

The drumset part is mostly notated, but could be modified by a more experienced player. A knowledge of the jazz/blues style by all the players will be essential for the success of the piece.

*—Tom Morgan*

**Components** **IV+**
Steve Kastuck
**$20.00**
**Kastuck Percussion**
This percussion ensemble for ten players is set in three short movements. Hand percussion instruments play a major role in the first movement; a full contingent of mallet instruments is featured in the final two movements. All ten players often contribute simultaneously to create an active, contrapuntal musical fabric, which, in the last movement features the polyphonic stratification of mallet instruments playing fast-moving sixteenth-note figures. These repetitious patterns and the overall minimalist styling are, no doubt, motivated by programmatic inspiration; the title of the work and of its three movements—"the line," "the chip," "the circuit"—relate to Bill Gates, to whom the work is dedicated. The result is an engaging work for a large college ensemble.

*—John R. Raush*

**S.O.S.** **IV+**
Sherrie Maricle
**$14.00**
**Kendor Music, Inc.**
The composer describes this percussion quintet (to which additional players may be added) as a "uniquely non-traditional rudimental odyssey," inspired by the Morse Code for "help." In large part its unique non-traditionalism is a result of an everything-but-the-kitchen-sink instrumentation of pots, pans, bottles, glasses, and silverware, in addition to tenor drum, bass drum, cymbals, and snare drum.

Visual effects include cross-sticking, playing on rims, shells, and lungs, and playing pots and pans with metal utensils. In an improvised section, suggestions for solos include hitting lids on the floor "like Stomp players," playing pots with hands and fingers, juggling pots, and clicking pots together. Useful performance directions from the composer should help an advanced high school or college ensemble bring off the theatrical effects that drive this eclectic piece, which borrows from popular as well as rudimental genres.

*—John R. Raush*

**Butchemish Ragtime** **V**
George Tantchev
**$20.00**
**OU Percussion Press**
"Butchemish Ragtime" is a most unusual but fun ragtime solo scored for xylophone soloist, two marimbas (one bass or 5-octave), vibes, and drumset. Unlike most rags, which are in simple duple or triple meters, "Butchemish Ragtime" is written in 15/8, which breaks down to 7/4 time with a three-group fifth beat (2222322).

Written in A-minor, the harmonies take on the flavor of Hungarian folk music. The xylophone carries the melody throughout, but is sometimes doubled by the first marimba. All of the parts may be played with two mallets except the vibraphone, which requires four mallets. This is a great piece with which to feature your best xylophone student.

*—George Frock*

**Eye Irascible** **V**
Steve Riley
**$48.00**
**C. Alan Publications**
This percussion octet, which earned third-place honors in the 1999 PAS Composition Contest, exhibits a wide range of emotions and sonorities, from subtle vocal and instrumental timbres that pervade the middle section of the piece to dramatic drumming patterns that rely on volume, shifting accents, and mixed meters for their visceral impact. The ensemble, which requires a large but conventional instrumentation, should earn a place in the college ensemble repertoire. With its obvious references to non-Western idioms, such as the finale's allusion to Japanese drum music complete with vocalizations, it is sure to strike a responsive chord in listeners.

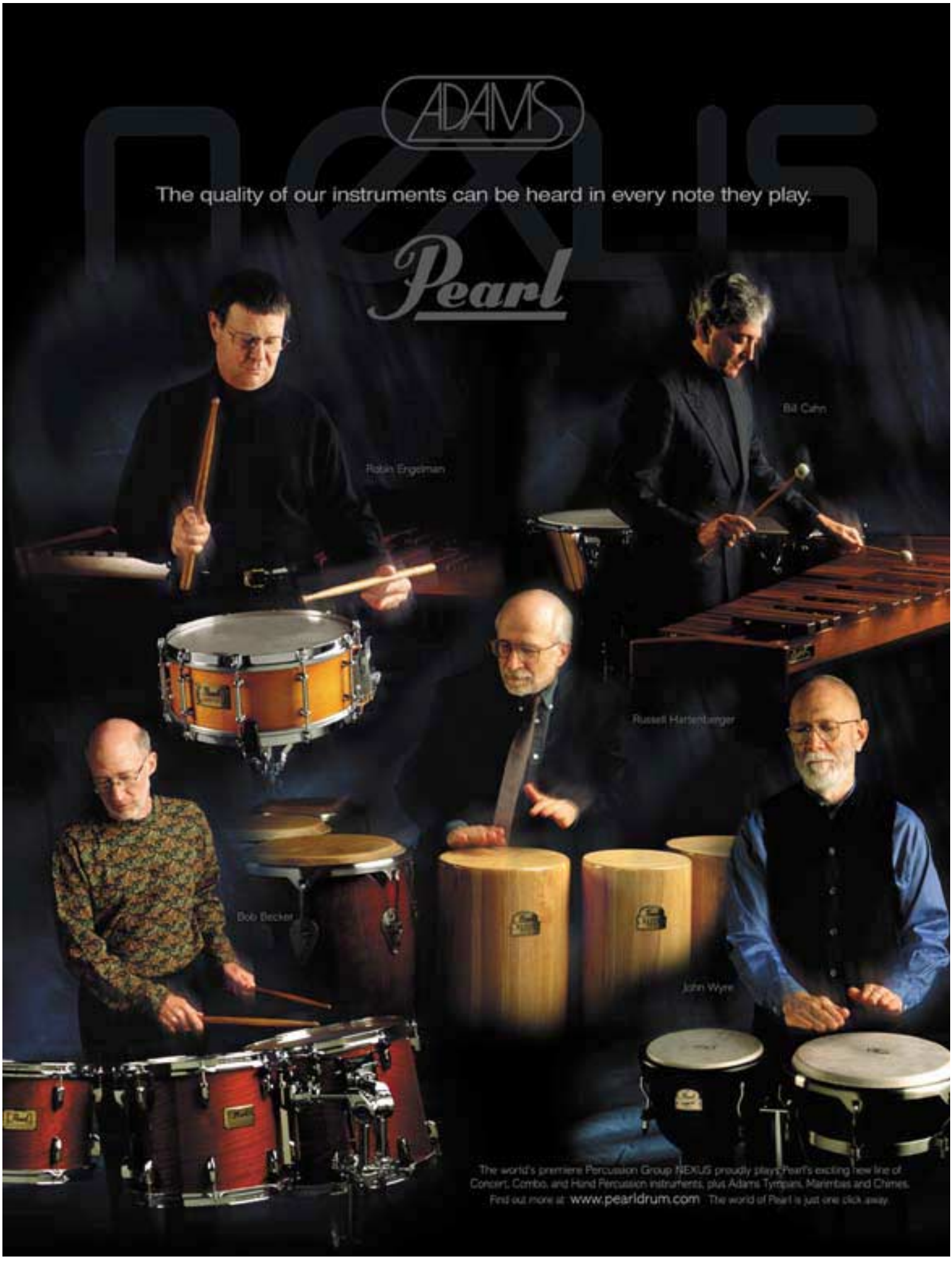
*—John R. Raush*

**Quartet for Four Snare Drums** **V**
Kevin Bobo
**$25.00**
**Studio 4 Music/Alfred Publishing Co., Inc.**
"Quartet for Four Snare Drums" is written for four concert snare drums tuned rather high for articulation purposes. The size of the drums is not important. The "Performance Notes" page is excellent and provides a clear understanding of intent of each part.

"With Energy, quarter note = 130–150" prevails throughout the work. The sixteenth-note passages, which are the most prominent patterns, are played on the snare drum head as well as the rim. These patterns are played in unison and as imitation. There are many dynamic changes that create interest for the listener. Also included are buzz rolls, open rolls, rimshots, and stick clicks. The middle section has some individual slow-to-fast single sticking while the other parts remain in a strict tempo; however the tempo stays the same for the entire composition.

*—John Beck*

**Trommel-Duo: Variationen uber den Bulgarischen Ratzenizza** **V–VI**
Siegfried Fink
**$9.40**
**Musikverlag Vogt & Fritz**
This duo requires two advanced players performing on a piccolo snare and a military drum. It is


ADAMS
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written from a contemporary perspective that exploits each drum as a multiple sound source that recognizes four playing areas and uses stick-on-stick and stick-on-rim effects. While many drum duets have been written for less advanced players or are rudimental in nature, this duet requires the technique and finesse of an accomplished orchestral drummer and would be valuable material for two serious college percussionists interested in developing their concert snare technique.

*—John R. Raush*

## MIXED INSTRUMENTATION

**Beira-mar** **IV**
F. Aquino and R. Vasconcellos
**$16.95**
**Assunto Grave Musical Editions**
"Beira-mar" ("Seashore") is a solo for a 5-octave marimba and piano. The lowest notes are G, F, E, E-flat, and D and occur only in one section; therefore, it would be possible to perform it on a 4 1/3-octave instrument without destroying the composer's intent or the music. Its tempo, quarter note = 80, suggests a relaxed bossa nova. There are a few difficult technical passages of thirty-second notes, a few fast-moving chords, and four mallets are used sparingly, but generally it is a two-mallet melody. This solo would work well as an encore to a mallet recital or a performance of popular music.

*—John Beck*

**Dialoghi Per Chitarra E Percussione** **IV**
Herbert Baumann
**$18.75**
**Musikverlag Vogt & Fritz**
"Dialoghi Per Chitarra E Percussione" is a three-movement duo for guitar and percussion. The percussionist will need four tom-toms, three bongos, three suspended cymbals, triangle, vibraphone, snare drum, tam tam, maracas, glass wind chimes, 4-octave marimba, temple blocks, woodblock, cowbell, and xylophone. The vibraphone part employs three-mallet technique. Baumann includes a full score as well as individual guitar and percussion parts. The title of the work is programmatic in nature as the guitarist and percussionist embark on a dialogue.

*—Lisa Rogers*

**Santa Teresa** **V**
Francisca Aquino and Ricardo Vasconcellos
**$16.95**
**Assunto Grave Musical Editions/ MalletWorks**
An explanation of Choro found in the score best describes this composition for a 5-octave marimba. Choro is an instrumental genre of Brazilian music rooted in samba, and a very virtuostic, rhythmic style.

This composition opens with a brief introduction of six measures. The main body of the work is a Giocoso, which is quite dance-like. There are numerous scale and arpeggio patterns that cover much of the instrument. The work closes with a short, slow section that reflects back to the introduction. The composition is challenging and really captures the Brazilian style.

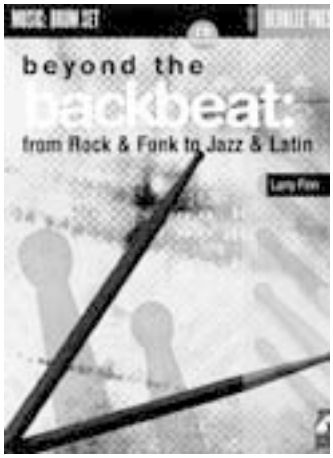
*—George Frock*

**Mundus Canis (A Dog's World)** **V+**
George Crumb
**$19.95**
**C. F. Peters Corporation**
Each of the five movements in this suite for guitar and percussion takes a whimsical, musical look at one of five family dogs: "Tammy," "Fritzi," "Heidel," "Emma-Jean," and "Yoda." Crumb includes very detailed and precise performance notes for both the guitarist and percussionist, who needs two maracas (of slightly different pitch), frame drum, large tam tam, small tam tam (for "water gong effect"), claves, suspended cymbal (medium or large), guiro, and mounted castanet. The composer also indicates specific stick and mallet choices. Although the role of the percussionist is to add color and texture, a "seasoned" player is needed to perform the work due to difficult rhythmic passages and intricate passages for accessory instruments.

*—Lisa Rogers*

## DRUMSET

**Beyond the Backbeat: From Rock & Funk to Jazz & Latin** **II-IV**
Larry Finn
**$19.95**
**Berklee Press**
Larry Finn has taken an interesting approach to expanding the stylistic grasp of rock and funk drummers. He looks at the similarities between different styles of music as opposed to their differences. In his words, he wants to "lead the rock/funk drummer to different styles by 'morphing' rock/funk beats to other styles." He does this by subtly changing a single aspect of one beat to make it more closely resemble a different style (e.g., moving the snare drum note in a rock style to be more like a samba).




In this 69-page book/CD package, he presents some basic rock and funk beats. He then introduces a series of variations to lead the rock player into a "synthesized" beat that resembles another style. His exercises take the reader from funk to samba, rock to songo, funk to uptempo swing, half-time shuffle to bembe (Afro-Cuban 6/8), rock to swing in 3/4 time, and rock to mambo. The last section of the book is a series of snare drum accent exercises designed to improve the reader's technical facilities. Overall, this would make an excellent study for intermediate students who want to expand their command of Latin and jazz styles. This book will help them enjoy the journey "beyond the backbeat."

*—Terry O'Mahoney*

**Mastering the Art of Brushes** **III–V**
Jon Hazilla
**$19.95**
**Berklee Press**
The art of playing brushes is such a visual and technical process that not many good books have been written on the subject. Jon Hazilla, however, has come up with an excellent text that features easy-to-use diagrams that explain 18 timekeeping patterns (for swing, waltz, and the bossa nova), several valuable technique exercises, and melodic/coordination studies that will sharpen any drummers' brush abilities.

Some of the timekeeping ideas are variations of each another, but knowledge of all of the possible combinations of generating a pulse is helpful. Hazilla has compiled many of the patterns used by master drummers Elvin Jones, Jeff Hamilton, and others. The accompanying CD will help develop the proper sound in the reader's ears, and there are also five play-along tracks. The discography is particularly useful and up-to-date. With this book and some help from a knowledgeable teacher, anyone can improve his or her expertise on brushes.

*—Terry O'Mahoney*

**Rhythm Section Drumming** **V**
Frank Corniola
**$19.95**
**Hal Leonard Corp.**
Here is a book to add to the growing list of excellent play-along resources for the drumset. *Rhythm Section Drumming* focuses on locking in with the bass, which is of primary importance for any drummer. Ideally, this book should be studied by a bassist and drummer together.

The book covers several styles in its six chapters including rock, contemporary funk, Latin, Latin rock, and odd times. Each chapter is divided into several sections, each becoming progressively more complex. The accompanying play-along CD provides short musical examples to illustrate the time feel presented in Chapter One. The written bass line of each musical example is included so the drummer can see and hear exactly what is being played and how the drum part should fit with it. Bassists will benefit from studying these excellent bass lines as well.

Chapters Two through Five are not included on the CD, but have drum and bass parts written to be practiced together. This is where dual practice will be most beneficial. Slap techniques are notated in the bass parts. Authentic Afro-Cuban drum and bass parts are written out clearly in the Latin section.

Chapter Six includes ten arrangements that provide an opportunity to apply the previous material in a more extended format. Separate drum and bass parts are provided for each arrangement. These could be used by the drummer or bassist alone, or they could

be performed live by two players.

This is a unique approach to teaching this most important, and too often neglected, element of music: rhythmic cohesion between the bass and drums. Bassists and drummers will find this book very enlightening.

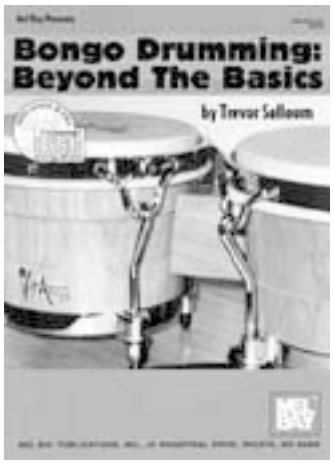
*—Tom Morgan*

## HAND DRUMMING

**Bongo Drumming: Beyond the Basics** **III–V**
Trevor Salloum
**$29.95**
**Mel Bay Publications, Inc.**
Bongos have long existed in the shadow of their big brother, the tumbadoras (congas), at least in the hand-drumming community. After learning the basic martillo pattern, players moved on to other things. Trevor Salloum rectifies this situation with his latest book. (The basic concepts of sound and strokes may be found in his first book, *The Bongo Book*.) *Bongo Drumming: Beyond the Basics* is an advanced study of the bongos that includes 25 pages of martillo variations, exercises for making smooth transitions in and out of fills, rock patterns, patterns in odd time (5/4 and 6/8), and some info about some older styles that use bongos (changui and nengon). One of the best features of this book is the inclusion of cowbell/bongo/conga patterns.

Contemporary percussionists often use bongos as part of their overall hand-drum complement, but exercises that combine these instruments are not found in other texts. The discography, glossary, resource page, and two CDs make this package worth the money. If you're ready for some advanced bongo studies, this book is for you.

*—Terry O'Mahoney*




## WORLD PERCUSSION

**O Batuque Carioca (The Carioca Groove)** **III-IV**
Gonsalves, Guilherme/Costa, Mestre Odilon
**$20.00**
**World Music Network 2000/No Problem Productions**
*O Batuque Carioca* (*The Carioca Groove*) is a 61-page text (in both Portuguese and English) that explains the history of Brazilian samba and performance practices for each of the instruments, and provides numerous examples of rhythm parts and solo ideas. The text's most distinguishing feature is the inclusion of transcribed patterns from different samba schools. This allows the reader to see how the basic samba may be adapted. Other books offer only generic versions of samba. The authors have been involved in the *escolas de samba* of Rio De Janeiro for over 20 years, and this association lends a great deal of credibility and authenticity to their work.

The detailed history section is quite informative and features an extensive glossary. This book would help anyone who wanted to organize an *escola de samba* or understand more about the traditional samba patterns from Rio de Janeiro.

*—Terry O'Mahoney*

## VIDEO

**Buddy Rich At The Top**
Buddy Rich
**$24.95**
**Hudson Music/Hal Leonard Corp.**
If you missed seeing Buddy Rich when he was touring, then here is a video containing the highlights of a 1973 television broadcast that includes some of the most noteworthy songs from the Buddy Rich Big Band ("Love for Sale," "Norwegian Wood," "Basically Blues," "What Are You Doing the Rest of Your Life," and the legendary "West Side Story Medley").

The video is in concert format, so we get to hear the great solo work of Rich's sidemen (including tenor saxophonist Pat LaBarbera) as well as Rich himself. The footage of Rich shows his deft cymbal work, cross-sticking tom patterns, accent patterns, and his lightening-fast single-stroke roll. The entire video is also a study in how Rich functioned in a big band setting and what he plays to set up the ensemble figures. This video should be in every drummer's library. It is a time capsule of a drumming legend at his peak.

*—Terry O'Mahoney*

**Classic Drum Battles and Drum Solos**
Various
**$24.95**
**Hudson Music/Hal Leonard Corp.**
Starting in the big band era, it was customary to shine the spotlight on the drummer in what was known as "the drum feature" portion of a dance or concert. This hour-long video features 13 of these drum solos and "drum battles."

The video begins with the rudimental-style playing of Sonny Payne (with Count Basie in 1959), then moves to the melodic style of Sam Woodyard (Duke Ellington, 1962); Joe Morello in 1961 with Dave Brubeck; Art Blakey with the Jazz Messengers (1965); Rufus "Speedy" Jones with Count Basie (1965); Louis Bellson (1969); Buddy Rich (1978); a comedic "drum battle" between Buddy Rich and comedian Jerry Lewis (1955); Gene Krupa and Cozy Cole (1957); Gene Krupa, Lionel Hampton, and Chico Hamilton "trading eights" in 1958; Sunny Murray, Elvin Jones, and Art Blakey trading ideas in a rhythmically "free" style; an Ed Shaughnessy and Buddy Rich drum battle (from *The Tonight Show* in 1978); and finally Gene Krupa with Lionel Hampton's Big Band. As a bonus, there is a movie trailer for the 1958 movie *The Gene Krupa Story*.

Most of the footage is taken from television shows, which is often in black and white and a bit grainy, but this does not detract from its importance. To be able to see close-ups of the players' hands, the ability to hear how players like Sam Woodyard and Louis Bellson were playing in their prime, and the opportunity to compare the playing styles of these players can't be underestimated. *Classic Drum Solos and Drum Battles* is an invaluable and enjoyable collection.

*—Terry O'Mahoney*

**Drum Set Crash Course**
Russ Miller
**$29.95**
**Warner Bros. Publications**
Russ Miller gives the beginning to

advanced drummer a visual tour through many different styles of music in this 126-minute video that complements his *Drum Set Crash Course* textbooks. Some of the material in the video is covered in the text, but Miller makes the ideas come alive and provides additional information on the video.

The study of each style is broken down into five categories—style history, drumset mix, basic groove, groove concepts, and fills/solo ideas. Rock, funk, hip-hop, second line, swing, jazz ballads, Afro-Cuban, Afro-Brazilian, and fusion styles (with some variations) are each explained according to this framework. Miller concludes each section by playing a tune in the style just discussed. He also offers some "commercial grooves" (bossa nova, cha-cha, calypso, etc.) that drummers might be required to play in a school band or commercial setting.

Miller offers some great insight into the different styles and presents the material very professionally. Students could play along to the demonstration tunes and have a good time. There is so much information on this video that no one could grasp all of the concepts in one sitting. It is recommended that this video be used in conjunction with Miller's other texts and a qualified teacher in order to fully comprehend the material.

*—Terry O'Mahoney*

**Horacio Hernandez Live at the Modern Drummer Festival 2000**
Horacio Hernandez
**$24.95**
**Hudson Music/Hal Leonard Corp.**
Horacio "El Negro" Hernandez is one of the most talented drummers to emerge from Cuba in quite some time. His phenomenal technique, loose rhythmic flow, and feel are a testament to his great musical ability. *Horacio Hernandez Live at the Modern Drummer Festival 2000* features Hernandez performing with saxophone great Michael Brecker, percussionist Marc Quiñones, bassist John Patitucci, and pianist Hilario Duran in a 63-minute set of music and interviews that will inspire and excite any drummer interested in Afro-Cuban or Latin-jazz music.

The video opens with a drumset/percussion duet in which Hernandez and Quiñones play unison rhythmic riffs before being joined by the rest of the band. "The Reverend" is the opening ensemble tune and it burns. "Juan Jose" is a medium tempo cha-cha that features a timbale solo by Quiñones. "Moon Face" is a shuffle/Afro-Cuban 6/8 tune that shows a more jazz-oriented side of Hernandez's playing. Hernandez really displays his solo ability in "Lada 78," an uptempo tune in which he first solos over a piano montuno and then by himself (all the while maintaining the clave pattern with his left foot). After receiving a standing ovation, Hernandez and Quiñones play a short duet, then a reprise of the melody of the last tune.

Hernandez is a great player who has an organic, loose feel that makes him one of today's most interesting players. Many videos feature drummers playing drum solos by themselves, so it's refreshing to see a video in which the drummer is playing and soloing in a musical context.

*—Terry O'Mahoney*

**Modern Drummer Festival 2000—Saturday**
Various
**$29.95**
**Hudson Music/Hal Leonard Corp.**
This 80-minute video contains excerpts from the Saturday performances at the Modern Drummer Festival 2000. Tony Medeiros, the winner of the MD Undiscovered Drummer contest, opens the video with a short, well-constructed and executed drum solo. Street Beats, a five-man percussion group from Nashville, display their solo chops and tight choreography on plastic buckets and percussion setups. Metal drummer Dave Lombardo (from the group Slayer) plays with a pre-recorded track, shows off his double bass chops, answers some questions, and offers some business advice to aspiring players.

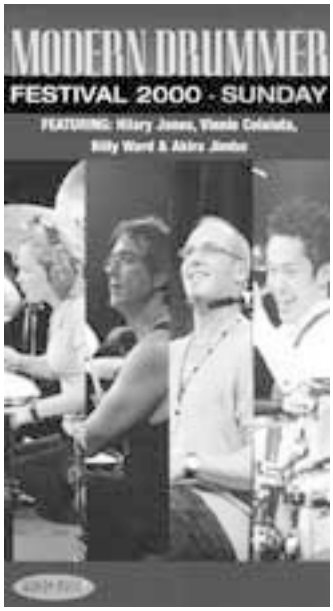
Nashville session great Paul Leim explains how the "Nashville number system" of musical notation works, plays several tracks, a short solo, and answers some questions about his work. Don Brewer, a self-described "garage band drummer" from the seminal hard-rock group Grand Funk Railroad, plays some of that band's greatest hits and discusses the challenges of singing and playing drums.

The video closes with drumset artist Horacio "El Negro" Hernandez and percussionist Marc Quiñones playing an uptempo Afro-Cuban jazz tune with saxophonist Michael Brecker, bassist John Patitucci, and pianist Hilario Duran. (The entire Hernandez set is available on a separate video). All of these players have a great deal to offer from both the musical as well as career perspective.

*—Terry O'Mahoney*

**Modern Drummer Festival 2000—Sunday**
Various Artists
**$29.95**
**Hudson Music/Hal Leonard Corp.**
This video featuring Akira Jimbo, Billy Ward, Hilary Jones, and Vinnie Colaiuta is 90 minutes of inspiration. Each of these accomplished artists discuss their approach to playing the music and demonstrate through wonderful performances why they are so successful.

The video begins with Akira Jimbo, whose innovative use of electronics combined with his technique and musicality make him one of the most exciting drummers to hit the scene. Next, Billy Ward performs and presents an insightful clinic. His discussion of "the space between the notes" should be required viewing for every drummer. Hilary Jones performs a wonderful set and also discusses her techniques. Her comments about being a female drummer are refreshingly frank and leave no doubt that she is not concerned with stereotypes.




Vinnie Colaiuta brings the video to a close with breathtaking performances of three songs with David Garfield, Michael Landau, and Neil Subenhaus. Of particular interest is the tune "I'm Tweaked," with its displaced downbeats. Colaiuta fans will love this up-close look at his artistry.

Between the excellent playing and the insightful interviews, this video will be helpful for any drummer, whether beginner or professional. It is clear that while all these drummers have amazing technique, their main concern is time and feel, which is most important for all drummers to remember.

*—Tom Morgan*

## PERCUSSION RECORDINGS

**Calamari: Live Jazz at Rocco's**
Emil Richards
**Emil Richards Music**
*Calamari* was recorded live at Rocco's Restaurant and Jazz Bar in Los Angeles. The artists are Emil Richards—vibes, Joe Porcaro—drums, Mike Lang—piano, and Trey Henry—bass. The tunes are: "OW," "I Love You," "Joy Spring," "Jor Du," "On Green Dolphin Street," "Celesta III" and "Well, You Needn't."

This is jazz at its best, played expertly by the four musicians. Richards plays some great choruses, as do all the others, but he sets the pace with his vibes playing. Richards gives each tune his full attention, and they really swing. The four players work well together and have produced an excellent CD. With live performances such as this, there are no retakes. You get the real players!

*—John Beck*

**Emil Richards with the Jazz Knights**
Emil Richards/Jazz Knights
**Emil Richards Music**
*Emil Richards with the Jazz Knights* is an impressive recording featuring the exquisite vibraphone playing of Richards accompanied by the Jazz Knights—the U.S. Army West Point Big Band. The ensemble precision and blend with the vibraphone is excellent. Richards makes the vibraphone "sing" on every selection with burning licks that are so precise, the listener is totally mesmerized.

The disc was recorded live in the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summer of 2000 at West Point, New York. Most of the compositions were composed by Richards and Camille Radocchia, with the exception of "Meet the Flintstones" and "Merrily We Roll Along." The other selections are "Well I Didn't," "Yo Go Jo Po," "Marduk: the 12th Planet," "The Real Camille," "Himalaya 5-0," "Celesta III," "Turn Up the Audio for Claudio," and "Celesta IV."

One of my favorite selections is "Himalaya 5-0," which is a blues in 5/4 written in 1969 by Richards while studying meditation in the foothills of the Himalayas. Another great chart is "Turn Up the Audio for Claudio" featuring soloists SFC Douglas Remine (trombone) and SSG Antonio Speranza (trumpet). Richards composed the work for his son, Claudio. *Emil Richards with the Jazz Knights* is a "must-buy" for all percussionists.

*—Lisa Rogers*

**End of Time**
Dick Sisto
**Ear X-tacy Records**
With so much music being produced by so many players, and at such high musical levels, finding one's "voice" on an instrument takes a great deal of time and effort. Some people never achieve it. Vibraphonist Dick Sisto, however, has developed his own distinctive voice through melodic inventiveness and attention to a timbral nuance, evident on his recording *End of Time*.

Sisto mixes five originals and three tunes from the jazz repertoire into a cohesive collection of modern jazz. The songs run the gamut from driving swing tunes ("Rhythm Thing"), bossa nova ("You Must Believe In Spring"), "broken-time" jazz ("End of Time"), straight eighth-note feel ("Nature Boy," "Insider"), to free jazz ("Back to Nature"). Sisto winds his way through the songs with a great sense of melodic and rhythmic drive. He sounds more like the great jazz horn players than a student of the keyboard, primarily as a result of his use of space in his solos. He surrounded himself with some of today's greatest players (Kenny Werner on piano, Drew Gress on bass, Steve Davis on drums, and Barry Ries on drums and trumpet). Collectively, they propel the music and interact with one another beautifully.

The title of the recording is perhaps a bit misleading. Time doesn't end on this recording, it lives on.

*—Terry O'Mahoney*

**For Hamp, Red, Bags, and Cal**
Gary Burton
**Concord Records**
In his tribute to Lionel Hampton, Red Norvo, Milt ("Bags") Jackson, and Cal Tjader, Gary Burton succeeds admirably in capturing the spirit of these four vibraphone pioneers without resorting to mere imitation. Rather, Burton blends their stylistic characteristics with his own distinct approach to the vibraphone, thus achieving the ultimate goal of any true jazz artist: a personal sound and style that takes the music someplace new.

The Hampton tunes ("Midnight Sun," "Flying Home") are filled with the exuberance of the swing style. For the tracks associated with Jackson ("Bags' Groove," "Django"), Burton draws on the same blues influence that informed Jackson's work. The Tjader tunes ("Afro Blue," "Body and Soul," "João") feature sensuous Latin moods. The Norvo selections ("Move," "Back Home Again in Indiana," "Godchild," "Hole in the Wall," "Dance of the Octopus") display some of the early "novelty" quality of mallet-keyboard percussion, especially when Burton plays xylophone on "Hole in the Wall." But throughout the album, Burton's own style is dominant.


To help capture the various moods and styles required for this project, Burton used different rhythm sections, with drummer Horacio Hernandez and percussionist Luis Quintero sounding especially impressive on the Tjader tunes. Lewis Nash handles the more straight-ahead jazz drumming on several other cuts.

The variety on this album recalls Burton albums of the late 1960s and early '70s, on which he explored a wide range of genres including bebop, avant garde, country, pop, and even classical styles. As he did in those settings, Burton successfully uses the styles associated with Hampton, Norvo, Jackson, and Tjader to reveal a lot about himself.

*—Rick Mattingly*

**Haru**
Eitetsu Hayashi
**Blue Fame Records**
Percussionist Eitetsu Hayashi is joined on this CD by "master musicians" Shin-ichi Kinoshita (composer of two of the six selections), Jian Hua Jiang, Song Ja Chee, Midori Takada, Bao Yuan Yang, Yu Hong Su, and Min Guo, who contribute their expertise with a number of different bowed and plucked string instruments and vocals. Also included on the disc are two Korean folk songs, a folk song of Amami Island, and dance music from the Beijing Opera.

The title of the CD can be translated as "far away," which is appropriate considering that it features music from Asia. The listener is left to consider the interesting ramifications of a musical fabric in which harmony as the West knows it is absent. Instead, importance is given to melodic intricacies and complex rhythmic drum patterns, which results in a counterpoint that interacts subtly with the melodic line. A close approximation in Western music is the intimate interaction between soloist and drummer in a performance by two accomplished jazz musicians. This is the kind of music making that can be readily appreciated, even in this music from "far away."

*—John R. Raush*

**Homeless**
Airto Moreira
**M.E.L.T.2000 Ltd./No Problem Productions**
Airto Moreira's press release describes his most recent CD, *Homeless*, as "dance music from everywhere" and "organic tribal music"—apt descriptions of this ten-song collection from one of Brazil's most influential musical exports! Drawing upon his vast experience from over 40 years as a professional musician, Moreira creates strong grooves and dense musical textures as he collaborates with percussionists Jose Luis "Changuito" Quintana, Giovanni Hidalgo, and Pablo Silva, guitarist José Neto, and others.

Most of the tracks reflect a Brazilian influence (most notably the samba), but some defy classification. Many tunes resemble jam sessions with various ensemble members taking turns soloing. "Wake Up Now" is a driving piece with a great drum solo. The album also features some drum programming, which is unusual for such an acoustically oriented artist as Moreira. This does not, however, detract from the recording. It merely adds another dimension.

*Homeless* is Moreira's first solo recording in seven years. Let's hope he doesn't wait until 2008 to release his next one.

*—Terry O'Mahoney*

**A Homage to Lou Harrison Vol 2**
Tammittam Percussion Ensemble
**Dynamic S.R.L.**
Guido Facchin formed the Tammittam Percussion Ensemble in 1986 at the Vicenza Conservatory to promote contemporary music. This CD features the music of Lou Harrison and consists of "First Concerto for Flute and Percussion"; "The Clays' Quintet" for trumpet, horn, mandolin, harp, and percussion; "A Majestic Fanfare" for three trumpets, snare drum, and bass drum; "Rhymes with Silver" for violin, viola, cello, piano, and percussion; "The Perilous Chapel" for flute, drums, cello, and harp; "Bomba" for percussion quintet; and "Ariadne" for flute and percussion.

Unlike most percussion ensembles, the Tammittam Percussion Ensemble uses other instruments and functions more like a chamber ensemble with emphasis on percussion. If you are a Lou Harrison enthusiast, then this CD is for you. Each composition is played with technical expertise,

musicality, and an in-depth understanding of the music.

*—John Beck*

**Metal Moves**
Runecarrier
**FMR Records**
Percussionist/composer Steve Hubback distinguishes himself in two areas—as a performer and instrument maker. As a metal sculptor, he created the set of metallic instruments featured on this 11-song collection. The instruments are fascinating works of art as well as musical instruments. (Many can be viewed on his Web site: www.dse.nl/2B/steve.) As the leader of Runcarrier, he has assembled an interesting set of compositions and players for this recording.

Owing to the nature of the instruments, the CD has an ethereal quality that is quite soothing and surreal. Runecarrier uses drums, percussion, shellchimes, bowed steel harp sculptures, gongs, copper didjeridoo, copper reedhorn, and something called a "chime time" to create the music. The music might best be described as world/new age, with extensive use of ostinato patterns, metallic timbral changes as points of interest, and influences from around the world.

*—Terry O'Mahoney*

**The Mystagogue**
Ben Thomas
**Origin Arts**
*The Mystagogue* is the second recording featuring vibraphone artist Ben Thomas. On this recording he is accompanied by Laura Caviani on piano, Clipper Anderson on bass, and John Bishop on drums. Additionally, some selections feature Eric Likkel on clarinet, Rick Mandyck on tenor saxophone, and Mark Piszczek on soprano saxophone. All compositions on the recording were written by Thomas and include "The Mystagogue,"


"Whatever Stupid," "Still Livin' with Mama," "Melody for Mr. Mike," "Bridge at White Creek," "Tomorrow Night," "Dragonfly," "Loochy," and "Dorothy's Green Slippers."

Although the recording showcases Thomas's virtuosic artistry, at times the bass seems quite muffled and fuzzy, and sometimes the vibes ring too much and notes bleed together. However, the recording as a whole is very enjoyable, full of energy and good ensemble performance. One of my favorite selections is "Dragonfly" in which Thomas portrays the sound of a flying dragonfly through the use of dissonant second intervals in fast flourishes.

*—Lisa Rogers*

**New Horizons**
Caribbean Jazz Project
**Concord Records**
The title of this disc reflects the fact that the personnel of the Caribbean Jazz Project has changed, with flutist Dave Valentin and guitarist Steve Khan replacing saxophonist Paquito D'Rivera and steel pan player Andy Narell. But vibraphonist/marimbist Dave Samuels is still very much a presence, and the combination of Samuels' vibes and marimba with flute and guitar produces an especially nice acoustic blend that conjures up images of tropical passion and sunshine, and also recalls the sound of Cal Tjader's bands. Samuels is equally impressive as a soloist and as an accompanist, displaying a flair for melodic invention as well as color. Percussionists Richie Flores and Robert Vilera keep the groove percolating, and the music has an adventurous spirit and sense of joy.

*—Rick Mattingly*

**Percy Grainger: Tuneful Percussion**
Woof! Percussion Ensemble
**Move Records**
Why would an entire CD be devoted to the percussion music of Percy Aldridge Grainger? What does this well-known composer have to do with percussion music? Quite a bit, as it turns out, thanks to the efforts of the Woof! Percussion Ensemble, which have resulted in this first complete recording of Percy Grainger's unique "tuneful percussion," utilizing Grainger's own staff bells and steel marimba.

Grainger was captivated by the Javanese gong orchestras performing at the 1900 Paris International Exhibition, beginning his love affair with "tuneful percussion," as he so quaintly termed it. Shortly after his move to the U.S. in 1914, he became a regular visitor to the J.C. Deagan factory, where he was fascinated by the nabimba, which is heard on this disc in "Arrival Platform Humlet," one of Grainger's tunes he arranged for percussion ensemble.


Other tracks on this CD reveal Grainger's preoccupation with sounds of the gong orchestra—arrangements such as "Gamelan Anklung" and "Sekar Gadung," traditional Javanese music, his arrangement of Claude Debussy's "Pagodes" from "Estampes" for a large percussion ensemble, and his setting of the Danish folk song "Under en Bro." Other Grainger originals included are his arrangement for harp, strings, pianos, marimbas, bells, and gongs of Ravel's "La Vallée des Cloches" from an arrangement of Balfour Gardiner's "London Bridge," and "Blithe Bells," an imaginative adaptation of J.S. Bach's aria "Schafen können sicher weiden." Also included are Grainger's "The Lonely Desert Man Sees the Tents of the Happy Tribes," "Eastern Intermezzo," and Ella Grainger's "Crying for the Moon," arranged by her husband, Percy. Rounding out the disc are arrangements by Woof! and Chalon Ragsdale of pieces that have long been associated with Grainger: "Shepherd's Hey," "Irish tune from County Derry," and "Country Gardens."

In addition to the entertainment value found in this disc, interesting information is provided about Grainger and his interest in percussion. His vision can be readily appreciated in the following comment he made in 1926. "It took musicians about 60 years to realize the beautiful possibilities of the Saxophone family. How long will it be before the rich quality of the percussion section will be used in full?" Not that long if, in retrospect, we consider the importance of percussion in the latter half of the 20th century.

*—John R. Raush*

**Rhythm Is the Heart**
KoSA Workshop
**KoSA Communications International**
This CD was recorded live at the concluding faculty concert of the 2000 KoSA International Percussion Workshop, held in Vermont during August. When looking over the roster of artists heard on this disc, one realizes that it is a rare opportunity to have captured on a single disc a veritable "who's who" of the most prestigious percussionists and ensembles in the world, including Repercussion ("Hong Kong"), Horacio Hernandez ("Esta Cosa"), Glen Velez ("Drum Forest"), Aldo Mazza ("Garden of Eden"), Gordon Gottlieb ("Improvisation"), John Beck ("Three Episodes for Timpani"), Dom Famularo ("Excerpt of Dom Solo"), Changuito-Luis Jose Quintana ("Nos Otros"), Marco Lienhard ("Odaiko/Yatai Rayashi"), and Ed Shaughnessy & The All Star Band ("Hip Shakin'"). It is impossible to imagine a percussionist who would not want to add this disc to his or her collection.

*—John R. Raush*

**The Road Begins Here**
Matt Jorgensen
**Origin Arts**
The title of this CD has special meaning, as it is drummer Matt Jorgensen's debut recording as leader of his own group. Jorgensen, who is also composer of two of the seven tracks on this CD, is touted in the liner notes as one of the "new breed who are intensifying the great truths of modern jazz with the visceral directions of popular music." He is joined on this album by three able colleagues—Rob Davis on tenor sax, Phil Sparks on bass, and Marc Seales on electric piano. Jorgensen plays with the conviction of someone who is secure in his own musical instincts, and the technical mastery of his instrument is never in doubt. With such an impressive debut, one would like follow wherever the road eventually leads this talented musician.

*—John R. Raush*

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**The Robin Cox Ensemble**
Robin Cox
**The Robin Cox Ensemble**
The Robin Cox Ensemble consists of Robin Cox—violin, Dave Gerhart—percussion, Erik Leckrone—percussion, and Manon Robertshaw—cello. All of the compositions are written by Cox.

The combination of two string instruments and percussion is quite unique in that the potential for interesting sounds is unlimited—e.g., the strings can sustain sounds around the short percussive sounds; the strings can also play percussive sounds and the percussion can sustain. Because of the timbre differences of the strings and the percussion instruments, they never get in each other's way. Cox takes full advantage of these differences and has composed music full of energy, interesting sounds, and rhythmic intensity. "Twist" is a percussion feature using keyboard instruments played extremely well. All the musicians are excellent on their instruments, and Cox is a fine composer.

*—John Beck*

**The Rough Guide To Cumbia**
Various
**World Music Network 2000/No Problem Productions**
Cumbia is a style of music that doesn't get much press in North America, but is a huge part of the musical culture of Columbia. Originally developed in the late 17th century on the Caribbean coast of Columbia, it is a combination of musical influences from the slave cultures of Guinea (in West Africa) and indigenous slaves from Columbia. It made its way from the rural areas to the urban centers in the 1940s. It has since developed and become part of the popular and dance music culture of Columbia.

Cumbia is medium-tempo, duple-meter dance music, with a simple harmonic structure, often featuring accordion, saxes, trumpets, and guitar. It sounds like a combination of polka and Tejano music and is sung in Spanish. Another folkloric rhythm, known as porro, is also featured in this collection. Although cumbia has been played for many years in North America, it has been performed primarily within the close-knit communities of Columbian expatriates. As North Americans become more aware of the rich musical heritage of other cultures, music like cumbia will become more available to the general public.

*The Rough Guide to Cumbia* captures a broad cross-section of the cumbia music produced from the 1960s to the 1990s. This CD would help anyone gain a greater appreciation for this important musical genre.

*—Terry O'Mahoney*

**The Rough Guide to the Music of Indonesia**
Various
**World Music Network 2000/No Problem Productions**
*The Rough Guide to the Music of Indonesia* is a historical walk through the regions of Indonesia that extracts a musical style indicative of each area. There are countless artists and groups performing on the CD who bring their distinct artistry to the 15 selections. Anyone interested in the music of Indonesia would find this CD of great interest. Much could be learned about Indonesia from the music as well as from the text provided in the liner notes.

*—John Beck*


**Salsa**
Various
**World Music Network 2000/No Problem Productions**
Salsa is a term used to describe a category of music whose roots lie in the musical cultures of the Caribbean and Central and South America (mambo, son, rumba, cumbia, merengue), as well as the North American and Puerto Rican interpretations and adaptations of those styles. This collection of 14 songs provides a broad overview of many of the styles that have only recently come to the forefront of the North American musical consciousness.

Artists and styles featured on *Salsa* include Ibrahim Ferrer (son), Jimmy bosch (guaguanco), Plena Libre (plena from Puerto Rico), Septeto Nacional Ignacio Piñero (son), and Leo Vanelli (salsa romantica). Percussion figures prominently on all of the tracks but there are no extended solos or percussion features. This would be an excellent "sampler" for those who wish to listen to a variety of today's salsa styles.

*—Terry O'Mahoney*

**Village Beside Time**
D'Drum
**Unicornucopia Records**
Listening to *Village Beside Time* is like taking a trip from the South Pacific basin across Asia to the Middle East—all with a percussion soundtrack. D'Drum is a five-member percussion group featuring Dallas-based percussionists John Bryant, Ron Snider, Jamal Mohamed, Ed Smith, and Doug Howard. They draw their musical inspiration from their world travels and professional experiences. Their music is a blend of Balinese, African, Persian, Western classical music, and jazz.

"Tabuh Telu" and "Petulu" have distinctive Balinese influences while "Jedell" and "Vihar" are like a trip to a Persian market. The Lennon/McCartney tune "Blackbird" is given a nice contrapuntal treatment by vibraphonist Smith. Snider's cimbalon playing is an exciting facet of the ensemble's sound. An all-acoustic ensemble, D'Drum uses traditional instruments (e.g., kendang, goukogui, axaste), voices, and environmental sounds to achieve an authentic feel. Five pieces were composed by ensemble members while the remainder were arrangements of traditional folk pieces.

The ensemble playing is very precise and clean—not a easy feat with some of the tempo changes and ritards in the music. There are some improvised sections, but most of the music is meticulously orchestrated. *Village Beside Time* is a very enjoyable recording that mixes the percussion traditions of the world in an interesting and exciting way.

*—Terry O'Mahoney*

**Writes of Passage**
Sheila E. and the E-Train
**Concord Records**
Although Sheila E. (Escovedo) is most noted for her percussion work with such artists as Prince and Lionel Richie, she stretches her drumset, percussion, and singing chops on her latest recording, *Writes of Passage*. The CD features a diverse repertoire—some of it leans toward the pop/funk side, but several cuts have more of an Afro-Cuban slant or a jazz fusion sound. The recording also contains several ballads. Escovedo does not solo on the recording but provides a strong, deep groove for every tune. She sings on several tracks and has a very pleasant, pop voice.

*—Terry O'Mahoney*

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# Lazy Drummers

BY J. M. GROLIMUND

*The following is a reprint of a humorous article from the July 30, 1925 issue of* Leedy Drum Topics.

He's a lazy drummer—he is contented to sit all through the concert or dance and thump away at his two drums in a careless fashion. The heads are so loose they sound like thunder miles away. If there is music in front of him the stakes are 10 to 1 he can't read it, but has it there because the other members of the orchestra have music in front of them.

He isn't going to waste his time trying to learn to read. All the successful drummers he has seen—the kind the crowd still rave about—didn't read music; they "improvised" and were the drawing card of the orchestra. He will argue that drumming is an art that is born in a man and will come out gradually.

Poor fellow. But it isn't all his fault. If the director would get after him and tell him what the modern drummers are doing and how much more he will be able to "put in" if he can read, he might be encouraged to practice. There are so many directors who continually permit their drummers to continue in the same old way. Why don't they encourage the drummer to get a set of xylophones and a good instruction book? The diversion would give him added enthusiasm.

Today, large business institutions feel the responsibility of every man who works for them. If he doesn't make a success of his work, they lose as well as he, and they feel it as much their fault as his—they should have helped him. So these firms are continually offering inducements to the man who studies and they are telling him and helping him actually do it.

Why shouldn't the director feel the same way about the men who are under him, especially the young fellow who is just starting out? This applies especially to the smaller towns, where musicians cannot be chosen, and the director is looked upon as an idol by the student.

If a drummer could only visualize what is in front of him, what he could do with his drum outfit in the way of adding tone color to the orchestra and the pleasure he would get out of playing the part as written, as well as putting in good effects that are not written, but suggested from other parts that are lacking in the smaller orchestra, he would start practicing at once with the torque of an induction motor.

Drums are the most abused instrument in the orchestra. Most anybody with a surplus of nerve can sit behind a set of drums and with a few rehearsals play dance jobs and draw as much pay as the musicians in the orchestra who have studied and practiced hard for years.

Sitting-in is the lazy drummer's long suit. When he goes to a dance it doesn't take him long to introduce himself to the drummer on duty and "offer" to "sit in." Grand-standing is second nature to this bird. Maybe he will have to arrange the tension on the pedal, tilt the drum at a sharper angle, and change things in general, which will necessitate the drummer on duty to reset his outfit. But what of that? After the demonstration a long, instructive discussion will follow, in which the visiting artist tips off the old-fashioned drummer with gut snares, on the snap of wire snares, and what he could do if he had only had his little snare. And pedals. This new bird has all the dope on the newest pedals on the market and advises a quick replacement of the antiquated one.

When I see a drummer who plays the spots, takes the xylophone solos, and if there is no part written in the drum music, plays from the violin, solo or obbligato, flute, 'cello or second violin, and cues in the bells once in a while on the flute parts, I'll take my hat off to him. He is a student. I know how hard he has studied.

A drummer of this type will have separate tensioned drums of the best make that are tensioned tight enough to give a pleasing tone that gives a good foundation to the entire orchestra. If he hasn't machine tympani, he has plans for getting a set, and when he has learned to play them the whole orchestra will be placed a step higher up in the musical world. Tone colorings, accented rhythms and solos are now possible with tympani, and the modern drummer is earning more money because he is out after it by working harder and investing capital. This drummer is not afraid to be caught practicing while the others may be sleeping or playing pool. He can pick up a slide whistle and play the solo from the score at sight; his trap case is full of traps. Perhaps he doesn't use each trap in each number, but he does use them where they bring novelty effects, and leaves out the freakish effect that cheapens the entire orchestra.

There is a big future ahead for the ambitious drummer, and directors should encourage the young drummer to study for his own sake. There is more pleasure in doing a thing right, and knowing that you are doing it right, than thinking you are right and being alone in the thought. PN

## PERCUSSIVE ARTS SOCIETY 2001 PERCUSSION/ ALTO SAXOPHONE DUO CONTEST

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Plus any Alto Saxophone/Percussion composition or portion of same

Note: the total of the three works must not exceed 20 minutes

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**Application fee of $20 per entry payable to PAS.**
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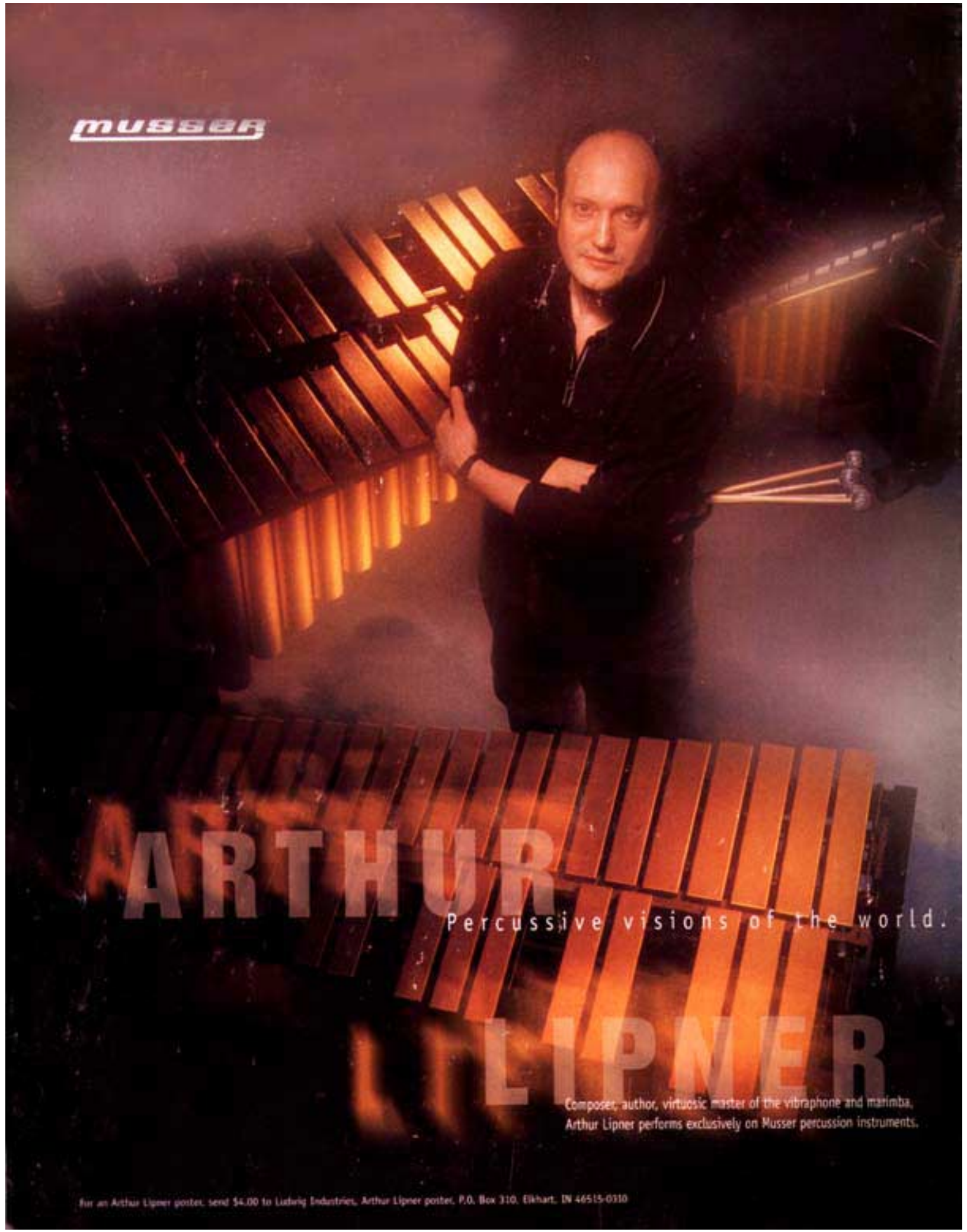
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