Periodical

Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 2 • April 2002

LOOK TO THE WORLD'S FINEST PERCUSSION EDUCATORS FOR THE

CYMBAL OF EXCELLENCE


Will Hudgins


Ed Soph


Neil Grover


Peter Dash


J.C. Combs


Tom Aungst


Michael Burritt


Robert Van Sice


Johnny Lane


James Campbell


Robert Breithaupt


Julie Davila


Justin DiCioccio


Gary Chaffee

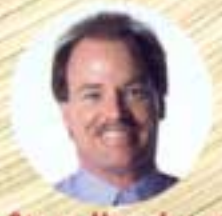

Ralph Humphrey


Mark Ford


Ruben Alvarez


Timothy Genis


Jim Casella


Steve Houghton


Garwood Whaley


Sherry Rubins Smith


Steve Fidyk


Timothy Adams, Jr.


Horacio Hernandez

For Orchestral, Marching and Concert needs, the quality and selection that Zildjian offers is unmatched in the percussion world.

VISIT US AT:
www.zildjian.com/education

Zildjian

Avedis Zildjian Company
22 Longwater Drive, Norwell, Massachusetts 02061
Tel: 781-871-2200 • Fax: 781-871-9652

Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 2 • April 2002

Evelyn Glennie

Khachaturian's Use of Duhole

Emending Verdi's Timpani Parts

Mallet-Keyboards in Chamber Music

Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 2 • April 2002

Cover photo by James Wilson

Duhole and its Use in Khachaturian's Work, page 32

Sibelius, Saint-Saens and Bruckner, page 50

COLUMNS

COVER

DRUMSET

MARCHING

WORLD

EDUCATION

KEYBOARD

SYMPHONIC

HEALTH AND WELLNESS

RESEARCH

PERCUSSIVE ARTS SOCIETY

PAS BOARD OF DIRECTORS

PAS STAFF

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Alan Abel, 1998
Henry Adler, 1988
Frank Arsenault, 1975
Elden C. "Buster" Bailey, 1996
John Beck, 1999
Remo Belli, 1986
Louie Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Joe Calato, 2001
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
John Calhoun (J.C.) Deagan, 1999
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
George Gaber, 1995
Terry Gibbs, 2000
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Roy Haynes, 1998
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Morris "Arnie" Lang, 2000
Alexander Lepak, 1997
Mel Lewis, 2001
Maurice Lishon, 1989
William F. Ludwig II, 1993
William F. Ludwig, Sr., 1972
Shelly Manne, 1997
Joe Morello, 1993
Clair Musser, 1975
NEXUS: Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, John Wyre, **1999**
John Noonan, 1972
Red Norvo, 1992
Babtunde Olatunji, 2001
Charles Owen, 1981
Harry Partch, 1974
Al Payson, 2001
Paul Price, 1975
Tito Puente, 2001
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Fred Sanford, 2000
Murray Spivack, 1991
George L. Stone, 1997
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Tony Williams, 1997
Armand Zildjian, 1994
Avedis Zildjian, 1979
Robert Zildjian, 2000

PERCUSSIVE NOTES

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

Internationalization

BY JAMES CAMPBELL

The PAS Strategic Plan that has engaged our Board of Directors since January 2001 currently contains six goals that will help to shape our organization for the next three to five years. One of these goals is the vision for PAS to take aggressive and immediate steps toward becoming a truly international organization by improving communications, increasing PAS participation in percussion events around the world, and involving a broader constituency in the decision-making process. We have already taken several significant actions in achieving the objectives of our goal to internationalize PAS.

There are now four categories of PAS International Partnerships that define levels of participation for non-U.S. members and that will help us develop new relationships while strengthening existing ones. While we continue to expand services to existing PAS International Chapters, we have created three new opportunities to benefit the international percussion community. Specific details of these categories are available from the PAS Executive Director and are outlined as:

PAS Alliance—An organization or event will link publicity to PAS on our Web site and in print as available. They will receive complimentary ePAS trial memberships and the PAS logo will appear in all media used by the Alliance organization.

PAS Affiliate Member—An organization will link publicity to PAS on our Web site and in print as available. PAS will provide discounted ePAS memberships to active members of approved affiliate organizations and the PAS logo will appear in all media used by the Affiliate Member organization.

PAS Affiliate Event—An event will link publicity to PAS on our Web site and in print as available. Contest and festival winners will be considered for a PASIC showcase performance. PAS will provide award plaques for the event and the event is eligible for grant support. The event host and all event participants must be members of PAS, which will offer opportunities for non-member participants to join at a reduced rate. The PAS logo will appear in all media used by the Affiliate Event.

It is also clear that in order to be an international organization, the PAS leadership should be representative of the larger percussion world. To include more key international figures in leadership roles, the Board of Directors recently approved a bylaws change that allows the PAS President to appoint up to two international figures to the PAS Board of Directors for a two-year term.

With these changes in policy and other changes on the horizon, PAS will significantly increase its profile and importance to percussionists and drummers around the globe, providing additional opportunities for members to share common experiences. Once again, our real value is our members and their connectivity. The Board of Directors envisions a future in which PAS will be the authoritative resource for percussion that is critical to the world percussion community.

James Campbell

PRESIDENT'S CIRCLE

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

$500,000 or more
McMahon Foundation

$100,000 or more
Fred Gruber
Zildjian Family

$50,000 or more
Gordon B. Peters
Emil Richards
Mickey Toperzer

$25,000 or more
Caroll Bratman
Nancy & Perry D. Preusch
Remo, Inc.
Sabian, Ltd.
Thomas Siwe

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 P.M. and 9 A.M.] • **FAX** (580) 353-1456 [operational 24 hours a day] • **E-MAIL** percarts@pas.org • **WEB** www.pas.org • **HOURS** Monday–Friday, 9 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$82.50, Library—$85, Student/Senior—$52.50, ePAS™ On-line—$25. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

EDITOR'S NOTE

Goodbye, Nancy; Hello Alison

BY RICK MATTINGLY

I'm always sad when a *Percussive Notes* Associate Editor informs me that he or she needs to resign due to other responsibilities, which was the case recently when Nancy Zeltsman told me that the combination of performing, teaching, hosting the Princeton Marimba Festival, and working on a forthcoming marimba method was allowing her scant time to devote to being in charge of mallet-keyboard articles for PN.

I first became acquainted with Nancy through a cassette tape. At that time, I was working full-time for *Modern Drummer* magazine, and when a tape arrived at our offices from a violin/marimba duo called Marimolin, it landed on my desk. Marimolin consisted of Nancy and violinist Sharan Leventhal, and I was quite taken by their music.

Two weeks later, I flew to San Antonio to attend PASIC '88. At the baggage carousel in the airport I recognized the woman with the long dark hair and big glasses from her photo on the Marimolin tape, so I went over and introduced myself. Nancy and I, along with Sharan and a couple of guys from *Modern Drummer*, shared a cab to the hotel, and a day or two later I was able to enjoy hearing Marimolin perform at PASIC.

Nancy went on to become a prominent solo performer and teacher. Meanwhile, I became Editor of *Percussive Notes*. Through this job, I discovered that Nancy had a gift for writing educational and instructional articles from pieces she wrote for *Percussive Notes*. So although I was sad when Mark Ford resigned as Keyboard Editor a few years ago because of his increasing duties on the PAS Executive Committee, I was very happy to welcome Nancy to the job. She has made a valuable contribution to these pages through her own articles, such as last month's cover story about being a judge at an international marimba competition, as well as through articles she solicited from other prominent players and through her editing of the keyboard-related material.

Thanks for everything, Nancy. I trust that you will continue to grace us with your own articles from time to time.

As has happened in the past, when there is a vacancy to be filled, we end up with several candidates from which to choose, all of whom would undoubtedly do a great job. We can only choose one at a time, though, and I am happy to announce that our new Keyboard Editor is Alison Shaw.

Alison is no stranger to these pages, having contributed several articles to *Percussive Notes* over the years, as well as to other music journals. She also serves on the PAS College Pedagogy Committee and is Michigan State PAS Chapter President.

Shaw is Assistant Professor of Percussion at Michigan State University in East Lansing, where she serves as coordinator of percussion studies and directs the percussion ensemble program. An advocate of new music, she is a founding member of Quorum Chamber Arts Collective and performs with the percussion/tuba duo Balance with tubist Martin Erickson. Alison is currently Acting Principal Percussionist with the Flint Symphony Orchestra, and she also tours and records with the New Columbian Brass Band, with whom she is a featured soloist, and with the Brass Band of Battle Creek. She is active internationally as a clinician and recitalist, and her debut solo percussion album, *Cadenza, Fugue and Boogie*, will be released this year.

She is off to a strong start with her article in this issue about the role of keyboard percussion in chamber music settings. Welcome, Alison! I look forward to working with you.

Just as our editors are drawn from within the PAS community, so are *Percussive Notes* articles written primarily by PAS members. If you feel you have something to contribute to this publication, please contact me, Managing Editor Teresa Peterson, or any of the PN Associate Editors by writing to one of us in care of the Percussive Arts Society, 701 NW Ferris Ave., Lawton OK 73507-5442.

***Percussive Notes* 2002 Advertising Deadlines**

Issue	Space	Film/Art
June	Mar. 22	Apr. 16
August	May 29	June 12
October	July 31	Aug. 14
December	Sept. 30	Oct. 16

For more information contact
Teresa Peterson
(580) 353-1455
teresa@pas.org

KUDOS

Congratulations on Nancy Zeltsman's beautiful article on the marimba competition (Feb. 2002 issue). How refreshing to read such an honest, open and personal perspective on such an important (and controversial) event in our profession. The compilation of Nancy's perspectives and the quotes from others was terrific. The emphasis on musicality is all too rare, and Nancy presented it elegantly. She was certainly the right person to write this—maybe the only person. These competitions are a significant contribution to the advancement of marimba playing and our art form, and Nancy's article reflected well what she and several others are all about and committed to.

GARY COOK
UNIVERSITY OF ARIZONA

I know I'm behind in my reading, but I recently read the June 2001 issue of *Percussive Notes* and I just wanted to tell you that Rick Mattingly's article "Your Career is Over" was one of the very best things that I've read in the magazine during my 30 years of subscribing. It was well written, with some fascinating interviews, and addressed some very important topics not frequently covered. All in all, this was an excellent piece of work.

DAVID R. WIENER

PRACTICING INTERACTION

While I agree wholeheartedly with Zoro's advice to maximize our use of time ("More Practice with Less Time," PN, Dec., 2001), I would like to advocate a contrasting view to one of his points. Rather than shutting out the world by listening to music through headphones (in the mall or in line at the post office), I think we benefit as musicians by being engaged in the moment and making contact with others around us. I've had some pretty funny conversations with people while waiting to send a package.

One of the most important skills for a musician—and I believe one of the most fulfilling aspects of playing—is interaction with other people. Being able to relax and communicate with other people (players) is not always as easy at it seems. Public places are a good place to practice being connected and aware.

AARON T. SMITH

MORE ON ALTERING PARTS

My comments about George Szell's rewriting of Schumann timpani parts ("Rebounds," Oct. 2001 issue) seem to have sparked off such a debate that I feel that I must clarify a few points. Firstly, David Morris seems to have taken exception to my remarks about the maestro ("Altering Orchestral Parts," Dec. 2001 issue). So, for the record—and I have never said anything contradictory—it is indisputable that Szell was one of the most famous conductors of the second half of the twentieth century, and that he was principal conductor of one of the world's greatest symphony orchestras. However, in my opinion, on the rostrum he was a dictator, and though I never had any problems personally, my observations of him in rehearsals and recording meant that I was quite happy when future programmes didn't require percussion!

To return to my original letter, which

was an instant reaction triggered by David Morris's article ("George Szell's Editing of the Timpani Parts to Schumann's Symphonies," Aug. 2001 issue), I have no problem at all with correcting wrong notes; that is, after all, part of our job. I have certainly altered notes, but always feeling that I was hopefully getting closer to what the composer intended. What I am totally against is completely rewriting nineteenth-century timpani parts merely because we now have very sophisticated pedal timpani. This usually results in the whole work sounding completely different to the written score. The horns and clarinets of today are also capable of so much more than those of the mid-nineteenth century; why didn't Szell alter those parts as well?

I have even encountered rewritten parts where the timpani line is virtually the same as the double-basses. Adding instruments to the score is also sacrilege as far as I am concerned. If Rimsky Korsakov had wanted xylophone in "Scheherazade," he would have written it; it shouldn't be included at the whim of Stokowski.

But, apart from the occasional (fortunately) problem of conductors rewriting parts or adding instruments, it has to be acknowledged that percussion in the 21st century is now a very complicated subject, and there is inevitably going to be some confusion and misunderstanding. And if there are differences of opinion among us players, we have to acknowledge how much more confusing it must be for today's conductors and composers. There are different understandings in different countries, different availability of some instruments, many spelling variations, especially of ethnic instruments from Africa, and now the added confusion of western manufacturers copying ethnic instruments but giving them different names.

Of course, after the composers have passed on, we can only strive to interpret their intentions with integrity. Sometimes we are left with questions that can now never be answered definitively—Khachaturian's "Piano Concerto," written in 1946, being just one very small example. In the second movement the flexatone shares the line of the violins. (Difficult!) The composer's note in the score stipulates that the flexatone should have a smooth singing tone—otherwise it should be omitted. However, when Khachaturian came to London around 1970, he ruled out the flexatone on sight—before a note was played—and wanted a musical saw or nothing! But thirty years later, the score and parts still show flexatone.

A few composers know exactly what they have written, and that is exactly what they expect to hear. In my experience, Britten, Boulez and Messiaen would fall into this category. Quite a lot of others have an open mind and may eventually revise their scores—the great Stravinsky being a prime example. There are different versions of several of his works, and the "Les Noces" that we know today was his third writing. The first two both include cimbalom, an instrument he apparently learnt to play himself in later life. Three recordings of "Soldier's Tale," all with Stravinsky himself conducting, from 1932, 1954 and 1961, vary considerably in interpretation. And I have only ever seen the eight bars of A-flat and B-flat crotales in "The Rite of Spring" in manuscript, never a printed part, so perhaps he added this later.

Whoever the composer, and whatever their approach, surely they deserve their scores to be interpreted with honesty. All the instruments have developed over the years, but that is surely no reason to single out one line and guess what the composer might have written.

JAMES HOLLAND

CORRECTION

The article "PAS Composition Contest Winners" in the February 2002 issue of *Percussive Notes* stated that Innovative Percussion would publish the winning duet for saxophone and percussion ("The Tempest" by Joe Hansen). HoneyRock is the publisher of the winning duet, as well as the second-place finalist in that category ("The Primitive Cosmos" by Jonathan Kolm). PN

BERKLEE SOUNDS GREAT THIS SUMMER

Summer Performance Program

Guitar Sessions

Summer String Fling

Summer Saxophone Weekend

Music Business & E-Commerce

Summer Bass Lines

Summer Songwriting Workshop

Berklee in L.A.

Music Production Workshop

Summer Brass Weekend

World Percussion/Mallet Keyboard Festival

Berklee
COLLEGE OF MUSIC

BERKLEE SUMMER PROGRAMS 2002

www.berklee.edu

877.BERKLEE (U.S.A./CANADA) **617.747.8870** (INTERNATIONAL)

BERKLEE SUMMER PROGRAMS 1140 BOYLSTON STREET BOSTON, MA 02215-3693 E-MAIL: summer@berklee.edu

PASIC Registration Forms

BY SUSAN POWELL

The PASIC 2002 Columbus host committee has been hard at work preparing what promises to be a very exciting convention. An important phase in the planning process, reviewing the artist proposals, was recently completed, and we are now concentrating on working through the many logistical details that a PASIC requires.

In this issue of *Percussive Notes*, please take note of the early registration form for the convention, along with the hotel reservation information. (See pages 30-31 or log on to www.pasic.org.) The Hyatt Regency Columbus and the Crowne Plaza Columbus are connected to the convention center by a covered walkway. The Red Roof Inn and the Hampton Inn are conveniently located directly across the street.

Since the arrival of National Hockey League team the Columbus Bluejackets in 2000, the downtown Columbus vicinity has become a hotbed of activity. Known as the "arena district," the area has a number of new restaurants and places to relax that will fit any budget and give PASIC attendees numerous locations to meet after a busy day of clinics, master classes, and performances. With Columbus being such a convenient locale, we are expecting record-breaking attendance, so I encourage everyone to take advantage of early registration and book hotel rooms ahead of time.

My next message, in June, will provide specifics about travel options in and out of Columbus, in addition to further reminders regarding registration and deadlines. I will also be able to share with you at that time names of performers and clinicians scheduled to appear.

Susan Powell

PASIC 2002 Scholarship Application, page 59

PAS Percussion Composition Contest, page 79

PAS Multiple Percussion Contest, page 77

PAS Percussion Ensemble–Call for Tapes, page 37

PASIC Timpani Mock Audition Application, page 41

Imagine a Board of Directors, Then Add an Awesome Beat.

Introducing Pearl's 2002 Educational Advisory Board.

(L-R),
LALO DAVILA, Director of Percussion Studies at Middle Tennessee State University.

MARK FORD, Coordinator of Percussion at The University of North Texas, Marimba Artist and PAS President Elect.

STEVE HOUGHTON, Indiana University, Independent Artist and Clinician.

TOM FREER, Director of Percussion Studies Cleveland State University and Section Percussion/Assistant Principle Timpani, The Cleveland Orchestra.

THOM HANNUM, University of Massachusetts at Amherst, Marching Specialist and DCI Hall of Fame Member.

ADAMS

Pearl.
The best reason to play drums.

Get a Grip

A question in the PAS Conference Center about four-mallet playing led to a discussion about whether or not it is advisable to use the same four-mallet grip for vibraphone and marimba. Below are highlights of that discussion. To view the entire transcript or to participate in the discussion, visit the Conference Center in the Members Only section of the PAS Web site at www.pas.org.

Topic: 4 Mallet-Sticks Conf: Vibraphone

From: Alexander Radziewski

I wonder if there is the idea to use the Stevens-grip on vibes too. In my student years, I started with the Burton grip and then changed to a "mix" of left-hand Stevens and right-hand Burton. After finding a good teacher for the Stevens grip, I decided to play with this grip as well as possible on both marimba and vibes rather than managing two different grips.

From: David Gerhart

I use Burton grip whenever I play marimba or vibes. Now that I don't have the opportunity to practice regularly, I don't have the time to maintain the Stevens grip. I teach both grips to my university students and let them decide what works best for them. I feel that it is not my place to tell my students they must use one grip or the other. Both grips have their advantages and disadvantages, and it is up to the individual to use what works best for their playing.

From: Zac Cairns

I think that for a serious player, it's important to be comfortable with more than one grip. It's not necessarily "this grip always works best for me," as much as it is "this grip works best for me when I play this particular piece." It should be the music that determines the technique.

From: James Bartelt

Zac certainly makes a good point, in terms of best serving the music in an ideal sense. However, for some students the technical demands of any four-mallet playing represent a very steep challenge. In that situation, I find myself agreeing more with Dave. It may be best to arrive at one grip that works for several different things and try to maximize technical development, adaptability and versatility for that particular grip.

From: James J Walker

The short answer is that there is no reason that you must use the Burton grip when performing with four mallets on vibraphone. For evidence, I would direct you to Joe Locke and Mike Mainieri.

The idea that the Burton grip is the "correct" grip for vibraphone and the Stevens grip is the "correct" grip for marimba seems to have entrenched itself in many corners of the academic percussion world. In a way, it strikes me as a self-fulfilling prophesy. An instructor teaches his students to use Stevens grip when performing marimba literature. When the time comes for the student to prepare a piece on vibraphone, the student is instructed to use the Burton grip, partly out of a perceived need to teach the student a variety of four-mallet techniques, and partly out of a preconceived notion of one grip "belonging" to a given instrument.

Thus, students practice Stevens grip technique in the context of concert marimba work, never being challenged to adapt the grip to vibraphone. Similarly, students' Burton-grip studies focus on vibraphone-related issues, and never require them to address the challenge of executing marimba-specific techniques using the Burton grip.

This yields a student (and often, a future educator) who is more comfortable with the Stevens grip when performing marimba literature, but who also feels more comfortable with the Burton grip on vibraphone, and in the process reinforces the idea that a performer must be able to utilize both techniques—a fairly common scenario in my observation, but our hypothetical student has reached his conclusion without having fully explored what either grip can do.

In other words: there is a risk of observing the natural tendencies of a particular grip and making the leap to concluding that these indicate inevitable and insurmountable limitations of that grip.

Are there practical differences between the Burton and Stevens grip? Obviously there are, and they have been presented and debated many times over. However, just because there may be advantages to one grip over another for a particular application, that does not mean that one particular grip must be used for one piece or texture (or instrument), and that another grip must be utilized for a different piece or texture (or instrument). How many of the world's virtuoso marimba players switch grips from piece to piece as a rule? Not that many, as far as I know.

It's one thing for educators to be familiar with a variety of techniques to be able to best serve their students' needs, and quite another to say that performers must be fluent in several different techniques in order to be successful.

From: Zac Cairns

In my experience, most of the perceived advantages of one grip over another usually stem from the musician's relative experience or inexperience with those grips. I'll use myself as an example (and I make NO claim of being one of the "world's virtuoso" players!). As a marimba player, I generally "default" to Stevens grip. However, there are a number of pieces for which I use some sort of cross-grip; I'd hesitate to call it Burton grip, but that's the grip it most resembles. For example, if I'm playing a piece that uses a lot of single-hand double-stops, and I notice that most of the intervals are 4ths or 5ths, I'll switch and try my version of Burton grip, or something else. Why? Personally, I find it easier to "set" an interval and keep it consistent with Burton grip than with Stevens grip (of course, this is not going to be the case for everyone).

On the contrary, I find it a great deal easier to do fast interval changes with Stevens grip, so in a piece where my left hand is playing a 6th, then a 2nd, then an octave, I'll probably lean towards Stevens. So then I decide from there...which is more comfortable for what I have to do at this particular moment? Which makes the technical aspect of the piece easier, so that I can forget about the technique and concentrate on music?

To me, if you are SO comfortable with one particular technique that this isn't an issue for you, then by all means, use that grip!

From: James J Walker

But what if the scenarios you describe above happen in the same piece in consecutive sections of the work, leaving you no time to switch from one grip to the other?

I certainly won't argue whether or not you feel more comfortable using a particular grip in those specific situations. However, there is nothing inherent in the Burton or Stevens grips that would make either inappropriate for the applications you described above. Is it easier to hold two sticks in one hand at the unchanging interval of a fifth using Burton grip? Sure. But if a player can't maintain that same interval using Stevens grip, that is a reflection on the player's facility with that grip (or lack thereof), not the grip itself.

I'm not saying that one should never utilize a second four-mallet grip; I just think that too many percussionists opt for learning a second grip when they don't really have to, and the time spent learning a second four-mallet grip could just as easily be spent refining and improving one's mastery of their first grip.

This may surprise you, Zac, but I use three different four-mallet grips (Stevens, Burton, Stout). I've already learned 'em, and I've maintained all three so that I can teach them, so I go right ahead and use them at various times when performing. However (and with all due modesty), I'm only fairly good at each of these three grips, rather than excellent at one. If I were to stop teaching, the odds are that I would select one grip and focus on it, aiming to master it as fully as possible. And in the process, I'd likely minimize the need to switch grips from piece to piece.

Given the commitment it takes to master just one four-mallet grip, I'd rather devote my remaining time in the practice room to working on literature, improving my phrasing, developing my reading skills, etc., rather than spending hours each week practicing a second grip with (IMHO) only minimal benefits to show for my effort.

From: Rebecca Kite

It seems to me that the point James is trying to make is that just because a grip might offer a few advantages in a certain situation, that is not a good enough reason to justify learning all the grips so you can use the best one for a certain situation.

I believe it is better to specialize in one grip. When you get to a situation where a different grip might be better, you can use your creativity to make up for that difficulty and stick with the same grip.

I think you should learn all the grips, but specialize in one. This is one of the ways to bring excellence to your performance. One thing that brings me to this conclusion is my experience with snare drum. I learned to play snare drum with traditional grip and used this grip for 15 years. Then I changed to matched grip when I went to graduate school. I never regretted the change; however, no matter how much I have practiced matched (and I have practiced this countless hours and use it all the time), my left hand still has some deficiencies that it would not have if I had never mastered traditional, too.

The subtleties of your grip in advanced playing are something you constantly develop and refine throughout your career, based on how you want your music to sound. **PN**

Evelyn Glennie

By Lauren Vogel Weiss

PHOTO BY JAMES WILSON

Joseph Schwantner's "Concerto for Percussion and Orchestra" begins with a thunderous cacophony of drumming. As soloist Evelyn Glennie performs the work, producing a huge bass drum sound that equals the volume of a full orchestra, her petite size seems more appropriate to the tinkling of the triangle that follows. As marimba notes begin to flow, the listener is swept up in the electrifying performance of this dynamic musician.

Glennie can coax the barest whisper out of a cymbal, triangle, or marimba, allowing her listeners to experience the silence from which her music emerges. She can also lay into her instruments with the force of a football player, pounding out hundreds of fast, rhythmic notes in less than a minute. In between she captures the many moods of the music through a delicate bowing of a vibraphone, the shimmering crash of a cymbal, the mysterious tones of a gong. And in the fast and furious ending of Schwantner's concerto, few can duplicate the energy Evelyn creates while playing her "standing drumset" and producing a throbbing pulse more akin to a marching drum line or rock drumset player than to a classical percussionist. From almost inaudible *pianissimos* to ear-splitting *sforzandos* on keyboards, drums, and cymbals, she pulls listeners deep into her percussive soul.

During her Spring 2002 U.S. tour, Glennie will perform Schwantner's percussion concerto with the Chicago Symphony Orchestra, Los Angeles Philharmonic, New Jersey Symphony, and Louisville Orchestra. Although the piece has been widely identified with her, she is quick to point out that it was commissioned by the New York Philharmonic for its 150th anniversary in 1992 and premiered by the Philharmonic's Principal Percussionist, Christopher Lamb, in 1995.

"Since it was written for Chris Lamb," Glennie explains, "the composer set the soloist in an orchestral position." She plays the first and third movements from a raised platform at the rear of the orchestra, and only during the middle "Misterioso" movement does she move to the usual soloist position in front of the orchestra.

Glennie first performed the piece in 1996 when she recorded it with the National Symphony under the direction of Leonard Slatkin, who also conducted the world premiere. (The CD was released in 1997 and was nominated for a Grammy award.) She is also the driving force (along with a consortium of symphony orchestras) behind the commission of a second percussion concerto by Schwantner, which should be premiered in 2004 or 2005.

Some orchestras request that Glennie perform the Schwantner concerto; other times she suggests it. "Depending on how much rehearsal time is scheduled," Glennie explains, "an orchestra can fairly quickly prepare this piece. It has a very difficult horn section and there are also involved parts for the timpanist and four percussionists, as well as for harp and piano. This piece has a good combination of lighting possibilities, theatrics and, of course, music. It also has a lot of emotion in it, especially the second movement.

"I begin the first movement from the back of the orchestra playing more or less in unison rhythmically with the percussion section, basically as an orchestral percussionist. There is a marimba and a set of multi drums. Sometimes I add octobans or Rototoms or an extra bass drum. You can add, or not add, whatever you want; it's up to you. Gradually," she says, as the "r"s roll off her tongue in her lilting Scottish brogue, "I move up to the front of the stage and become more soloistic." The other percussion parts are tacet during the second movement to focus all the attention on the soloist.

The composer describes two principal ideas at work during the slow movement: a pair of recurrent, ringing sonorities played on the vibraphone, and an insistent "heartbeat" motif played on the bass drum. Glennie describes the instruments used as "gold—the rich, resonant metallic sounds." In addition to the vibraphone, she also uses crotales, cymbals, and triangles, and even lowers a tam tam into a large kettledrum filled with water. "I quite like the resonance of a timpani bowl for this effect," she says with a smile, "and it's an unusual thing for the audience to look at." The third movement begins with an improvisational section for the soloist as it returns to the faster tempos and quicker rhythms of the first movement.

Another addition to Glennie's performance is the use of theatrical lighting on stage whenever possible. "When I go to a concert," she explains, "I want every single one of my senses entertained, so I believe that the lighting does enhance the performance. An example would be in the second movement of the Schwantner, which would be lit in a fairly cold blue because, even though it is very slow, there are a lot of sharp attacks. The first movement is bright—the sort of sound that is right there 'in your face'—so we like to have vivid colors. Then, in the last movement, we have a combination of reds, greens, and blues because that movement gradually becomes more and more aggressive as we hear some of the first movement ideas come back. Sometimes we're able to clear all the lights from the orchestra and just leave the lights on the drums during the cadenza. Of course, the lighting possibilities can vary from hall to hall.

"Not every piece needs blues and reds and greens," continues Glennie. "There are times when the pureness of a white light is absolutely beautiful. Other times, just a subtle

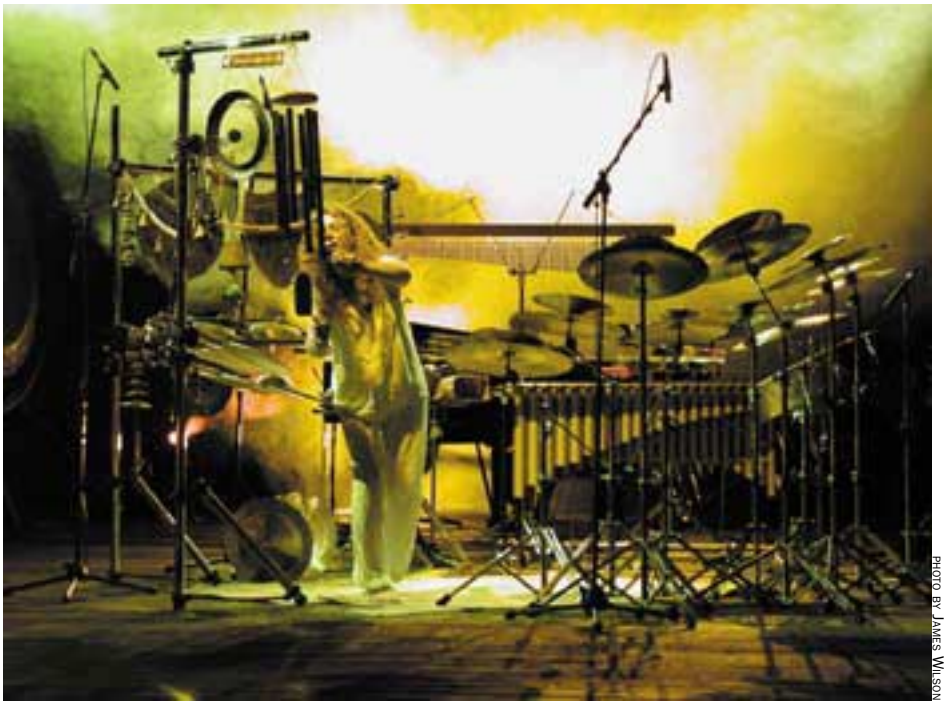


PHOTO BY JAMES WILSON

palette of color creates a mood. It's like when you go into a restaurant and they dim the lights a little later in the evening. It's for a reason."

Glennie's attention to performance detail extends to what she wears on stage. Her clothes reflect a combination of her personality and the music. For example, when she performs Michael Daugherty's "UFO" she wears a reflective silver suit, appropriate for the "space alien" character she is portraying through the music. When playing Ravel's "Bolero," Evelyn sports a black toreador-style jacket with a bright red corset-style vest.

When she is not trying to visually represent the music in her attire, she reflects the contemporary woman behind the "solo percussionist," oftentimes with long jackets or flowing pantsuits, stylish as well as practical for someone moving around a stage full of percussion instruments. Even her colors reflect the mood of the music, from bright to dark, but she is always an eye-catching presence—whether alone on stage or in the midst of a hundred tuxedo-clad musicians.

Evelyn is also a very visual performer. "The audience can see the instrument and the sticks, so they can hear the sound even before you strike the note," she says. "It makes people listen."

Glennie has recently added a multi-media show to her repertoire, loosely based on her *Shadow Behind the Iron Sun* CD, released in 2000, which was her first totally improvised recording. "At the moment we call the show 'Shadow'," Glennie explains. "It's kind of a three-dimensional improvised concert that features lighting, sound, and music on an equal basis. So if the lighting man decides to improvise, I will go with that. If I improvise, he will go with that. We have performed it in Europe, and next year we plan to tour it in the Far East. Hopefully, one day, I will perform it in the States."

In addition to her performances this spring with symphony orchestras, Glennie will be presenting solo recitals in Salt Lake City, Utah; Houston, Texas; Cedar Falls, Iowa; and Akron, Ohio, accompanied by pianist Philip Smith, with whom she has performed regularly since 1986.

She recently performed with the Morman Tabernacle Choir during a special performance for the Paralympics in Salt Lake City as well as two concerts for the Winter Olympics where she also played the Schwantner concerto. A special arrangement of Glennie's "A Little Prayer"—a piece she wrote when she was thirteen years old—was arranged for marimba and choir especially for the occasion.

This past fall, Evelyn was involved in her second percussion-festival collaboration with Leonard Slatkin and the National Symphony Orchestra. "Over the past few years, I have developed quite a good rapport with Leonard," explains Evelyn. "He's very experimental with repertoire, and when we recorded the Schwantner, he suggested that some day we should do some type of educational project to give something back to the music system. The orchestra has done other types of festivals—a jazz festival and a piano festival as some examples—and soon the idea developed into a percussion festival."

The first "Drums Along the Potomac" festival was held in April 1999 at the Kennedy Center in Washington, D.C. There, Glennie performed five percussion concertos—including one world premiere and one U.S. premiere—and also played Great Highland Bagpipes in Sir Peter Maxwell Davies's "An Orkney Wedding, with Sunrise" and snare drum in "Bolero."

In October 2001, Glennie and Slatkin teamed up again as Co-Artistic Directors when the National Symphony Orchestra hosted "More Drums Along the Potomac." (Two concerts were repeated later that month in New York City's Carnegie Hall). Glennie performed two world premieres commissioned by the NSO's John and June Hechinger Commissioning Fund for New Orchestral Works—Joan Tower's percussion concerto "Strike Zones" and George Tsontakis's percussion concerto "Mirologhia"—along with two concertos from her vast repertoire, "Gorilla in a Cage" by Stewart Wallace and Chen Yi's "Percussion Concerto."

Glennie says that Tower's "Strike Zone" was *not* named for baseball, nor for the tragic events that took place in the U.S. this past September. "Joan felt the name was appropriate for a piece that involves striking percussion instruments," Glennie explains. "It's as simple as that! It's a fairly standard setup, which includes bass drums, tom-toms, timbales, snare drum, and really nice xylophone, vibraphone, and glockenspiel parts for the soloist. Two of the orchestra's percussionists play crotales and castanets, and are placed in different parts of the concert hall. It's really quite a classical piece of music—conventional, but very well done."

The Tsontakis piece called for Glennie to sing and chant in Greek! She compares his style of writing to an orchestral section that is played by one player. "There are tom-

PHOTO BY JAMES WILSON

Evelyn rehearsing with Béla Fleck for his album *Perpetual Motion.*

toms, octobans, eight to ten skinned instruments, and a big bass drum," she says. "The part instructs the soloist to cover the entire head of one bass drum with a round piece of plywood and to strike it with tubular-bell mallets, which produces an enormous *crack* of a sound." Glennie growls out a guttural "kah!" as she imitates the effect.

"He also wrote for a set of crowbars, which make a very resonant sound, and you sing along with these crowbars at the end. The snare drum gives enormous climaxes, and there are parts for vibraphone, woodblocks, cowbells, egg shakers, cabasa, cymbals, and hi-hat—lots of tinkly bits and pieces. It's like a story being told through sound—almost a different kind of language altogether. So it is quite interesting to play."

Chen Yi's percussion concerto explored the roots of Beijing opera and called for Glennie to recite a portion of an ancient poem in Mandarin. "I had a few sessions with Chen Yi herself, which inspired me to learn some of the language," she explains. "So I've been learning a few bits and pieces. It really is *so* interesting." Stewart Wallace's piece also utilized her voice, opening with Glennie "ooh"-ing and "aah"-ing into a head mic she wears as she moves about the stage.

These five concerts also featured other "percussion friendly" pieces such as Edgard Varèse's "Ionisation," Silvestre Revueltas's "La Noche de los Mayas," and a performance of "Bolero" featuring seven snare drummers.

Asked to recall her most memorable concert, Glennie cites the 1992 premiere of James MacMillan's "Veni, Veni, Emmanuel" in London as part of the Proms concerts at the Albert Hall. "There was such an *incredible* ovation for the piece, and that's always what I'm interested in—projecting the piece," she says. "It was just extraordinary and really quite emotional, so that performance always stands out in my mind."

On the flip side, she is reticent about identifying her least memorable performances. "There have been some tense concerts, let's put it like that," she says, grinning. "Sometimes it was because of conductors and other times because of orchestras—a lack of rehearsals or conductors being unprepared. It happens, and you learn through experience what to do next time."

Does she have a favorite composer? She replies, diplomatically, "That's impossible to say, don't you think? They're all interesting in their own ways. Of course, I would love to have a Mozart marimba concerto or a Beethoven timpani concerto. Many of the pieces I commission now are from composers I admire. That doesn't guarantee that I'm going to get an interesting piece of music, but at least I start in the right way by choosing someone who has already written works that I like."

Of all the percussion instruments that Glennie plays, does she have a favorite? "Probably the snare drum," she says after pausing to consider the question. "I play Askell Masson's snare drum concerto a lot, as well as his recital piece, 'Prim.' It's really difficult coming across good pieces for solo snare drum—that is, *musical* pieces. Obviously, a lot of them are in the military or marching style, which is fine, but in the context of a recital, I'm looking for interesting pieces of music."

A few of Glennie's favorite possessions combine her love of collecting antiques with her love of collecting percussion instruments. "One piece is a glass xylophone that dates back to the 1780s," she says. "It's quite beautiful. Another is a glass harmonica that is over one hundred years old and was found in a farmhouse in Scotland—really quite unusual."

A question frequently asked of Evelyn concerns how many hours each day she practices—a question that is nearly impossible to answer. Performing over a hundred concerts a year, traveling all over the world, and averaging less than forty nights a year in

PHOTO BY JAMES WILSON

PHOTO BY JAMES WILSON

her own bed in Cambridgeshire, seventy miles north of London, leaves little time for a normal practice routine. Perhaps a better question would be how she learns a new piece of music, something she does frequently, having commissioned over one hundred new percussion works.

"I quite literally begin by looking at the score," Glennie replies. "If it's a multi piece, I begin by drawing different types of setups, although a lot of changing is done once I start performing the piece in concert. Experimenting is very important. Also, the eye can actually see a lot of mechanical details—the physical details of playing where there could be awkward spots and things like that. Once I've sorted those out, I'm not stumbling over myself when I actually go to my instrument. I am prepared for those little corners, and they're not so scary anymore.

"I might look at it for a week or so," she continues," and then I will go to the instruments, pop the music on the stand, and just experiment a bit because, by that time, I've got the groundwork done as far as what the piece is about—what kind of emotion I want to put in it. Is it an angry piece? Is it a happy piece? Is it light, serious, sad? Once I've got the general mood sorted out, I can deal with the fine details when I'm with the instruments. That's when I can experiment with specifics, and the various parts of the surfaces, and all sorts of things like that.

"Of course," she adds, "every single piece of music is dealt with differently because it really does depend how much time I have with that piece before I must perform it. Very often, the music comes so late that I just pop it on the stand and literally learn the notes. And I *hate* doing that because I'm just learning the notes without knowing what I want to do with the piece—what the direction is. So I like to take a piece, learn it a bit, leave it for a while, then go back to it, leave it again, and so on, so that there's room to breathe.

"It's quite rare for me to come across a piece of music by a composer who doesn't want to change something after the first performance. That's why the exclusivity terms are quite important; there's time for the piece to breathe, there's time for the composer to make adjustments, and then there's time for the publisher to get a final copy produced. So the version you hear next year won't be exactly the same as the premiere performance."

Evelyn says that everything she plays is, ultimately, her own interpretation, based on her inner feeling for the music. She does not recommend learning a piece in a "parrot fashion" from someone else. "It's like an accent," she explains. "When I was born, I picked up a Scottish Averdonian accent because that was the first thing I heard. Likewise, when you first hear someone performing a piece, *that's* the initial interpretation that you get, and you'll always remember and be influenced by that, even though you play it your own way later on. That memory is still there, like the accent that your mother spoke to you in. So I'm totally Evelyn when I play."

A native of Aberdeen, Scotland, Evelyn Glennie, the daughter of a farmer, began studying percussion and timpani at the age of 12—the same age that she was discovered to be profoundly deaf. With her combination of incredible musicianship and deft lip-reading skills, she has conquered any preconceived notions of her impairment. A unique facet of her concerts is that she performs barefoot so that she can "hear" the vibrations through her body.

Evelyn does not consider herself a "deaf musician," but rather a musician with a hearing impairment. During a recent interview with James R. Oestreich of *The New York Times*, she bluntly asked if a journalist without 20/20 vision would be considered a "blind writer." Glennie wishes to be judged as a musician—and nothing else. (For more details on Evelyn's views on hearing disabilities and how deafness has affected her, visit her Web site at www.evelyn.co.uk.)

At the young age of 19, Evelyn graduated with an Honours Degree from the Royal Academy of Music in London, where she met and studied with the late James Blades, who soon became her mentor and friend.

"He influenced so many people in the U.K., and around the world really," says Evelyn, with a wistful look in her eye. "He was just an extraordinary man. James was already in his late seventies when we met, so I've always known him to be an old man—but unbelievably young at heart.

"He was like a walking encyclopedia," Evelyn continues. "He instilled real respect for what you do in every sense. It wasn't just a case of playing the instruments; he delved into the whole historic aspect of what you were doing. He loved to collaborate with composers; he was great with young folk; he did so much for music therapy; and he and his wife gave absolutely hundreds of lectures and demonstrations throughout the country.

For anyone unfamiliar with James Blades, Evelyn recommends starting with his landmark book, *Percussion Instruments and Their History*. "That is as close as you can get to James Blades at this point in time," she says. "If you can read his autobiography, *Drum Roll*, that's an extra bonus! He was so eloquent with words. And you have to realize that when you're playing a piece by Benjamin Britten or Igor Stravinsky, James Blades was part of the percussion writing; he talked to those people and played for them. Just think about that!"

Blades also introduced Glennie to PAS and traveled with her to Los Angeles when she made her PASIC debut in 1985, which was the year she began her solo percussion career. "It was unbelievable that my regular percussion teacher at the Academy didn't tell me about PAS, which was just a disgrace," she says. "I was completely overawed by the whole [PASIC] convention. I'd never, ever been exposed to anything like that before. I just couldn't sleep, it was so incredible."

Glennie has performed concerts, clinics,

and master classes at six PASICs in all, most recently at PASIC '99 in Columbus. At PASIC '94 in Atlanta, she was the keynote speaker at the Hall of Fame Banquet. She has also attended other PASICs as, in her words, "just another PAS member."

Glennie typically performs in almost two dozen countries each year, and she has performed on five continents. Approximately one-third of each year is spent performing recitals, concerts, and master classes across North America. She has premiered over one hundred percussion pieces written especially for her, including MacMillan's "Veni, Veni, Emmanuel," Christopher Rouse's "Der gerettete Alberich" ("Fantasy for Solo Percussion and Orchestra"), and the final piece by Iannis Xenakis, "O-Mega."

Glennie has collaborated with indigenous musicians throughout Britain, Ireland, India, and Korea, and has performed with gamelan orchestras in Indonesia and samba bands in Brazil. She has also performed with artists as diverse as Brazilian percussionist and vo-

James Wilson
Evelyn Glennie's Percussion Tech

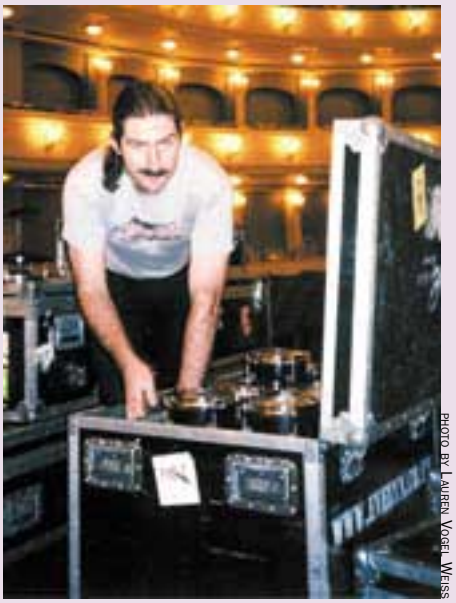


PHOTO BY LAUREN VOGEL WEISS

Getting Evelyn Glennie and her equipment around the world is literally more than one person could do alone. When Glennie's tour schedule began taking her to several continents, she started traveling with a full-time technician. Her current "tech" and traveling companion is James Wilson, who has a tough—but interesting—job.

Wilson began working for Glennie in June 2000. "I was getting fed up with a dead-end insurance job," he recalls. "I saw two adverts at a nearby job agency. One was for a travel executive, which sounded interesting but probably wasn't, and the other was for a 'percussion technician.' I got that job, which definitely *is* interesting!"

A native of Australia, Wilson and his family came to the U.K. when he was seven. Following a six-year stint in the British Royal Air Force, he worked as a photo technician (which serves him well as the "semi-official" photographer for Glennie on the road), a truck driver (also a useful skill for moving large quantities of percussion equipment), and manager of a bike shop. He also speaks fluent German. His years of singing in the church choir have helped him with basics such as tuning drums but, other than that, Wilson had no formal musical training.

For tours in Europe and the U.K., Glennie's equipment is loaded into her 7 1/2-ton equipment truck and driven by Wilson to the performing venue. Glennie also stores approximately two hundred instruments in the U.S.A. to be used for North American performances. Those are shipped to the concert venues via trucking companies—sometimes as many as sixty cases at a time. Tours in Asia and Australia are treated the same as a North American tour, with instruments being shipped from venue to venue.

"Evelyn and I will fly to the first city on a tour," says Wilson. "Once we get to the hall, I unpack the boxes and assemble all the equipment for whatever Evelyn may be playing. Once I've set up the instruments, I try to get the lighting and sound coordinated as best I can. Sometimes it's easier than other times, depending on the venue and what sort of concert it is. If it's a recital, then I have virtually free range to do whatever I like with the lighting and sound, given the restrictions of the venue. I'm involved in all aspects of the production of the show, even calling the cues from the side of the stage and making sure everything is where it should be. After that, it's the same thing in reverse."

During the Fall 2001 tour of the U.S., Glennie was traveling with forty-two cases, including a five-octave marimba, xylophone, vibraphone, glockenspiel, multi-tom kit, several sets of cymbals, octobans, Roto-toms, timbales, tubular bells, an air-raid siren, all of the hardware for this equipment, and a few "toys." She also travels with her own replacement heads so that if something breaks, it can be repaired in moments, not days.

Wilson describes a recent week in Fort Worth, Texas: "Evelyn and I arrived at Bass Hall on Wednesday morning at 7:00 a.m., and by 10:00 a.m. she was rehearsing with the [Fort Worth Symphony] orchestra. On the whole, the local crews we work with are very helpful, even when we ask for lighting requests that they were maybe not expecting."

Once Glennie's performance is over—usually the soloist performs just before intermission—Wilson sets to work again. "In Fort Worth, we were able to pack up the instruments that were downstage during the interval and second half of the show," he says. "Sometimes we can't start until the entire concert is over." With Glennie's help—she kept track of the mallets and accessories, and assisted in packing some of the smaller instruments—Wilson finished packing all forty-two cases in less than two hours after the concert was over.

"This job is a lot more challenging than I expected it to be," Wilson says. "It's probably my own fault because I decided I didn't want to sit around most of the day twiddling my thumbs once the equipment was set up. There are a lot of things that can be done to improve the presentation from a lighting or sound aspect. Especially when Evelyn is involved in a concerto, we feel it can benefit from more enhancement than most orchestras currently give their shows. Evelyn tends to draw a younger, more dynamic crowd who often expect more production values than are usually found in symphony concerts."

calist Nana Vasconcelos and Icelandic pop star Björk. She also plays the Great Highland Bagpipes and is committed to bringing the instrument and its music to a wider public.

Evelyn's debut recording, *Bartók's Sonata for Two Pianos and Percussion*, with the late Sir Georg Solti, Murray Perahia, and David Corkhill, won a Grammy Award in 1989. *MacMillan: Veni, Veni, Emmanuel* with the Scottish Chamber Orchestra (Jukka-Pekka Saraste, conductor) won a Classical CD award, the British equivalent of a Grammy.

Recently, Glennie found playing marimba with banjo virtuoso Béla Fleck to be an interesting experience. Their tracks on *Béla Fleck – Perpetual Motion* include Bach's "Two-Part Invention No. 11," "Two-Part Invention No. 13," and "Three-Part Invention No. 15" (with violinist Joshua Bell), and Brahms' "Presto in g minor after Bach."

"Béla is known as a specialist in bluegrass," Glennie explains. "This is his first 'classical' CD. I didn't know how he was going to get around these pieces on a banjo," she says, singing the running sixteenth notes from one of the Bach inventions. "I could hardly play because I was so fascinated watching him perform. I wasn't sure if marimba and banjo would work, but it does! And he was such a super guy to work with. We met for the first time and rehearsed on the same day we recorded."

Glennie's most recent release (on the Klavier label) features the music of Michael Daugherty and was recorded in April 2001 by the North Texas Wind Symphony under the direction of Eugene Migliaro Corporon. Glennie is the soloist in the new wind-ensemble arrangement of "UFO" (originally premiered by the National Symphony Orchestra in 1999). Four other works by Daugherty—"Motown Metal," "Niagara Falls," "Desi," and "Red Cape Tango"—are also on the CD. She will record the orchestral version of "UFO" in November 2002 with the Colorado Symphony under the direction of Marin Alsop.

Another CD has been recorded and is scheduled for release this year. Glennie performed the xylophone concerto "Fantasy on Japanese Wood Prints" by the late Alan Hovhaness. "I played on a xylophone and a lithophone, which is based on an ancient instrument," she explains. "The bars are made of serpentine, or stone." That recording will also include Chen Yi's "Percussion Concerto" and Thea Musgrave's "Figure in a Japanese Landscape" for marimba and winds.

Does Glennie have a favorite solo recording? "It's difficult for me to view the CDs positively because I'm always very critical of them," she replies. "I think the one with the Black Dyke Brass Band [*Reflected in Brass*] is quite interesting. It was so very different to the previous ones, and we had a lot of fun making that CD. The brass band movement is an amateur movement in the United Kingdom, so there's a real feeling that they love to play. Their concentration levels are so high, their musicianship is fantastic, and their technical skills are just incredible—not to mention their sight-reading is amazing! I can hardly praise them enough. When we went into the studio, they literally got the parts for the first time, rehearsed it, recorded it, and then we went on to the next piece. I don't play that kind of repertoire every day, although I might use it for an encore.

"I suppose my absolute favorite is *Shadow Behind the Iron Sun*, which was a totally improvised recording. But it's hard for me to stand back and look objectively at my recordings. What's the most interesting to me is the diversity of the repertoire."

Evelyn was the subject of a 1984 BBC television documentary titled *A Will To Win*. She has also been featured in several other productions, including *Good Vibrations*, *Evelyn in Rio*, and the *Soundbites* and *Great Journeys II* series.

At the tender age of twenty-seven, Evelyn was designated as an Officer of the British Empire (OBE)—a privilege for any musician but a rare honor to be recognized before the age of fifty. In 1993, she garnered more votes than Luciano Pavarotti when she was named "Personality of the Year" by the International Classical Music Awards, and she was voted "Scots Woman of the Decade" in 1990.

The *New York Times* has called Glennie "a musician, pure and simple" and stated that "her musicianship is extraordinary. One has to pause in sheer wonder at what she has accomplished. She is quite simply a phenomenon of a performer." And in the words of Leonard Slatkin, Music Director of the National Symphony Orchestra, "She has done for percussion what James Galway did for the flute and Richard Stolzman for the clarinet."

Normally, after percussion equipment is unpacked, the trunks are carefully stored backstage and out of the way. But during a master class in Fort Worth, Texas, the travel cases—some open, some closed—were positioned all around the stage, almost like a "sound shell." Near the five-octave marimba were some of the massive trunks used to transport it. On the other side of the stage were almost a dozen tom toms—and almost as many cases. "It's important for me to play, but also to explain a bit about what goes on behind the scenes," Glennie says. "Hence, the cases."

Most of the high school students were interested in the music. How did she play this instrument? Why did she play that instrument? Others were fascinated by the logistics of moving a percussionist from place to place. She patiently answered questions from the audience and demonstrated musical moments, drawing ripples of laughter as well as spontaneous applause. The teenage audience was relating quite well to their guest speaker—an energetic young Scotswoman who had been in school not too many years before.

Evelyn says she has always been interested in sharing music with young people. "I remember going to my first orchestral concert as a teenager," she recalls. "It was the Royal Scottish National Orchestra, who was visiting the Music Hall in Aberdeen, Scotland. The conductor happened to be John McLeod, who wrote one of the very early percussion concertos. I can't remember what the orchestra played, but I do remember the *feeling*. The whole spectacle of seeing an orchestra onstage in a grand hall left quite an impression on me. Even riding the bus to the venue made it a special occasion. I hope that some of my performances can inspire young folk in the same way."

Glennie often performs concerts specifically targeted to young students, many in conjunction with the educational programs of major symphony orchestras. "This type of concert has to be very carefully considered," she explains. "Who is actually going to be communicating [conductor or soloist]? How is this communication going to happen? How many kids are you going to be playing to?

What do you want them to walk out with? And so on. It's something that really has to be monitored and constantly fine tuned.

"It's great if an orchestra, or individual members of an orchestra, can communicate with the kids, even by having sections of the orchestra demonstrate their instruments. The difficulty when you're in a large hall is really being able to communicate with your young audience—or at least *feel* you are communicating with them. Of course, a good sound system is important, so that even if I'm standing in a setup at the back of the stage, I can explain things."

She has also done educational concerts as part of recital programs. "I choose from a selection of pieces for a particular children's concert," Glennie says. "It depends on the age group, on how long I need to play for them, and on whether it is a lecture/demo or an actual concert. The kids really dictate what I play. If I'm working with a smaller group of kids in a more intimate room than a theater, then there will be participation. But in a big hall, I just want them to listen and experience the music."

On a one-to-one scale, Evelyn also gives a handful of master classes each year. "Very often when I give master classes, I come across some wonderful technicians," she says. "But they don't seem to understand how to project their music. They have to take what they're able to do technically and transport that into an experience for an audience who is not familiar with the percussion language. They have to distinguish the difference between being a percussionist/instrumentalist and a musician; it's as simple as that.

"I try to teach them to think about how to walk on the platform, how to create the mood before they play any notes, and so on, until finally there is some expression in the piece," she continues. "The difference is quite extraordinary—one they can really see and *feel*. It's difficult understanding that through words; you have to do it through action.

"Being a musician is about living," Glennie insists. "It's your *life*. It's not only about picking up the stick and practicing for hours and hours. There are non-musical things that you can relate to your music."

Despite her busy schedule, Glennie makes time to pursue hobbies and interests such as shooting and archery, which would seem to have no relation to music. But Evelyn sees a connection. "Those activities have to do with focus, concentration, balance, and coordination," she says. "It's also a matter of trying something new—being in a different environment with different people. And at the end of the day, to be a musician, you have to be as flexible and fluid as possible. Putting yourself into different situations and aspects other than music helps your confidence as a musician."

The more one scratches the surface of this talented musician, the more layers are uncovered. And all of these factors combine to form the musician that Evelyn is today. Her wide range of interests also include drawing, painting, and even the martial arts. She was accepted by the Open University program in the U.K. where she is studying criminal law and psychology.

"When I started my career, I wanted to be a solo percussionist," Glennie says. "People told me that it wasn't possible; there was no repertoire. Well, now the repertoire exists and it *is* possible to sustain a career as a soloist.

"I have to keep moving forward and find other aspects of music that are of interest to me. That's why the multi-media project is important, even though we still have a long way to go. There are so many new things out there to learn."

For up-to-date information on Evelyn Glennie's tour schedules (including repertoire) and recordings, visit her Web site: www.evelyn.co.uk

---

Lauren Vogel Weiss is President of Percussion Events Registry Company, which schedules percussion clinics and concerts for many prominent percussionists. A summa cum laude graduate in music from the University of Texas at Dallas, she performs regularly with the Fort Worth Symphony Orchestra and teaches private percussion lessons for the Hurst-Euless-Bedford School District. A former member of the Phantom Regiment Drum and Bugle Corps, she is a contributing writer for *Drum Business*, *Drum Corps World*, *Modern Drummer*, and *Percussive Notes*. She has also served as President of the Texas PAS Chapter for 15 years and was recognized as Outstanding Chapter President in 1992. PN

Building a Fast and Strong Left Hand

BY ED SHAUGHNESSY

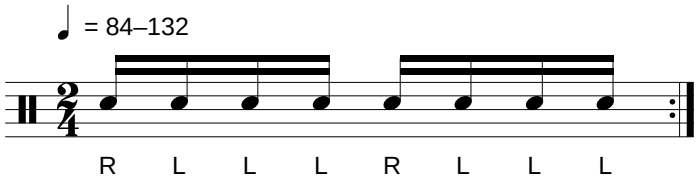
In my long teaching experience, the light dawned very early on the weaker-hand concept. That light was: Practicing equally at all times (right hand and left hand) will positively result in improvement. However, the "weaker" or "less dominate" hand always lags behind.

So, early on I discovered the key for myself and my students—a series of exercises designed to build the strength and facility of the weaker hand, which must be used on a regular basis. The results were quickly obvious, with improvement in both power and speed.

The following exercise is for strengthening the left hand. Reverse the sticking for strengthening the right hand.

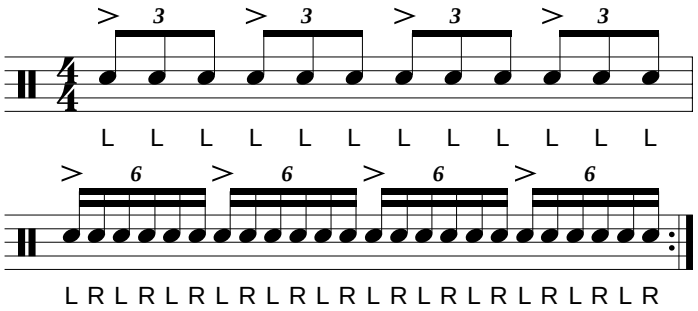
Exercise 1

Repeat this exercise 200 times daily, *mezzo forte* [100 times] to *forte* [100 times]. It should be practiced with no accents and as even a sound as possible. Note: This exercise is also good for the feet.



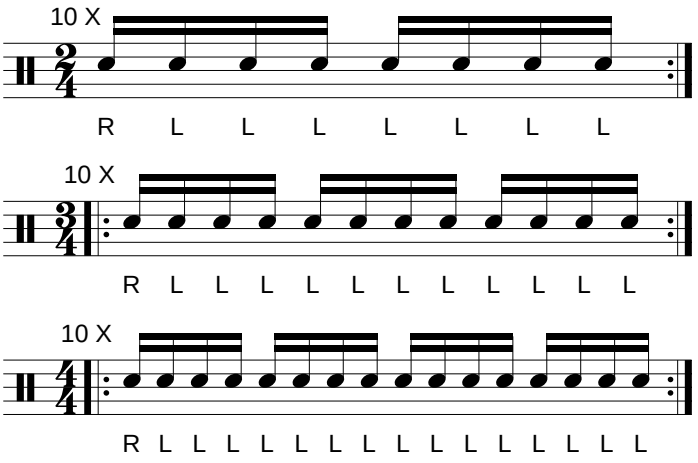
Exercise 2: "The Never Ending Left-Hand Groove"

Really "dig in" on the accents. You'll find that five minutes per day on this pattern will bring great results.



Exercise 3

Use finger control when going faster.



Good luck!

Ed Shaughnessy is best known for his 25-year tenure as drummer for Doc Severinsen's *Tonight Show* big band. He has recorded more than 500 albums with such jazz legends as Charlie Parker, Count Basie, Benny Goodman, and Clark Terry. At PASIC '98 he received the Outstanding PAS Supporter Award and he serves on the PAS Board of Directors. PN

HHX EVOLUTION

Dave Weckl... groove, power, dynamics and touch; a classic example of economy in motion. His pursuit of the path of least resistance has evolved his playing to a higher level, and led him back to SABIAN.

"MY ENERGY GOES INTO PLAYING. SABIAN'S GOES INTO CYMBAL MAKING. TOGETHER, WE'VE CREATED EVOLUTION."

New HHX Evolution has an innovative *Total Response* design that allows the cymbals to practically play themselves. With HHX Evolution you don't have to think, you just play.

SABIAN

WWW.SABIAN.COM THE GATHERING PLACE FOR DRUMMERS

Sound Enhanced

Visit the Members Only section of the PAS Web site at www.pas.org to hear audio files of the music examples in this article.

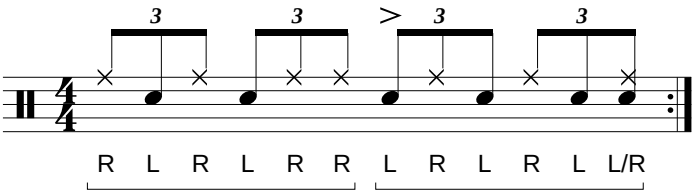
Latin/Funk/Fusion Grooves Using Paradiddles and Clave

BY JON BELCHER

The following groove ideas have two things in common. They are all applications of paradiddle variations with the hands and clave patterns with the feet, used to create contemporary Latin/funk/fusion grooves for drumset.

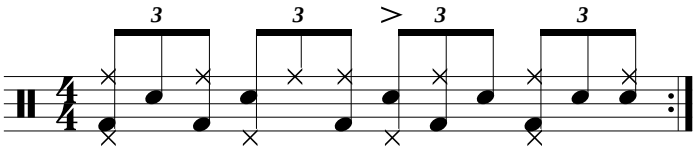
Example 1 is a Latin/fusion groove between the cymbal bell and snare drum using a double paradiddle with the hands. (Play unison hands on the last note of the pattern.)

1



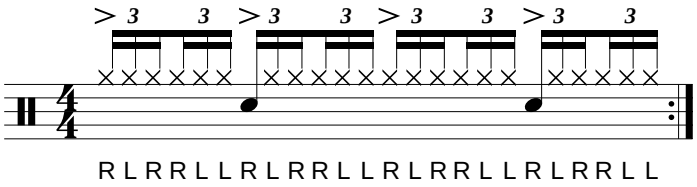
Example 1A adds the 3/2 rumba clave pattern on bass drum and a quarter-note pulse with the hi-hat pedal.

1a



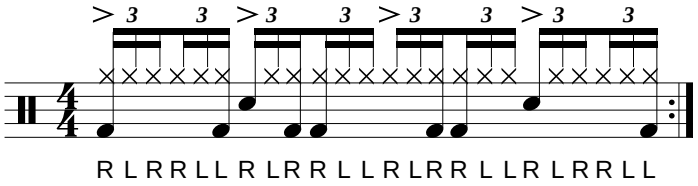
Example 2 is a half-time shuffle/Hip-Hop groove using the right lead paradiddle-diddle with the hands on closed hi-hat. The right hand comes off the hi-hat to play the backbeat on snare.

2



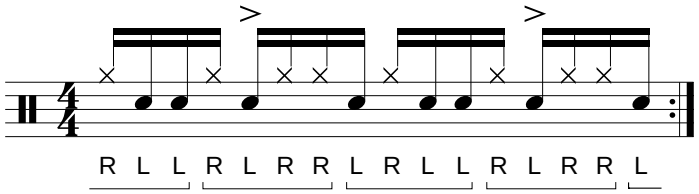
Example 2A adds a bass drum part built on the 3/2 *son* clave.

2a



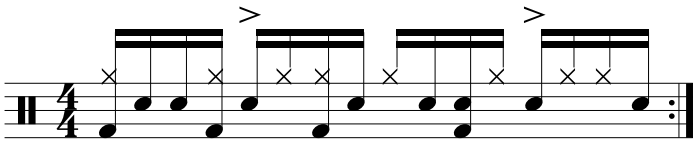
Example 3 is a funk/fusion groove using a permutation of a single paradiddle with the hands between hi-hat and snare drum.

3



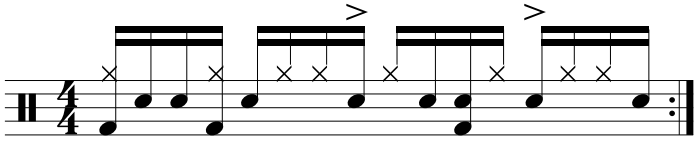
Example 3A adds the 3/2 *son* clave played primarily with the bass drum.

3a



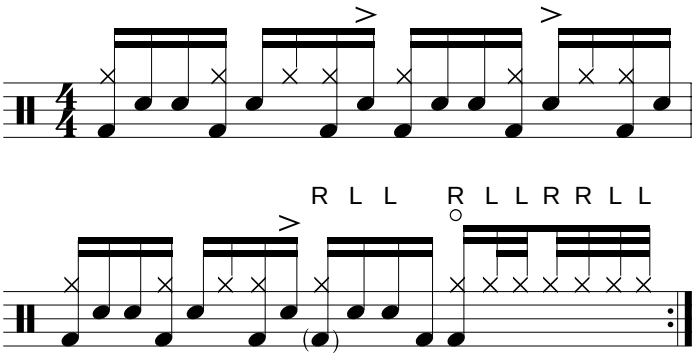
Example 3B uses the 3/2 rumba clave, played between the bass drum and accented snare hits.

3b



Example 3C uses both the 3/2 rumba clave and the bass tumbao, while building a longer phrase ending with a 7-stroke roll on the hi-hat.

3c



Jon Belcher is an author, teacher, and clinician specializing in drumset. This article contains excerpts from his book *Drumset Workouts Book 2 (Advanced Concepts and Application)*, Copyright © Irrational Behavior Productions. Used by permission. For more information about Jon Belcher's books, visit www.drumsetworkouts.com. PN

3 Simple Reasons To Subscribe To Modern Drummer

1 $AVE MONEY!

Why pay the full newsstand price? Subscribe to MD and pay just $2.91 an issue. That's a walloping 41% OFF the annual newsstand cover price. Why pay more?

2 NEVER MISS AN ISSUE!

Why run the risk of missing even one dynamic issue of the world's leading drum magazine? When you subscribe, MD arrives at your doorstep without fail each and every month!

3 GET IT ALL IN MD!

Learn from the very best in the business with MD's informative feature interviews. Improve your drumming with great playing tips from the leading pros. Get the inside scoop on new products, books, and videos. Win thousands of dollars' worth of drum gear. No doubt about it, MODERN DRUMMER'S GOT IT ALL!

Subscribe Today! Mail the coupon below, or call toll free. 1-800-551-3786

❑ 1 Year: $34.97 (SAVE 41% off the newsstand price)
❑ 2 Years: $56.97 (SAVE OVER 50% off the newsstand price)
❑ Payment Enclosed ❑ Bill Me
❑ MasterCard ❑ Visa

Card Number

Exp. Date

Signature

KEY CODE 8-35

Name

Address

City

State Zip

Phone (optional)

Mail to: Modern Drummer Publications
PO Box 480
Mt. Morris, IL 61054

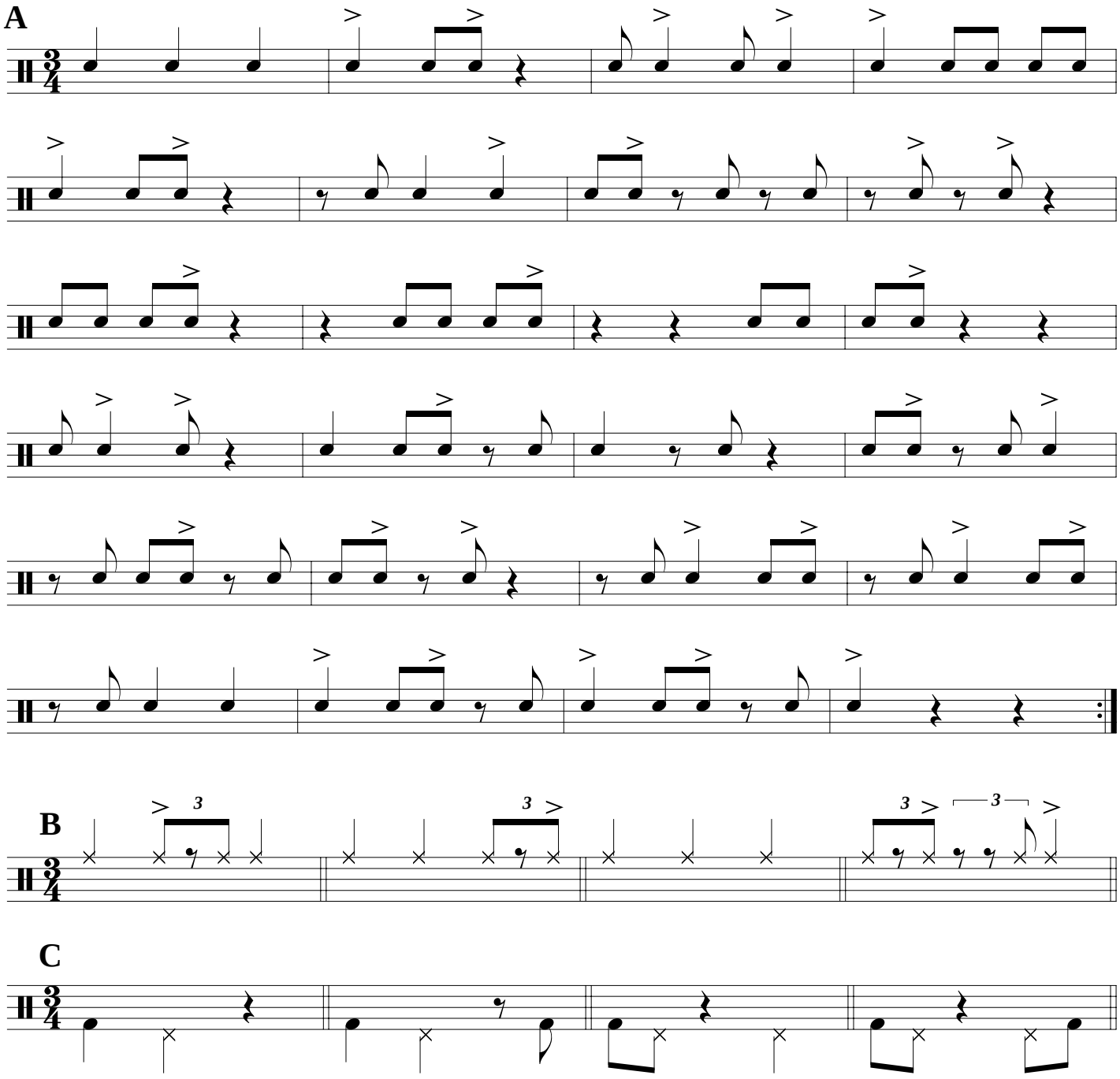
Rates good in US, Canada, and Mexico. For foreign delivery send $41.97 for one year, $79.97 for two years (US currency only). Add an additional $75 per year for air-mail. Please allow 6–8 weeks for delivery.

www.moderndrummer.com

3/4 Coordination

BY TERRY O'MAHONEY

Drummers have used Ted Reed's *Syncopation* book for many years as source material for the development of drumset independence and reading skills in 4/4 time. This exercise takes a similar approach, but bases the exercise in 3/4 time. Part A should be played on the snare drum (with the left hand) while mixing and matching different patterns from Part B (ride cymbal) and Part C (bass drum/hi-hat).



Send your HOTlicks to Editor Terry O'Mahoney at 3007 Vogue Avenue, Louisville KY, 40220 · TEL: (502) 458-6542 · E-mail: tomahon@hotmail.com

Improving Flam Quality and Dexterity

BY JULIE DAVILA

Several practice techniques can assist in improving the quality of sound and the skills needed to play flam rudiments and musical passages that contain flams. Two techniques I have implemented into my teaching have dramatically improved the awareness of all notes in the flam rudiment and increased the hand-to-hand dexterity in many of my students. These two techniques are:

1. The isolation of each hand—commonly referred to as the "hands-separate" approach.

2. A stick-control method that utilizes the grace note.

The "hands separate" approach isolates the correct rhythm, stick height, interpretation, dynamic, and tempo of each hand during a designated musical passage or rudimental technique. I use this teaching technique in both private lessons and drum line rehearsals.

After the students have correctly learned the sticking and rhythmic components of a rudiment or musical phrase, we dissect the responsibilities of each hand. The first step is to simply play the rudiment with both hands, but have one hand play on the rim while the other hand plays on the drum. This is an easy way for students to distinguish the rhythm and evaluate the sound quality of what that one hand is playing.

Once the students have realized the pattern of the isolated hand, then I have them play only that particular hand's part. As they play the one part, I ask them to evaluate and improve on the quality of sound, the correct heights of each note, the exact interpretation of the rhythm, and the technique used to consistently execute the passage.

When the students feel comfortable with one hand, we switch to the other hand, repeating the steps listed above.

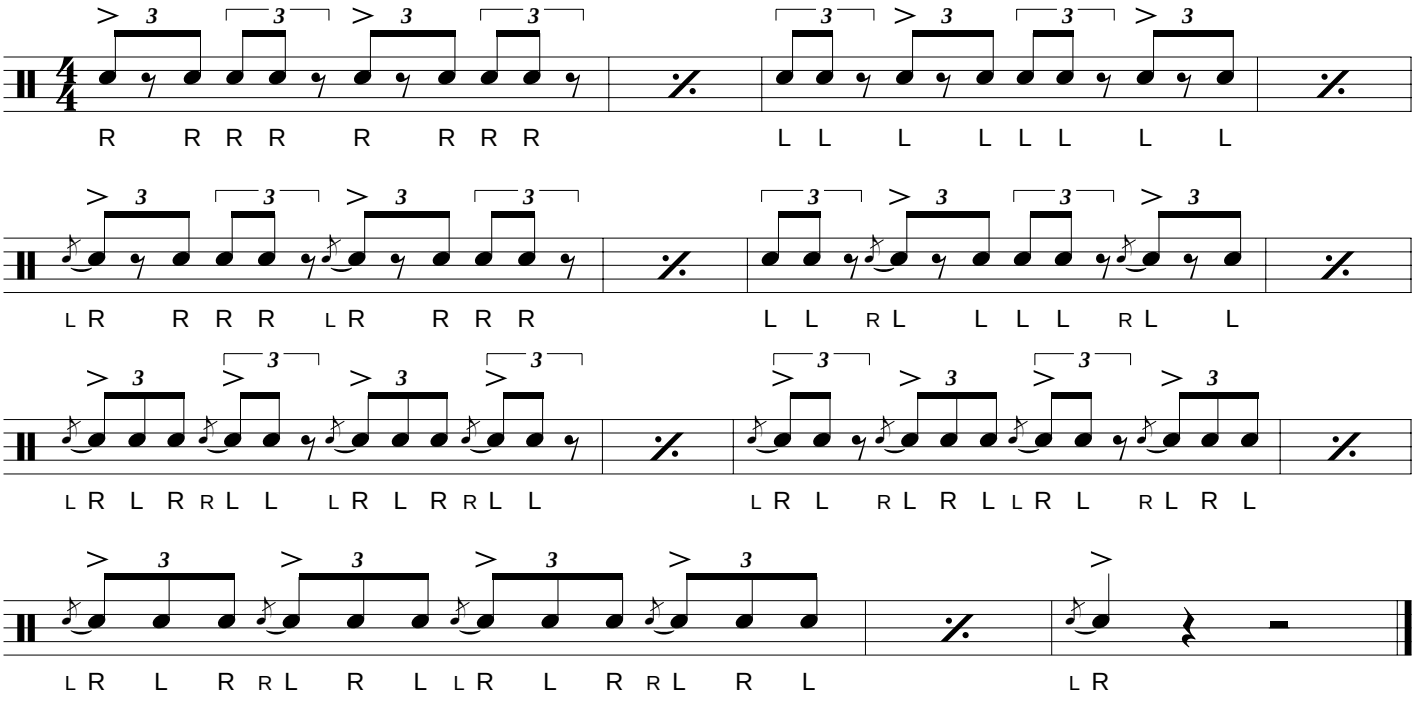
Next, I have them put both hands back together on the drum, but I have them count each individual hand's part separately, out loud. Many times, I will have them count two bars of the right hand followed by two bars of the left hand.

Counting each part separately while playing both hands simultaneously helps students distinguish the two individual parts, and it opens up their ability to evaluate and adjust every note. This also prevents students from simply "throwing down" the sticking pattern. This is a common problem with students who have learned rudiments and hybrids by rote, but who do not understand the exact articulation and placement of each note.

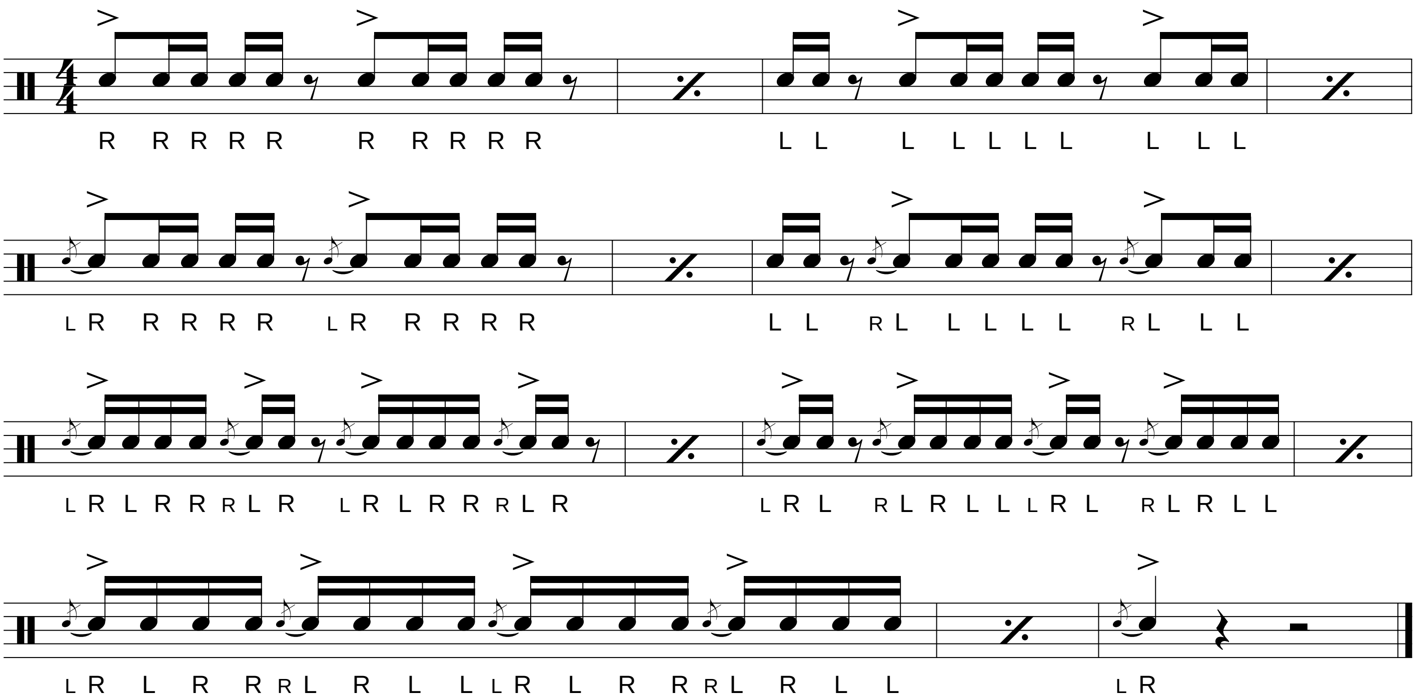
The following examples demonstrate this "hands separate" approach. The first two exercises break down and separate the hands of the flam accent and the flam paradiddle.

The next example illustrates how you can incorporate this teaching technique into rehearsing and cleaning a musical phrase. I particularly like to use this "cleaning technique" in a drum line rehearsal, because it allows me to see and hear each hand separately, and to evalu-

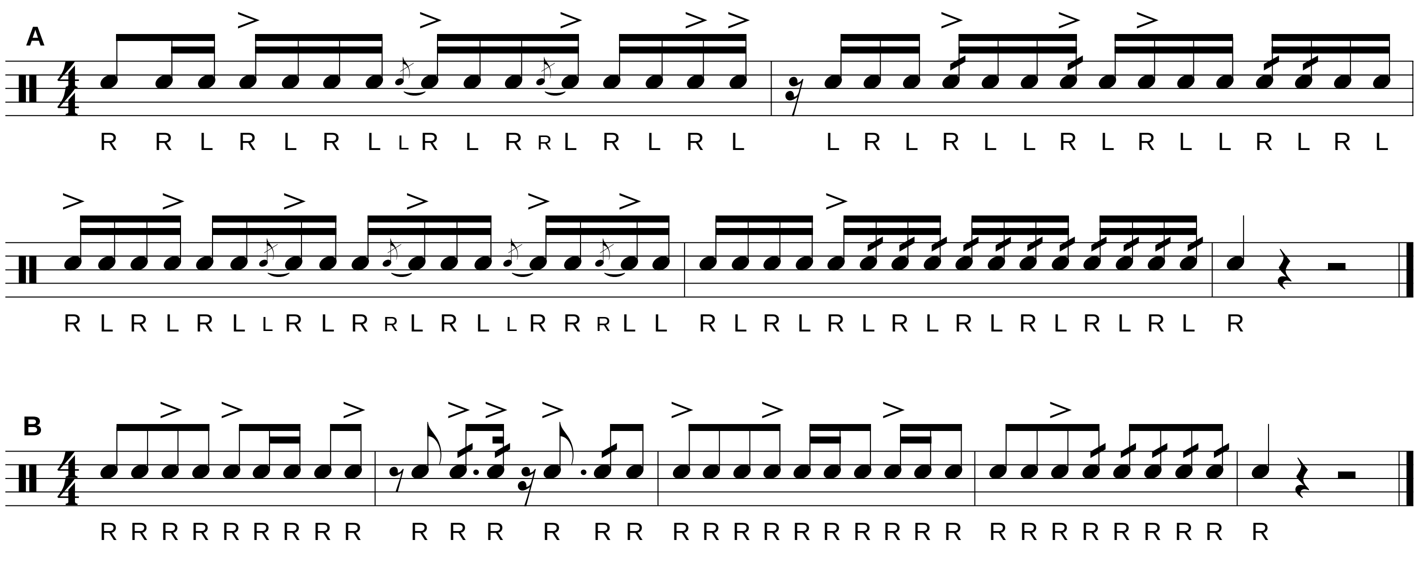
Example 1: Flam Accents



Example 2: Flam Paradiddle



Example 3: Musical Passage



ate and correct the students individually in order to obtain a more uniform approach to every note. Many times, the students themselves are able to hear more clearly the intended rhythm. This is extremely evident in roll passages, because they can hear more clearly the space, quality, and timing of each diddle.

The second technique I have found helpful in teaching flams is the stick-control method. First, have the students learn the rudiment or musical phrase correctly, with the correct stickings and stick heights. Next, have the students remove the accent from the flams, but keep the grace note in place. This now becomes an exercise in stick control.

By removing the accented note, students must learn to articulate and improve the quality of the grace note. This sometimes takes some trial and error before students can automatically execute this concept. In the beginning stages, I often have the students "air play" the accented note in order for them to figure out what the stick-control pattern is underneath the flam. This technique helps students gain more control and understanding of how they play the grace note.

Gaining more control of the placement

of the grace note helps prevent the player from dropping the grace note and of not being able to get the grace note low enough. When you turn the passage into a stick-control exercise, you can examine the height of each grace note and encourage the students to match the inner-beat height to the grace-note height more accurately. They can now see, hear, and feel their inconsistencies.

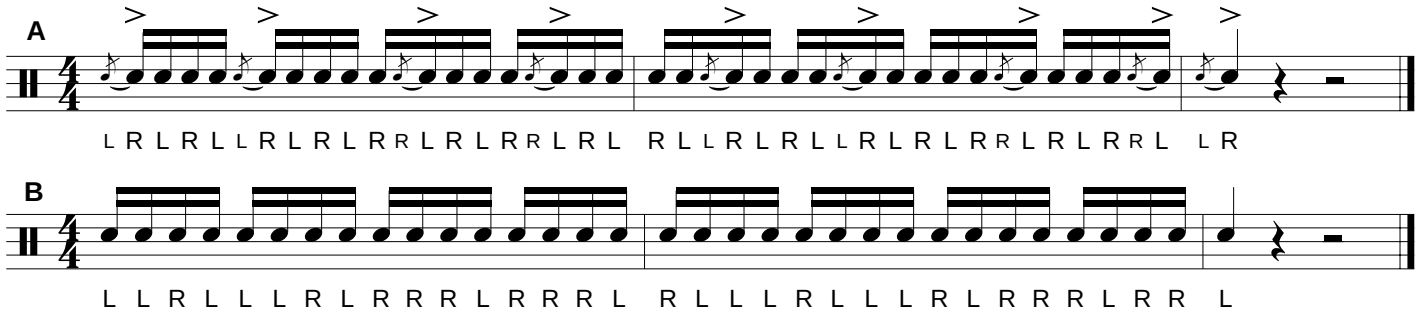
Example 4 demonstrates this technique with a standard sixteenth-note accent/flam exercise. Example 5 shows how you can use this concept to evaluate the exactness of timing and the quality of sound in a musical phrase that contains flams. In each example, part A shows the entire pattern with flams; part B removes the flams but uses the grace-note sticking.

Often, this technique can identify a particular weakness that is preventing a student from accurately executing the passage. For instance, if a student has a difficult time playing three- and four-note single-hand combinations, he or she may have a difficult time playing flam paradiddles, because when playing flam paradiddles, you must be able to execute four notes in a row with the same hand. (Refer to Example 2.) Once students can identify a weakness such as that, they can begin to take measures to improve their skill level in that area, which will lead to success at the next level.

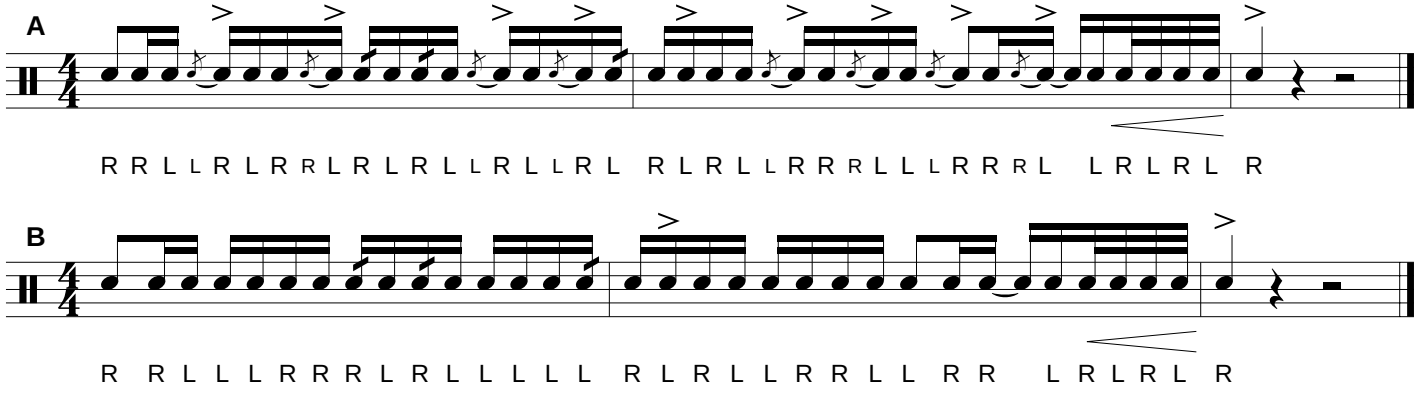
Each of these methods is simply another way to isolate, evaluate, and detail the player's performance tendencies. As we all know, you can't fix the problem unless you can identify the weakness. Good luck and have fun!

Julie Davila is director of percussion at Oakland High School in Murfreesboro, Tenn. She is chair of the PAS Marching Percussion Committee, an associate editor of *Percussive Notes*, and PAS Tennessee Chapter secretary. She also serves on the PAS Education Committee and the WGI Percussion Advisory Board. Davila is the author of *Modern Multi-Tenor Techniques and Solos*, published by Row-Loff Productions. PN

Example 4: Moving the Flam



Example 5: Musical Passage



NO. 2

TEACHING STICK SELECTION

BY EVELYN GLENNIE

When searching for the perfect sound, have your students pretend they're deaf.

When your students ask, "How do I choose the right stick?" Here are some things to consider: from someone who feels and sees the music, because I can't hear it.

I have really seen the benefits of learning to THINK a piece rather than merely PLAYING it. Therefore, everything in my mind is exaggerated. It is bold — we all know that boldness has genius, power and magic. Boldness is like an arrow — it pierces through everything.

In percussion, the tools are half of the trade, the imagination the rest. This is why it is so difficult to write about music for we are all unique and capable of millions of things which are completely unique to each and every one of us. I wish you could hear the percussion instruments of my imagination. they sound so much better than the ones you experience and I don't even play them with sticks. In a way we must view our tools as being totally flexible and for us to be in absolute control of them. This is why our minds must be completely open when we walk into a percussion store that displays a wondrous selection of sticks. When experimenting with sticks, be sure to play them with the abdomen — *feel them* — and not just pick them up to strike a practice pad a few times and hand over cash. Truly experience them. It's interesting that Italians have the same word that expresses "hear" and "feel". We have to do both even without instruments at hand and we must learn to make our tools an extension of our bodies. I am amazed at how many musicians hear but don't cultivate listening skills and touch but don't feel. I am profoundly deaf but I hear because listening is cultivated inwardly so that my whole being is possessed. It is simply learning to listen that we can often be afraid of and intimidated by. I cannot advise as to which sticks are good to use for certain pieces because halls vary, instruments vary, and people vary. I have always liked a long shaft and a heavier stick both for tuned and untuned instruments. I like the stick to create the sound itself and for my body to act as a support machine and resonating chamber.[A.] Your choice of sticks is like an artist choosing paint brushes — each one has a different personality and character. You are creating a sound picture which is forever evolving and which you can experiment with for as long as your curiosity allows.

pro-mark. EVELYN GLENNIE EG. 6

FAMOUS QUOTE

"Listen with your feet, hear with your eyes and play with your abdomen."

—EVELYN GLENNIE

GOOD GLENNIE GUIDES:

The Italians have a word: *sentire*. They use it to express both "hear" and "feel." So must a percussionist. When learning a piece of music, first hear with the eye then play with the abdomen. Think it. Then play what you saw in your imagination, not merely what is written on the page.

For more information on Evelyn Glennie Sticks and Mallets, call 1-800-233-5250, or e-mail us at info@promark-stix.com

pro-mark
www.promark-stix.com

Save each lesson

{ Evelyn Glennie, O.B.E., is an accomplished, Grammy® Award-winning percussionist playing for the world's best symphony orchestras. She's earned several honorary doctorates, lectured at countless universities worldwide and won endless accolades from the percussion and music communities. And she brings a new perspective to sound — by seeing and feeling it. }

Watch for the next helpful lesson in the coming months.

PASIC 2002 Registration Form

Percussive Arts Society International Convention PASIC® 2002 • 27th Annual Convention • November 13–16, 2002
Greater Columbus Convention Center & Hyatt Regency Columbus • Columbus, Ohio

Name _____ Today's date _____

Address _____

City _____ State/Province _____

Country _____ Zip/Postal Code _____

Telephone _____ Fax _____

E-mail address _____

❑ I do not wish to have my name made available for industry mailings.
❑ I do not wish to have my E-mail made available for industry mailings.

You must be a current member of PAS to register for the convention. PAS Member # _____

ePAS (online Full member access to website including publications online) ❑ Junior High School ❑ Senior High School ❑ College ❑ Educator ❑ Performer/Artist ❑ Enthusiast	$25.00	
Full-time Student Member ❑ Junior High School ❑ Senior High School ❑ College	$52.50	
Senior Citizen Member (65+) ❑ Educator ❑ Performer/Artist ❑ Enthusiast	$52.50	
Professional Member ❑ Educator ❑ Performer/Artist ❑ Enthusiast	$82.50	
Individual Friend (your name will be listed in each issue of *Percussive Notes*)	$150.00	
International Member Shipping	$10.00	
Countries other than U.S., Canada or Mexico must select either Standard Shipping ($10) or Priority Air ($30)	$30.00	

MEMBER REGISTRATION

	Adult	Full-time Student w/ID	
Early Registration by October 15	$130.00	$85.00	
Registration after October 15	$150.00	$105.00	
One-day Registration ❑ Wednesday ❑ Thursday ❑ Friday ❑ Saturday	$70.00	$45.00	

NON MEMBER REGISTRATION

Accompanying Family Member Name of family member attending _____	$50.00	
One-day Accompanying Family Member Name of family member attending _____	$25.00	
Children 12 and under (must be accompanied by registered adult)	free	

OTHER

One-day Admission to International Drum and Percussion Expo & Marching Percussion Festival (This badge will not allow admission to concerts, clinics, etc.)		$10.00	
Hall of Fame Banquet Tickets (Advance purchase only) Total number of meals _____ Number of vegetarian meals _____	$55.00	$550.00 table of ten	
PASIC 2002 T-shirt Adult Qty/Size ____ S ____ M ____ L ____ XL ____XXL		$12.00	

PAYMENT

❑ Check or money order (drawn on a U.S. bank in U.S. funds) Payable to Adventure Travel Enclosed **TOTAL** _____

❑ Charge my ❑ VISA ❑ MasterCard Card # _____ Expiration Date _____

Name on credit card (please print) _____ Signature _____

Return to: Attn: PASIC 2002, Adventure Travel, P.O. Box 889, Lawton, OK 73502-0089
fax (580) 353-5393 • ph (800) 540-9030 or Register Online: www.pasic.org

All early registrations must be received by **October 15.** Please note: a 20% cancellation fee will be charged on any cancellation prior to November 1. After November 1, NO refunds will be issued. Please print clearly to insure prompt processing. Photocopy this page as needed.

HOTEL RESERVATION FORM

RETURN BY: OCTOBER 15, 2002

PASIC® 2002
27TH ANNUAL CONVENTION
NOVEMBER 13–16, 2002
EXHIBIT HALL: NOVEMBER 14–16, 2002
COLUMBUS CONVENTION CENTER & HYATT REGENCY COLUMBUS
COLUMBUS, OHIO

HOTEL ACCOMMODATIONS

	Single Price*	Double Price*	Triple Price*	Quad Price*	Distance to Convention Center	Continental Breakfast	Room Service
Hyatt Regency Columbus	$128	$141	$154	$167	Indoor Access		●
Crowne Plaza Columbus	$129	$129	$129	$129	Indoor Access		●
Red Roof Inn	$93	$93	$93	$93	1 Block	●	
Hampton Inn & Suites	$115	$115	$115	$115	Across Street	●	

* All hotel rates are per room, per night, and do not include 15.75% tax.

Note: Room rates cannot be guaranteed after October 15, 2002.

1. Reservations must be guaranteed with one night's advance deposit. You may guarantee your reservations by using one of these methods:

   A. Credit Card: use American Express, Diners Club, Visa, MasterCard or Discover (mail, telephone or fax)

   B. Check or Money Order: mail this reservation form with one night's deposit including 15.75% tax
2. Check-in time is 3:00 P.M. and check-out time is noon.
3. Cancellations, no-shows, or early departures without advance notice (72 hours prior to arrival) will result in a forfeiture of full deposit.
4. **Room Block Cancellation Penalty:** In addition to the hotel policy listed in above item three, cancelling five or more rooms after October 15 will result in a $25 per room cancellation penalty.

Name: _____

Address: _____

City: _____ State/Province: _____

Country: _____ Zip/Postal Code: _____

Telephone: _____ Today's Date: _____

Fax: _____ E-mail: _____

Hotel Preference _____

Check-in Date _____ **Check-out Date** _____

Number of Nights _____ **Number of Rooms** _____

Number of People in Room _____

Bed Preference **Smoking Preference** *(Please Note: Bed and Smoking Preferences are a request only and cannot be guaranteed)*

❑ King ❑ Double ❑ Non-smoking ❑ Smoking

I authorize Adventure Travel to guarantee my room(s) with the following credit card. I understand that I am liable for cancellation penalties described herein should I cancel my room(s) reservations, and I authorize such charges as appropriate to same account.

Credit Card (check one)

❑ VISA ❑ Mastercard ❑ American Express ❑ Discover ❑ Diners Club

Card Number _____

Exp. Date _____

Cardholder's Name _____

Signature _____

One Night Deposit $ _____ + 15.75% tax = Total Deposit $ _____

Make check, money order or cashier's check payable to: Adventure Travel. Checks payable in U.S. funds drawn on a U.S. bank only.

RETURN TO: ATTN: PASIC 2002, ADVENTURE TRAVEL, P.O. BOX 889, LAWTON, OK 73502-0089
FAX (580) 353-5393 • PH: (800) 540-9030 • WEB SITE: www.adv-travel.com

Duhole and its Use in Khachaturian's Work

BY ARTUR YEGHIKYAN
TRANSLATED BY ANAHIT ALADZANYAN

Many kinds of percussion instruments are used in the territory of Armenia. A variety of cymbals, tambourines, drums, and other percussion instruments have been used throughout the ages of Armenian history in rites and ritual ceremonies.

The earliest mentions of Armenian percussion instruments found in historical documents pertain to the time period of 3000–2000 B.C. According to ancient manuscripts, several kinds of timpani were used during worship of the goddess Anahit (Srbuhi Lisitian, *Armenian Folk Songs and Dances, Vol. 2*). Ancient cymbals, dated about 800 B.C., were found at Karmir Blur (Red Hill) excavations.

An instrument that has remained from pre-Christian rites—a metallic, decorated disk with little bells on the edges called Kushowthes—is still used in the Armenian Apostolic Church. Considering that Armenia adopted Christianity as its official religion in the year 301, it is obvious that the age of the instrument dates back to much earlier times.

Of the many percussion instruments presently used in Armenia, the most widely used and popular is the *duhole*—a drum with a cylinder-shaped body that is covered with either one or two membranes. Both the cylinder and the heads can be made from different materials. Ancient people used ceramic, walnut, and copper shelled duholes. It is generally agreed that the best duholes are made from walnut. However, because walnut is difficult to work with and is prone to cracking, other kinds of wood and plastics are more widely used today. Nevertheless, and despite its heavy weight, duhole players mainly favor walnut duholes due to their rich timbre.

The membrane(s) can be on the top, or on both the top and bottom of the duhole. If there is a membrane on both sides of a duhole, they must be connected so that the instrument can be tuned. They must be stretched from both sides of the duhole with a string that zigzags from hole to hole and from one membrane to the other. Tightening or loosening the string tunes the instrument. Membrane material could very well depend on the type of duhole.

The duhole can be played with hands or drumsticks. Drumstick-played duholes are called *copal duholes*. (Copal is a name for a particular stick.) Depending on the copal's place of origin, it can be of different shapes and sizes. Copals from some regions have club-like shapes, while others are simple sticks 30 to 40 centimeters long and 1.5 centimeters in diameter.

Independent of shapes and sizes, copals always have the same performing function. Copals are used to strike the upper membrane to produce low-pitched sounds and to accentuate strong beats of a rhythmic pattern. Copal duholes may have different names, which also depends on the dialect of the place from which they come. For example, *combal* (from the Karabakh region), *chomakh* (from the Balu region), and *toghmagh* (from the Little Armenia region) are all names for copal duholes.

Another stick, called *tchipot*, is used to strike the bottom membrane. It is a thin stick, which might be a tree branch, 30 to 40 cm long. They are usually made from cornelian cherry wood or wayfaring tree wood, and are therefore strong and flexible. There are two main types of tchipots, and they vary according to the region from which they come. One is a regular 30 to 40 cm long branch; the other is the same length but has a leather strap at one end in which one or two fingers are placed. They both have the same function.

The left hand of a duhole player has multiple functions. In addition to holding the tchipot it also holds the bottom of the duhole and balances its position.

The method of holding the sticks for copal duholes is similar to that of military drums. The right hand holds the stick deep into the palm, while the stroke goes downward from above. The holding of the tchipot stick and the striking technique is different and rather interesting as well. It is usually held by the thumb and index fingers. However it is also held by the index finger with a leather strap attached at the end of the stick. The stroke goes from below to above. Unlike the copal, tchipot strikes are of many different types. There are plain (straight) strikes to the membrane, strikes with the whole surface of the stick, and the press-roll strike.

High and low pitches of a copal duhole depend not only on the type of copal or tchipot, but also on the type of membrane. Upper membranes are made mostly from sheepskin, while bottom membranes are made from goatskin. However, today's duholes are made of a large variety of skins and even plastics. Depending on the function and regions from which they come, copal duholes vary in size, ranging from 30 to 90 centimeters of cylinder length.

Copal duholes, like other drums, usually perform a supportive function, although in some Armenian dances they do hold

the solo position. For example, in "Bert" and "Kochari" (two Armenian dances), the soloist is the duhole player. In addition to playing the duhole, the player also dances in these dances.

Recently, copal duholes become widespread in the Kurd-populated regions in Armenia. Some Armenian composers used copal duholes in symphonic orchestras, such as "The Dance of Kurds" from "Gayaneh" Ballet by Edgar Hovannesyan.

Hand duholes differ from copal duholes because they are played with hands and not sticks. Hand duholes are from 20 to 60 cm long. They are mainly made from walnut. However, they can also be made from teeth, plastics, metals, or ceramic. Their membranes also differ from copal duholes, in that they are usually made from sheepskin and calfskin. However, modern duhole players use pigskin, some fishskin, and different kinds of plastics.

Duhole players are referred to as "duholchees," "tumbookchees," and "tumpkahars." Hand duholes are played both standing and sitting. While standing, the duhole is held by a specific rope around the shoulder. While sitting, the duhole is placed on the left foot and leaned on by the left elbow. Because the right hand is free, it performs the main and strong beats. The left hand plays the accompaniment and uses unique Armenian finger techniques.

Three main areas are beaten on the duhole, and beating in different ways will produce different sounds. For example, the sound produced near the center is called "dump." In Armenian, "dump" means many things: low, pitch sound, and main. A "dump" sound may be produced by the palm or the fingers. The palm can have the fingers touching each other or separated from each other. Any finger can be used in addition to any fingertip.

Another sound is called "zil." Once again, "zil" has many meanings in Armenian: good, good sounding, and loud. The "zil" sound is produced by beating the edge of the membrane using the palm or finger(s). One other sound produced is called "kut." Snapping the middle and ring finger produces it.

Just as eastern music varies in many ways, so do the traditions of duhole players. In Armenia, you may come across many drums covered with golden plaques received by the musician from his or her fans. You may also come across duholes covered with valuable stones showing how much the musician values his or her duhole. One Armenian tradition is that elder duhole players give their duholes to young ones so that they continue the elder's style of playing the duhole.

The duhole sounds equate to the notation in the following musical examples as follows: "dump" (center) = C, "zil" (rim) = R, and between "dump" and "zil" = normal notation (N).

Many composers used different folk instruments in classic and contemporary music. Armenian composers used many folk percussion instruments. For example, Alexander Spendarian used the duhole in "Erevanian Portraits." Avet Terterian used the "dupp" in "Symphony #7" with a symphony orchestra.

Composers of many nationalities, especially Caucasians, used folk percussion instruments in their music. In my opinion, the very best use of these instruments in symphonic music was by Aram Khachaturian.

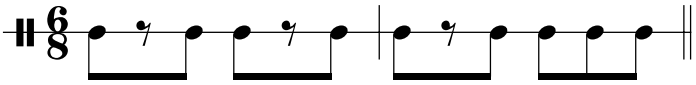
"Gayaneh" (often spelled "Gayne") was performed for the very first time (with the participation of Aram Khachaturian) in Armenia. Some parts of this ballet were performed by playing the duhole. When this ballet was to be performed in Armenia, Khachaturian didn't have to give specific details to the duholchee. However, when other countries around the world began performing this ballet, it became necessary to use other symphonic instruments instead of the duhole or duppe. Many tests took place using tom-toms, bongos, timpani, etc., to see which one worked the best. In Armenia, the use of snare drums without snares and timpani became widespread. Khachaturian was very satisfied with this.

The principle of transferring a part to be played on one instrument to another instrument is simple: the timbre and melisms (music ornaments) of the snare drum or timpani must be as much like the duhole's timbre and melisms as possible.

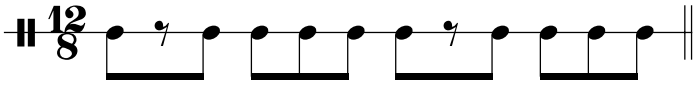
When the "Gayaneh" ballet was played outside of Armenia, equivalents to the rhythms and sounds played by duholchees became necessary. Discussions and disputes arose pertaining to this matter and, therefore, many experiments took place.

For exploration purposes, let's look at "Lezginka" from "Gayaneh" ballet. The Lezgins are people who live in the mountain regions of Georgia and Aphasia. Many composers have written a "Lezginka," including Ipolitov-Ivanov, Paliashvily, and Edward Mirzoyan. In all such examples, the composers' rhythmic structure is basically the same.

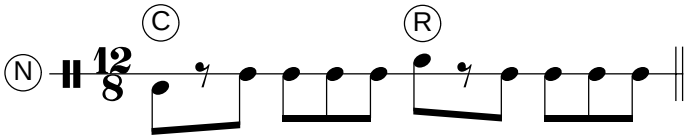
Iplitov-Ibanov wrote "Lezginka" from "Iberia" in 6/8:



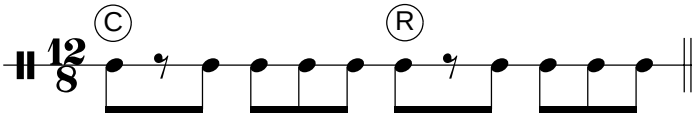
Khachaturian wrote "Lezginka" in 12/8:



If this rhythm is played on the duhole, we get the following parts:



If this rhythm is played on the snare drum, we get this (notes are played "normal" unless otherwise indicated):



Every Armenian drummer who has played "Lezginka" using this rhythm supplemented it with other melisms (ornaments) to get the maximum duhole sound.

Edzik Galoyan was the drummer who first rehearsed the

"Bands of America is clearly setting a standard for young musicians that will ensure the continuation of this very important musical genre."

Michael Burritt
Northwestern University

PERCUSSION @ bands of america

2002 World Percussion Symposium

James Campbell
University of Kentucky
BOA Percussion Coordinator

Part of the **Bands of America Summer Band Symposium** Presented by **YAMAHA**®

June 24-29, 2002
Illinois State University
Leadership Preview Weekend, June 22-23

Marching, Concert, Drumset

The BOA Symposium is the ultimate camp for America's high school percussionists and band directors.

Students will experience the full spectrum of percussion with experts on all major instruments. Student will:

- Perform with other percussionists from around the country in rehearsal and concerts led by some of the finest percussion educators in the country.
- Enjoy concerts by world renowned artists.
- Get the latest info on new instruments and accessories and what you need to know in order to use them.
- Get the inside scoop on how to successfully prepare a scholarship audition for college!
- Customize their own schedule choosing the elective sessions they want—Latin Percussion, Concert Percussion, Drum Set, Electronics, and more!

Directors and Percussion Instructors: earn up to **three hours of graduate credit** at no additional cost in the Directors Workshop or Drum Instructor Academy.

2003 National Percussion Festival

Part of the **Bands of America National Concert Band Festival** Presented by **YAMAHA**®

2003 Festival: March 20-22, Indianapolis
Audition Tape & Application Deadline: June 15, 2002

The National Percussion Festival is endorsed by the Percussive Arts Society. To learn more about PAS, visit www.pas.org.

Join us for the 2002 National Percussion Festival concerts: March 21-23, Indianapolis, Indiana!

All high school percussion ensembles are invited to audition for the National Percussion Festival, a non-competitive performance and evaluation opportunity that shines a national spotlight on concert percussion ensembles. All auditioning ensembles receive taped and written evaluation, and invited ensembles experience a first-class festival of performances, clinics, master classes and special events.

All auditioning ensembles receive input from a panel of three expert percussion educators, offering an opportunity to motivate your students to stretch the growth of your ensemble with input from master teachers.

Invited ensembles will perform 30 or 40 minute concerts, receive a post-concert clinic and experience the full three day Festival called the "epitome of concert festivals in America."

Visit www.bands.org for more info and to download the Festival application and audition requirements.

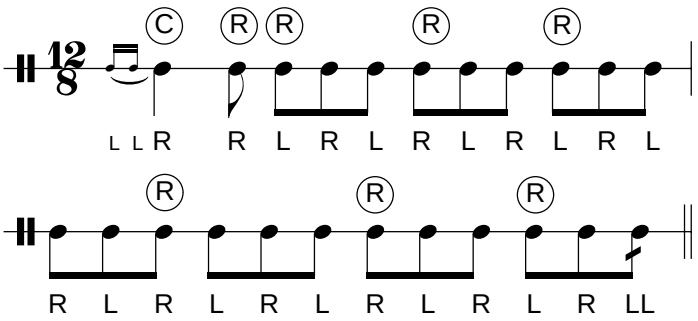
YAMAHA
National Presenting Sponsor

Pearl
Corporate Sponsor

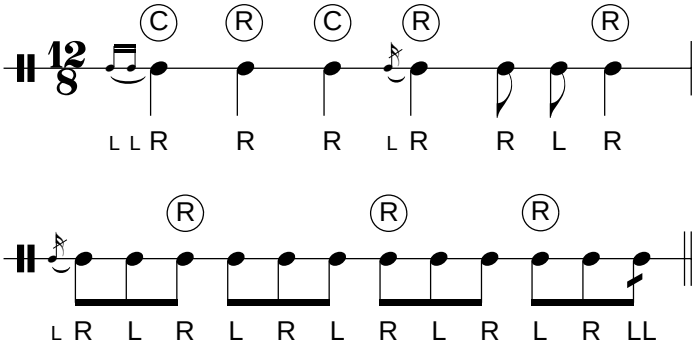
www.bands.org

SABIAN vic FIRTH REMO

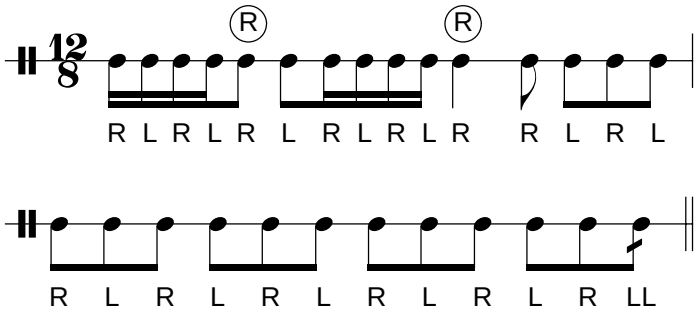
"Gayaneh" ballet with Khachaturian in Eravan and Moscow. Galoyan began his career in the Armenian National Opera and Ballet Theater. He then went to Moscow where he performed in the Russian Philharmonic Orchestra, first as a soloist, then as a percussion concertmaster and a principal timpanist. Before he died, he was considered one of the best folk-rhythm players in Russia. He played "Lezginka" like this:



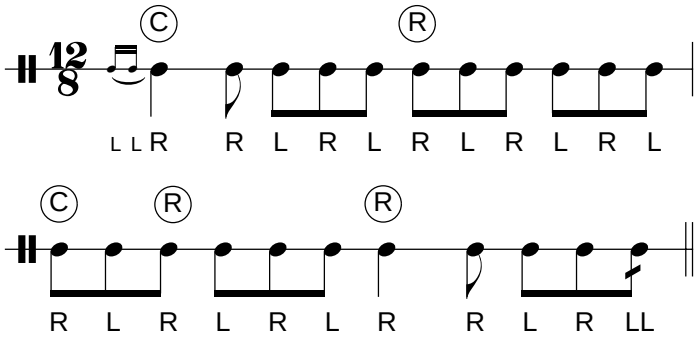
This rhythm is basically a rhythmic accompaniment. When considering the Eastern music rhythmic variety, Galoyan would play like this:



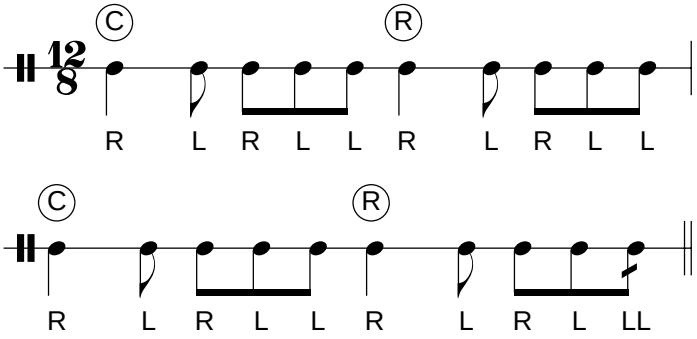
However, to make the music sharper, Galoyan played this:



A famous Armenian drummer that was considered one of the best folk-rhythm players was Robert "Rubich" Mkhitarian. During the 1960s to the 1990s, he was a member first of the Armenian National Opera and Ballet Theater, and then he performed with the Armenian Philharmonic Orchestra for the rest of his life. He played "Lezginka" like this:



Another folk-rhythm player who is considered one of the best is Harutyun "Tipo" Mkurtyan. He is now the Principal Timpanist of the Armenian Philharmonic Orchestra. He played "Lezginka" like this:



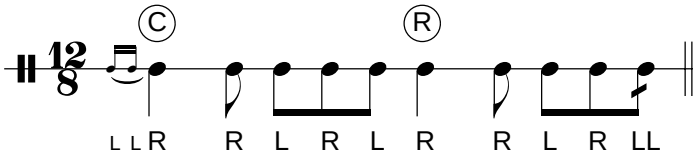
Outstanding Chapter President Award

Nominations are now being accepted for the 2002 Outstanding Chapter President Award. The winner of this annual award, now in its eleventh year, will receive an engraved plaque and a $1,000 grant for his or her chapter.

The Outstanding PAS Chapter President Award recognizes individuals who have increased chapter membership and provided percussion events, newsletters and experiences that are beneficial for the continued music education of chapter members.

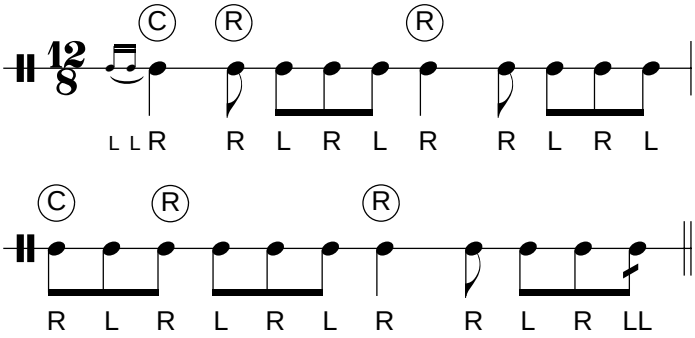
Nominations should include supportive information and must be received by July 1. Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: Rebecca@pas.org

Another interesting version of "Lezginka" is brought forth by a younger musician named Edward Harutunian:

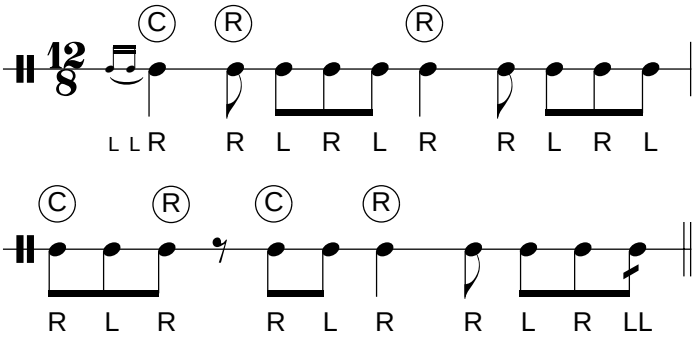


As you can see, some versions of the "Lezginka" are in a two-bar pattern, while the last is a one-bar rhythm form.

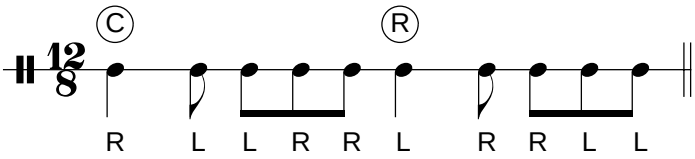
Looking at and considering the past versions, and going into a deeper study of the rhythm of "Lezginka" on a duhole, my conclusion is that the rhythm of "Lezginka" should be written in a two- or four-bar form. During folk performances, the duholchee plays in one-, two-, or four-bar rhythms. Khachaturian's version as a symphonic piece has two-bar phrases at some parts, and four-bar phrases at others. In my opinion, the rhythm and timbre should be equivalent to the phrases. I suggest this version:



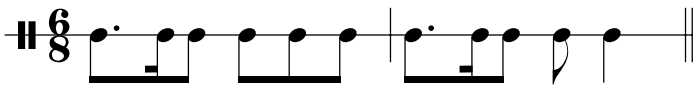
In some places, as a solo, it may be played like this:



In my opinion, this is another interesting version:



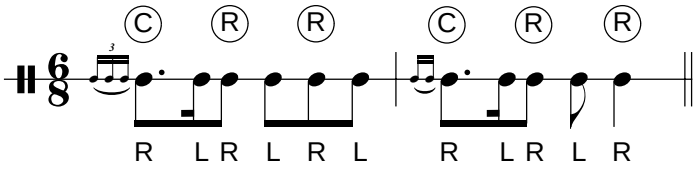
Any folk rhythms transported to any percussion instrument have the principle that was stated above. In "Oosoondara," the dance from the same "Gayaneh" ballet, Khachaturian used the rhythmic bare bones without timbre or melism details.



Armenian drummers prefer playing "Oosoondara" on the timpani with their hands. Unlike "Lezginka," which has many unique approaches, "Oosoondara" has only one approach. Some drummers and even some conductors prefer playing "Oosoondara" on the snare drum. Yet, in my opinion, it is better to play "Oosoondara" on the timpani, especially because in the past it has been performed and recorded using timpani. It should be played on the smallest timpanum. Some timpanists will tune the timpani to be in pitch with the music, but I think that is not very important or necessary.

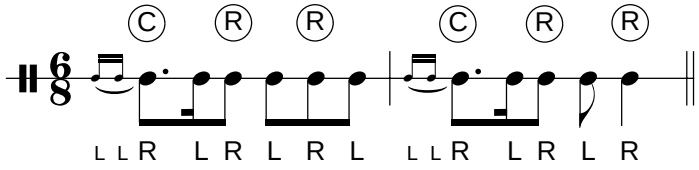
The first person to play "Oosoondara" on the timpani was Hendric Simonian. He worked in the Armenian Philharmonic Orchestra from the 1950s to the 1970s.

When playing "Oosoondara" on the timpani, three parts are necessary:



Forshlags (grace notes) must be played with fingers in sequence: ring, middle, and index.

This is for snare drum:



On any instrument, "Oosoondara" has one specific law: the second dotted-eighth to sixteenth note must be played late—approximately:

However, it must be played as a stretched sixteenth, not as a 32nd.

"Shalakow" from "Gayaneh" ballet has the same rhythm of "Oosoondara" but is faster (dotted quarter = 60) and is played

PERCUSSION ENSEMBLE—CALL FOR TAPES

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

Awards: Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2002 (November 13–16) in Columbus, OH. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

Eligibility: Ensemble Directors and/or Professional Soloists are not allowed to participate as players on the 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 2 PASICS).

Procedures: 1. Send three (3) identical non-edited tapes (cassette/CDs 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 2001. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes/CDs become the property of PAS and will not be returned. Scores (3 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/CDs will be numbered to ensure anonymity and will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble. 4. Ensembles will be notified of the results in June.

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)* _____

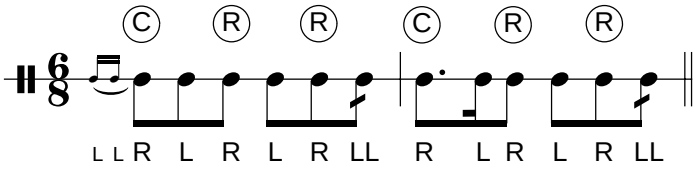
Ensemble Director's PAS Membership Code Number: _____ **On a separate page list ensemble members and their PAS Membership Numbers (Please note: without ensemble membership numbers and names your application cannot be processed.)**

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.

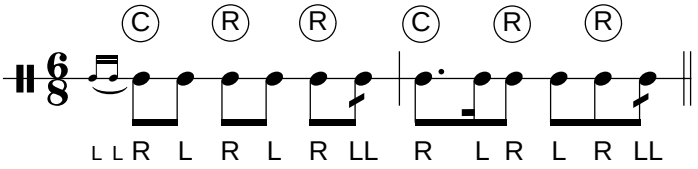
I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble. Signature of Ensemble Director _____

Deadline is April 15, 2002. All materials (application fee, application form, student membership numbers, 3 cassette tapes/CDs, programs for verification, optional pre-paid return mailler, and optional scores) must be received by April 15, 2002.

evenly without the stretched sixteenth. It is better to play "Shalakow" on the snare drum:



It may also be phrased like this:

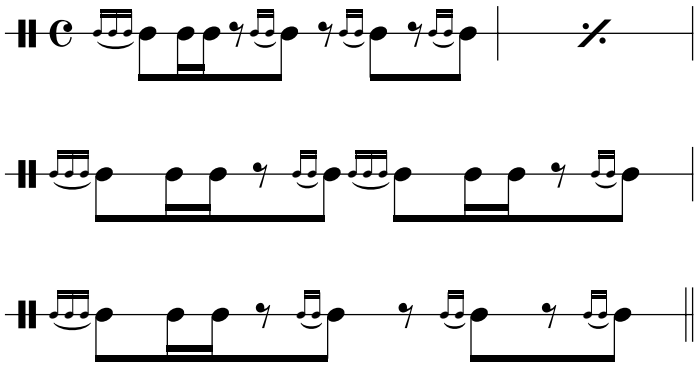


In "Lezginka" and "Shalko" there is an overall similarity. In both, the last eighth note has a slash. It must by played with a delay so that a forshlag may be played in the next bar.

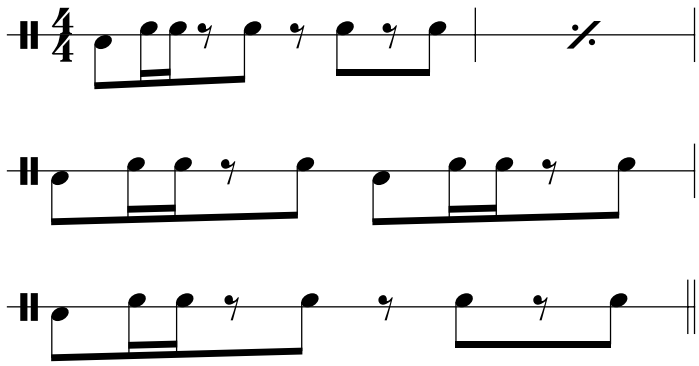
All these rhythms were transposed to the symphony orchestra setting from hand duholes. Although they are different, they have approximately the same melisms and performing techniques.

From the same "Gayaneh" ballet, "The Dance of Kurds" entered symphonic music from the copal duhole. Because the copal duhole and snare drum are both played with sticks, it is assumed that it would be easy to import rhythms from one to another. However, I think it is not this way.

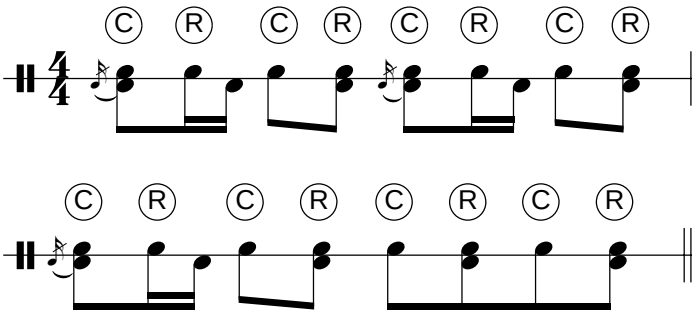
There are two kinds of published "Dance of Kurds" rhythms. One is for the snare drum:



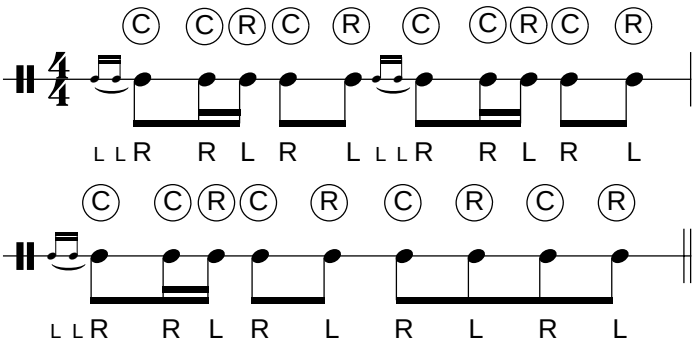
Another composer wrote it for tom-toms:



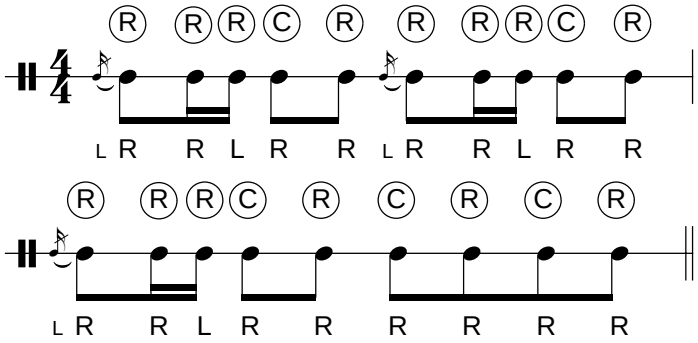
Copal duholchees play this rhythm in many ways, but this is the main rhythmic way:



Importing this rhythm to the snare drum is very individual. Every percussionist has a different way of interpreting it. For example, Haroutyun Mkurtichyan plays this way:

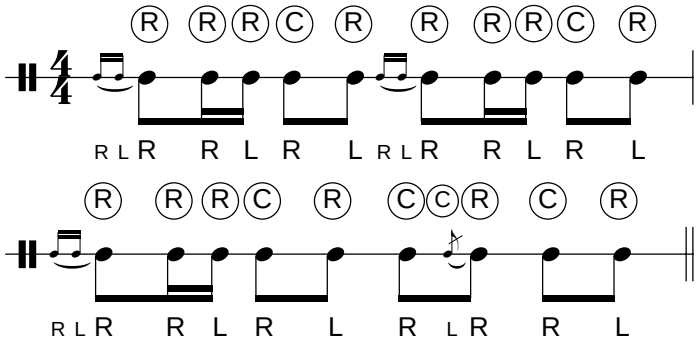


Another famous percussionist in Armenia, who is also the Principal Timpanist of the National Opera and Ballet Theater, is Alexander Sahakyan. He plays this way:

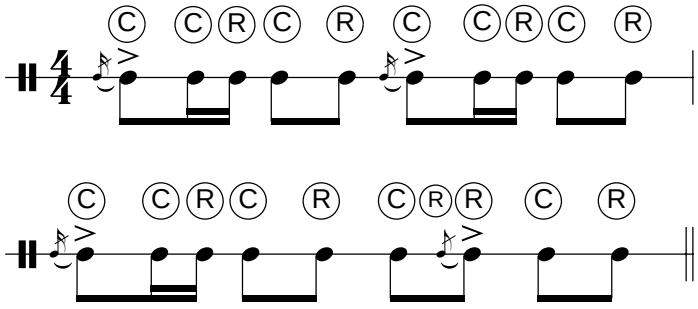


He thinks this way is closer to the copal duhole with applicatora (fingering) and sound.

Armenian Philharmonic Orchestra soloist Edward Harutunian plays it like this:



Studying this way's sound and applicatora (fingering) on the copal duhole, and considering the mountainous peoples' characteristics, it is better to use a flam than a ruff. I believe the accents are very important.



In any performances, and in particular folk music, the performer must be aware of the original nation's and instrument's characteristics and the goal of the piece. I'm sure that if a performer knows that "Oosoondara" is a young Armenian girl's dance in which they show their maximum softness, tenderness,

and mild ways, and that "Dance of Kurds" is an Armenian mountain men's dance, where they show their bravery, roughness, and warlike ways, then it would be much easier to perform the piece with stylistic and cultural correctness.

COMPOSITIONS USING THE DUHOLE, GAVALU, AND NATIONAL RHYTHMS:

1. Aram Khachaturyan, "Gayaneh" ballet
   a. "Lezginka"—duhole
   b. "Uzundara"—duhole
   c. "Shalakho"—duhole
   d. "The Dance of Kurds"—copal duhole
2. Alexander Spendiaryan, "Yerevans etudes"—duhole
3. Armen Tigranyan, "Anush" opera—duhole
4. Avet Terteryan, "Symphony No. 3"—gaval
5. Ipolitov-Ivanov, "Iveria" Turkish fragments, symphonic images—rhythm lezginka

6 Yuri Harutsunyan, "Rows from David's Psalms"—duhole

7. Eduard Mirzoyan, "Lezginka"—rhythm lezginka
8. Artur Yeghikyan, "Kanon for 4 percussionists"—duhole

"Grigor Lusavorich" ballet—duhole, gaval

"Conspiracy of Satanas"—copal duhole

9. Paliashvili, "Lezginka" from "Daisi"—Lezginka rhythm
10. Edgar Hovhanisyan, "The Braves of Sardarapat"—copal duhole

---

Artur Yeghikyan is a performer and educator living in Los Angeles. He teaches percussion and composition at the International School of Music in Glendale, California. He served as Principal Percussionist of the Armenian Philharmonic Orchestra from 1985–99, and was founder and director of the Armenian Philharmonic Orchestra's percussion ensemble. In 1995 he founded the Armenian Percussion Art Union and was their President until 1999. From 1997 to 1999 he was President of the Armenian PAS Chapter. As a composer he has produced several works for percussion including the ballet "Grigor Lusavorich" (for percussion and duduk) as well as works for percussion ensembles and solos. **PN**

Summer Workshops

The May issue of *Percussion News* will include a listing of Summer Workshops. We must receive the following information by **March 10, 2002**.

Title _____
Dates _____
Fees _____
Deadline _____
Faculty _____
Course of Study _____
Contact _____
Address _____
Phone/Fax _____
E-mail _____ Web _____

Send to PAS, Summer Workshop Listings, 701 NW Ferris Ave., Lawton, OK 73507-5442,
or fax (580) 353-1456 or E-mail: hillary@pas.org

PAS and Continuing Professional Education

BY CHERISSA LEGENDRE

Can you think of anything more boring than sitting in a defensive driving class watching outdated videos? That is the way that some people perceive any type of class that is "required," but music educators across the country can expand their teaching skills, update their knowledge of contemporary topics, and have fun, too! Imagine spending three days at the Percussive Arts Society International Convention (PASIC), attending clinics and concerts by some of the top names in the music and percussion field—and receiving credit for it! It's easier than you may think.

Continuing Professional Education (CPE) hours are being required by individual states across America. Many teachers are required to obtain a set number of CPE hours, which is determined by the state board of education. For example, Texas educators need 150 clock hours every five years for teaching certificate renewal. This plan encourages teachers to continue with professional development while attaining valuable training.

The dilemma is that classroom teachers have an abundance of CPE opportunities to choose from, but choosing the ones right for music educators, and specifically percussionists, is sometimes difficult. For example, in White Oak Texas ISD the entire professional staff gathers for development activities. Presenters teach and discuss with the district a variety of general education topics. Although the information is necessary for maintaining an exemplary district, these meetings often do not address innovative discoveries in music education.

The Continuing Professional Education list for Texas did not include PAS, but we were able to correct that omission.

In most states, CPE hours are only awarded by certified providers. Events sponsored by the following organizations are currently satisfactory for attaining hours in the area of Professional Development in Texas:

- TMEA – Texas Music Educators Association
- TBA – Texas Bandmasters Association
- TCDA – Texas Choir Directors Association
- TODA – Texas Orchestra Directors Association

These organizations present valuable clinics, but they do not always go far enough in providing specific training in percussion education.

Think back to junior high and high school band class where young percussionists are told, "Sit down, be quiet, and don't get into any trouble." Music teachers often ask, "What do I do with the kids in the back of the room?" Young percussionists are labeled as "trouble" because they are bored and not motivated to learn. Where can band directors and other music educators learn techniques to incorporate all music students without disrupting rehearsals? At events and clinics sponsored by the Percussive Arts Society.

Unfortunately, the Continuing Professional Education list for Texas did not include the Percussive Arts Society, but we were able to correct that omission. The following steps were taken in Texas to place PAS on the official CPE list:

1. Securing PAS permission for placement on the Texas CPE list.
2. The State Board for Educator Certification (SBEC) was contacted concerning PAS list placement. In Texas, that consisted of downloading an application from the SBEC Web site.
3. The application was completed, emphasizing that PAS has a non-profit status and there is an emphasis on the promotion of percussion education.
4. The completed application was faxed to PAS headquarters for review.
5. The reviewed application was submitted to the State Board of Educator Certification, and a copy was sent to the Percussive Arts Society.

I began this process in late October 2000. By the time school was dismissed for Christmas break, PAS became provider number 500-369 on the Continuing Professional Education list for Texas. The entire process took less than two months.

Texas State and Regional Days of Percussion qualify for potential hours in the area of professional development. Most clinics at PASIC are also eligible. Documentation of clinic attendance is needed in the form of certificates, which can be developed and printed at low cost to the State PAS Chapter.

When a State or Regional Day of Percussion is held in Texas, the educator in attendance may send the program to me. In turn, I send the educator the appropriate certificate. (Any educator—not just those in music—may receive credit.) For national events like PASIC, where many hours may be awarded, I have asked our Chapter President, Lauren Vogel Weiss, to also review and sign the certificates. We must be careful when awarding hours because PAS can be removed from the list if it does not adhere to CPE requirements.

Almost seventy application logs for professional development were distributed to Texas educators at PASIC this past November. Since then, Massachusetts, Ohio, and Illinois have also accepted PAS as a Continuing Professional Education provider.

I encourage each PAS State Chapter President, members of the PAS Education Committee, and the general PAS membership to begin this process in your own state. You, as members of PAS, are not able to attend every music class across the country to ensure that young percussionists are not being neglected.

Timpani Mock Audition

Thursday, November 14, 2002
2:00 – 4:00 P.M.

Videotapes should be submitted on or before
September 20, 2002 to:
Percussive Arts Society
701 NW Ferris Avenue
Lawton, OK 73507-5442.
Please send three copies for each of the three judges.
You must be a PAS member to enter.

Final review of the videotapes will be complete by October 14, 2002.

Five contestants will be chosen (plus three alternates.) The full live audition repertoire list will be sent at that time. Committment to participate in the live audition in Columbus must be made by October 21, 2002.

A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges as a follow-up.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE _____

E-MAIL _____ PAS MEMBER # _____

Upon receipt of your application and a one page resume, the repertoire to be recorded on the videotape will be sent to you. Materials will be sent to the address above unless otherwise indicated.

ALTERNATE ADDRESS _____

ALTERNATE PHONE _____

You can, however, give music educators the option to pursue percussion education. Many states are helping by having required hours for professional development. It is up to YOU to tell your fellow colleagues that hours are now available for PAS events. But first, PAS needs to be on every state list. Let's get started!

Cherissa Legendre is Associate Director of Bands and Percussion Specialist at White Oak (Texas) High School and the adjunct percussion instructor at Kilgore College in Texas. She has hosted the East Texas Regional Day of Percussion for the past two years and instituted the original PAS Continuing Professional Education Certification with the Texas State Board of Education. She holds BME and MM degrees from Northwestern State University in Louisiana where she studied with Ken Green. PN

"Role" Playing: Keyboard Artistry in Contemporary Chamber Music

BY ALISON SHAW

In our changing cultural landscape, chamber music is enjoying tremendous popularity and growth. Musicians are discovering new audiences, and concert promoters are discovering the economic advantages of booking smaller ensembles for concert series and festivals. Most university music programs now include chamber music as an essential part of the curriculum, and young professionals are strongly encouraged to develop an understanding of the chamber music art form.

For many years I have performed in the contemporary chamber ensemble Quorum Chamber Arts Collective. This ensemble, with its variable instrumentation of percussion, violin, piano, saxophone, clarinet, and bassoon, has found a unique repertoire of contemporary chamber works that use various combinations of the six instruments. Quorum has also commissioned several new sextets utilizing all six instruments.

I also perform regularly with the percussion and tuba duo Balance. Both ensembles require the extensive use of marimba and vibraphone. Playing chamber music has greatly expanded my thinking as a musician, and helped me to develop and improve my skills in many ways. I strongly encourage everyone to explore this exciting genre, and would like to volunteer some of the concepts I try to keep in mind when rehearsing and performing with other instrumentalists.

UNDERSTAND THE DIFFERENCES BETWEEN PLAYING SOLO MUSIC AND CHAMBER MUSIC

The most important concept to keep in mind when playing chamber music is to always remember that you are part of a collective voice. This affects every decision you make. There is always an "orchestration" to consider, and you need to be mindful of how the sound of your instrument blends with the timbres of the other instruments.

One illustration of this crucial issue is mallet selection. For example, if marimba is scored in its low register, my usual preference is to find a warm-sounding mallet that will not over-articulate. However, if the passage includes bassoon in the same register, I might select a slightly harder mallet so as not to wash out the clarity of the bassoon articulation.

If vibraphone is scored in unison with piano it is wise to assume that the composer does not intend for the voice of the vibraphone to dominate the piano. Instead, the two timbres should blend to create a color that neither instrument could create with its individual sound. My mallet choice in this situation would be one that matches the articulation of the piano.

Solving simple questions such as these illustrates another essential perspective in chamber music, which differs from solo playing. You are always part of a collective decision regarding artistic choices and interpretation. Your decisions must be based on artistic reasoning, not technical considerations.

I try to be attentive to this when figuring out stickings. There have been times when I have changed a sticking (sometimes to a less idiomatic one) in order to match the articulations or breathing patterns of the winds or the bowings of the violins. There have also been times when other instrumentalists have changed their breathing, fingering, or articulation to appropriately complement the marimba or vibraphone part.

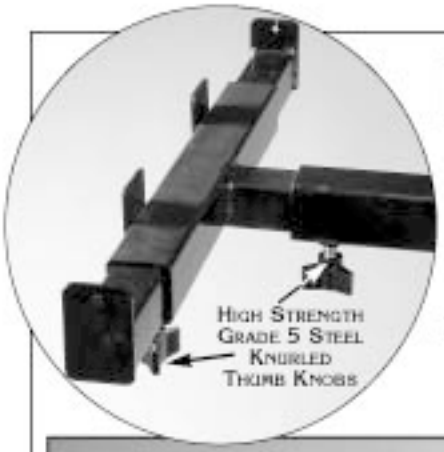
In addition to stickings, vibraphone pedaling becomes critical. If the vibraphone is scored with piano, the pianist and vibraphonist must make decisions together about where to pedal and the amount of resonance to be used. These decisions are made through score study and familiarity with the piece as the group rehearses.

HOW DO THE CHARACTERISTIC SOUNDS OF MARIMBA AND VIBES AFFECT THE ENSEMBLE?

One of the greatest ways chamber music has influenced my playing is by changing the way I *think* about my instruments. The characteristics of marimba and vibraphone that mallet-keyboard players take so much for granted are sometimes the very characteristics that can confuse other musicians or cause a "disconnect" in chamber ensemble communication. Some examples are vibraphone with motor on, lack of ability to sustain on marimba (staccato quality on marimba in comparison to articulation capabilities of other instruments), rolling, and roll speeds.

At times, the music will require the motor to be on in a vibraphone part. Using vibrato compels us to be aware of how this sound blends with instruments for which vibrato is already an established element in the characteristic sound—such as violin, saxophone, and bassoon—and it is important to choose a vibrato speed that is complementary. Similarly, when playing loudly with the motor on, it is essential not to allow the "rhythm" of the vibrato to interrupt the ensemble groove. On rare occasions, I have decided not to use the motor as indicated. Decisions such as these take careful consider-

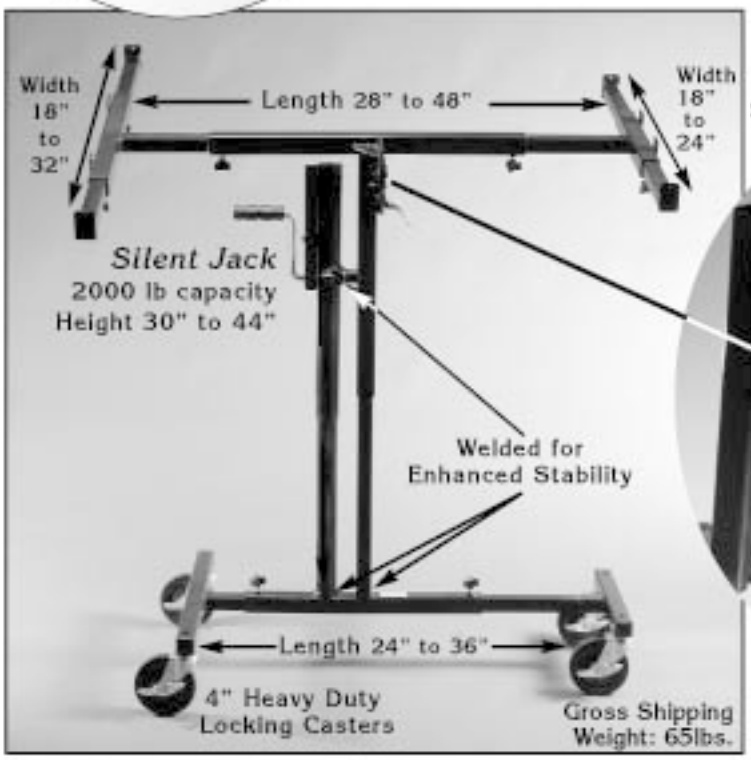
"The **characteristics** of marimba and vibraphone that **mallet-keyboard players take for granted** are sometimes the very characteristics that can **confuse other musicians.**"

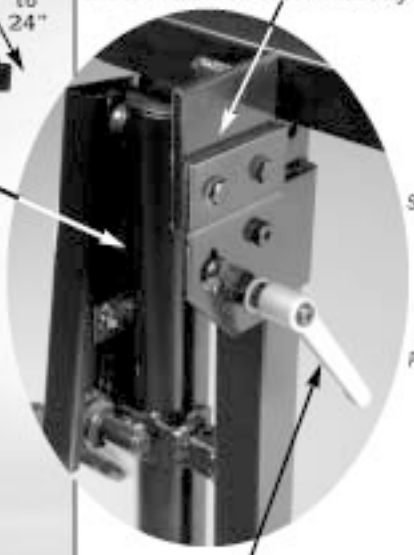


Professional Glockenspiel Stand

Rugged Black Powder Professional Coating!

Special Order Stands For Xylophones!

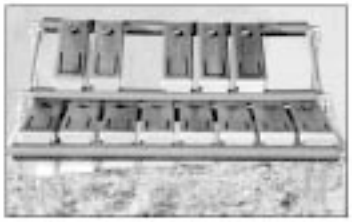




Angle Tilt
0° to 45°
Quick Silent
Release Ratchet

These Fine Organizations currently use this stand:

Los Angeles Philharmonic
Bergen Philharmonic
Toronto Symphony
Florida Orchestra
University of Akron
Southern Methodist University
University of Michigan
Santa Fe Opera
Ithaca College
University of Arizona
Pacific Symphony
Pennsylvania State University
Wichita Symphony



Log Drums
1 drum to 3 octaves
"These Logs are Hot!!!"...
Emil Richards

EQUILIBRIUM

Quality Products – Nancy & Michael Udow

Mouksho Piccolo Wood Blocks, 8 sizes

Magic Flute Brass Mallets, 6 Sizes

Adjustable Cymbal Attachment for Hooped Bass Drum

CD's - Percussion Ensemble, Marimba, Vibes & Much More!

All of my products are personally guaranteed!
Michael W. Udow

P. O. BOX 305
DEXTER, MI 48130, USA
VOICE: 734-426-5814
FAX: 734-426-5834

www.equilibri.com

VISA

MasterCard

Professional Symphonic Felt Bass Drum Mute

- Industrial strength soft felt. • 3 reinforced stitched slits to loop over T-handles for constant muting
- Two sets of sturdy professionally sewn elastic loops for shaping decays

ation, and it is important to make every effort to realize the composer's intentions.

Unlike the marimba, all of the instruments in the ensembles I work with have the ability to sustain. Relative to the infinite possibilities for note duration in other instruments, the marimba is often a staccato voice in the ensemble. This quality enables the marimba to add articulation to a phrase when the part is closely related to or is in unison with another instrument or instruments.

Obviously, the impact of this characteristic changes with the repertoire, and once again, the importance of mallet selection cannot be overlooked. With the right mallet choice, the marimba can also add warmth and resonance to a passage, especially in the lower register. But duration remains an issue. At times, the ensembles I play with find that the overall musical result is more refined when other instruments match their note lengths to the marimba.

Rolling is undoubtedly one of the most complicated issues in chamber playing. On marimba, the roll is used to create the illusion of sustain. As marimbists, we hear the roll as a sustained sound because we have become accustomed to it. It is a language we take for granted on the instrument, but other instrumentalists often hear the instrument more literally.

I always try to listen to rolls from the perspective of the other musicians and ask myself the following questions: Does my roll sound rhythmic or metered? Does my roll speed support the sound of the instrument at this dynamic? Is the roll speed adding unwanted intensity to the music? How much "contact" sound from the mallet is heard in the hall? Is the sound of the roll blending with other instruments that are sustaining? If a roll is not indicated, should I roll?

The answers to questions such as these are sometimes complex and the solutions are vast. However, I find that this level of listening and thought gives me greater possibilities for musicianship, and helps me to connect to the sound of the ensemble and the other musicians in a more comprehensive way. It has also helped to expand my thinking. I have a greater understanding of how non-percussionists hear marimba and how the marimba sounds in the concert hall.

Thankfully, composers continue to push the envelope technically and musically on our instruments. Trends in contemporary chamber music always present new possibilities. While there is no set "formula" for good chamber playing, keep the following in mind and you will find satisfaction and success.

Be open to new sounds, new ideas and new techniques in order to be part of a group expression. Learn as much as you can about the idiomatic tendencies of the other instruments. Gracefully communicate the idiomatic tendencies of your instruments to the members of the ensemble so that appropriate solutions and compromises can be made in the rehearsal process.

Always remember, what remains crucial to competent chamber playing is the art and skill of listening. Study the score so that you understand how your part relates to the rest of the ensemble and listen attentively to the other parts as you play. Listen carefully to the characteristic sounds of the other instruments. Most importantly, listen with open-mindedness to your own instrument and do not limit your musical language to what you already know.

Alison Shaw is Assistant Professor of Percussion at Michigan State University, where she serves as coordinator of percussion studies and directs the percussion ensemble program. She is currently Acting Principal Percussionist with the Flint Symphony Orchestra, and she also tours and records with the New Columbian Brass Band, in which she is a featured soloist, and with the Brass Band of Battle Creek, where she serves as Principal Timpanist. Shaw serves on the PAS College Pedagogy Committee and is President of the Michigan PAS State Chapter. PN

The Verdi Timpani Parts: The Case for Historically-Informed Emendations

Part I: Introduction, a background of emendation practices, and the case as related to Verdi

BY ALEXANDER E. JIMÉNEZ

Timpanists who play opera have undoubtedly confronted the seemingly inexplicable dilemma of so-called "unintended dissonances" in the parts of Giuseppe Verdi. These dissonances occur when the pitches to which the drums are tuned do not correspond with the prevailing harmony.

For modern timpanists who perform on modern instruments, the solution is quite simple: change the part. Indeed, a cursory review of timpani parts from several major opera houses illustrates this philosophy to a fault: Parts by Verdi, for example, look more like parts by Bartok in which four drums are used and extensive pedaling is utilized. Further study of these emended parts, when compared with the score, reveal a tendency to follow the bass line as a clue to the type of emendation required in offending passages, which is contrary to the way in which nineteenth-century composers thought of timpani parts that had been paired with trumpets since being introduced into Europe.

Conversely, scholars who prepare critical editions advocate an opposite philosophy in which they suggest leaving the parts exactly as the composer wrote them in the autograph manuscript. This position is defended in a variety of ways, including the argument that to emend such parts may render music uncharacteristic of the composer. Fabrizio Della Seta, editor of the critical edition of *La Traviata*, states:

> The principal question here, still requiring further study, is how nineteenth-century timpanists performed such passages. If played as written, what was the aural effect with timpani of the era, and if the written pitches were modified, what was the technical means for doing so? Was Verdi, who was usually attentive to problems of instrumental technique, taking these questions into account in writing as he did? Modern performers using pedal timpani are accustomed to changing the dissonant notes and rewriting the parts, but do such interventions result in a succession of notes uncharacteristic of Verdi's style?[1]

The problem, ostensibly, is that performers (including conductors) and scholars stand diametrically opposed to each other in the question of emendations. In reality, however, there is a way for both groups to come closer together in an effort to realize performances of Verdi's operas, for example, that will be relevant to the modern orchestra and modern audiences without sacrificing the spirit and language of the composer. This requires an effort on the part of the scholar to better understand the nature of performance, and for the performer to be more sensitive to the issues of historical musicology relating to their instrument. This article, therefore, will look at just a few of the various issues that must be considered when considering emendations for modern performances.

A BRIEF HISTORY OF THE EMENDATION DEBATE

According to historian Nancy Benvenga, "the practice of altering or 'correcting' the dissonant tunings that frequently resulted [in nineteenth-century timpani parts] is not a new one; indeed it goes back to Pfundt's time [Mendelssohn's timpanist in Leipzig]."[2] Until the nineteenth century, the customary configuration for playing the timpani included performing on two hand-tuned drums tuned to the tonic and dominant pitches of the prevailing key of a work. Works for more than two drums prior to 1800 were the exception and were generally *pieces d'occasion*; however, it is also true that prior to 1800 the timpani were utilized in harmonically specific ways and even as solo instruments.

By 1803 and immediately following, works by Vogler, Weber, and Reicha were written for three and four timpani.[3] In his *Treatise on Instrumentation* (1830), Hector Berlioz exclaimed about composers:

> They had never asked themselves whether one kettledrummer might not be able to manipulate three kettledrums. At last, one fine day they ventured to introduce this bold innovation after the kettledrummer of the Paris Operá had shown that this was not difficult at all. Since then composers writing for the Operá have three kettledrum notes at their disposal.[4]

Although composers of the emerging Romantic era were beginning to write for more than two drums, machine timpani were only in their infancy of design and development, and the addition of a third drum in opera houses (where the majority of orchestral music was performed) was slow to develop. This was especially true in Italy, where orchestral music was almost nonexistent and was most definitely a distant second to opera in terms of national priorities. "There was nothing in Italy remotely like the Gewandhaus orchestral concerts in Leipzig with their serious, attentive audiences. Instrumental music was marginal."[5]

Consequently, Italian composers of the early nineteenth century used the orchestra strictly as accompaniment and their orchestration practices were those of the eighteenth century,[6] including an eighteenth-century approach to writing for the timpani. Yet, as composers such as Bellini and Verdi began exploring the harmonic and orchestral possibilities that would enhance the dramatic effect of their operas, they continued, nonetheless, to write timpani parts rooted in the eighteenth century with pitches that were often in conflict with prevailing harmonies.

As a result, nineteenth-century timpanists were known to make alterations or omissions as necessary. German timpanists, in particular, found Italian opera scores offensive. Pfundt berated Donizetti for writing timpani parts in spite of the obvious pitch conflicts, stating that "he [Donizetti] could have used the bass drum as much as he desired; only he should not have considered the timpani to be a noise-making instrument and demanded discords of it."[7]

Carl Gollmick, Pfundt's contemporary in Frankfurt, openly advocated, for example, omissions that apparently had the approval of his conductor:

> I have never worried very much over the senselessness of Italian timpani writing. I drummed quite arbitrarily, often omitted entire passages in my part, and knew exactly the point at which I could resume with that much better effect. Guhr especially entrusted me with this moral judgment and left me quite alone.[8]

Of course, Italians were not the only composers to write notes out of the chord. Such incidences in symphonic music, however, were fewer than those encountered in operatic scores, due in part to their sheer length and the frequent changes of dramatic effect reflected in the harmonic movement of the work.

Another facet of performance practices that is rarely, if ever, considered in discussions about emendations is that of improvisation. It is entirely possible that nineteenth-century timpanists were well aware that their art was based on a tradition that included improvisation. The transformation from an *ad libitum* tradition to a notated one began in France during the time of Louis XIV and spread to Germany as a result of the popularity of French instrumental music and opera in Germany during the middle and late Baroque.[9] The earliest notated parts grew out of the strong "*ad libitum* tradition which had been the basis of the timpanist's musical art since the beginning of the drums' history."[10] As late as 1845 Kastner was still discussing the use of technique based on the art of improvisation of an earlier era, basing his discussion of "The Art of Beating" on a work of Altenburg. Kastner recognized a diminishing role of an earlier playing style based on improvisation, stating that "it was thought that the dexterity of the artist should substitute for the imperfection of the instrument."[11]

THE CASE AS RELATED TO VERDI

Giuseppe Verdi's career coincided with a period of intense experimentation in the development of machine timpani. The first recorded attempt to build machine timpani took place in 1812 and the pedal as we know it today was invented in 1881.[12] Verdi's first successful opera, "Nabucco," was premiered in 1842, and he wrote "Otello" in 1887. The chart at the bottom of the page puts this history in perspective.

Why then did Verdi write parts with so many unintended dissonances during a time when advances in the development of machine timpani and improvement in playing techniques were taking place?

The answer to this question does not lie in Verdian correspondence or specific anecdotal evidence. An answer may be derived from considering the circumstances of Verdi's development as a composer (specifically as an orchestrator), the relatively poor condition of Italian orchestras and their development under Verdi's guidance, and the relationship between performer and composer during the nineteenth century.

Verdi's early operas, such as "Nabucco," retained many elements of early nineteenth-century orchestration practices, including block scoring techniques, formulaic accompaniment figures, and simple doubling of vocal lines. This was partially the result of training rooted in eighteenth-century techniques.

It must also be remembered that Verdi was, to a certain extent, self-taught. He was not accepted into the Conservatory in Milan, and with the guidance of his Milanese teacher, Lavigna, he developed the fundamentals of his craft through the often unforgiving world of trial and error. Also, like Wagner, Verdi's early success would be determined not by innovation, but by establishing a repertoire of works that would appeal immediately to the opera-going public.

As a result of these various issues, Verdi's early timpani parts (which can be described as those of the so-called "galley-years" between 1842 and 1850) are characterized by many inconsistencies of notation—i.e., pitch indications, roll notation, etc.

The literature, as mentioned earlier, also makes it clear that

DATE	DESIGNER	LOCATION	TYPE	COMMENTS
1812	Cramer, Gerhard	Munich	Lever screw; outer ring	Similar to Boracchi
1815	Stumpf, Johann	Amsterdam	Rotating bowl, inner ring	
1836	Einbilger, Johann	Frankfurt	Central tuning screws, baseplate, rocker arm	Precursor to Pittrich/Dresden
1837	Ward, Cornelius	England	Internal cable	
1840	Knocke, August	Munich	Baseplate, footwheel w/gauges	
1842	Boracchi	Milan	Baseplate, tuning lever	Said to be precise
1850	Pfundt/Hoffman	Saxony	Modified Einbilger	
1853	Verdi	Venice	"La Traviata"	
1877	Jena, Louis	Leipzig	Internal Ring	
1881	Pittrich	Dresden	Pedal w/ratchet	Still in use
1887	Verdi	Milan	"Otello"	

the Italian opera orchestra of the early nineteenth century was poor by European standards and they were not accustomed to playing the type of score that demanded the orchestra to play the role of dramatic equal in a given work. The orchestral colors that were an integral part of the grand operas of Meyerbeer in Paris, for example, simply did not exist in Italy.

Verdi, however, reformed Italian opera from what historian David Kimball describes as the "melody-based, two-dimensional language"[13] of the early nineteenth century to the fully integrated opera-drama described by Verdi as *opere a intenzione*. The end result of Verdi's evolving approach to the orchestra included instrumentation that had a "wit, panache and a refinement which was to enchant even that wizard of orchestral effect, the young Richard Strauss."[14] This transformation, of course, took place over the course of his entire career.

Finally, earlier quotes by Gollmick and Berlioz indicate that composers and conductors trusted timpanists of reputation and skill with important decisions regarding performance practices. The Italian timpanist who played in the premiere performance of "Nabucco" in Milan was Carlo Antonio Boracchi. Boracchi is also known for a timpani tutor, the *Manuale pel Timpanista*, which was published, coincidentally, in 1842 (the year of the "Nabucco" premiere). This work is significant because of its thorough discussion of the problems related to dissonances in timpani parts, as well as a description of his design for machine timpani (see Figure 1). According to Renato Meucci, this design won an award from the occupying Austrian government in 1838, indicating that the instrument was built, although there is no evidence that it was utilized in performance.[15] The critical issue here, however, is that the last few pages of the *Manuale* list those patrons who acquired the text, and among them is the name of Giuseppe Verdi, "maestro di musica."[16]

FIGURE 1

Boracchi timpani[17]

It is also important to note that of the few exercises listed in the appendix, one of them is for three timpani.

FIGURE 2

Three-drum exercise from Boracchi's *Manuale Pel Timpanista* [18]

These examples offer the very real possibility that Verdi, who obviously knew of Boracchi's work, would have given an artist of Boracchi's skill and position the freedom to emend parts. Boracchi, however, was an exception among timpanists in Italian opera houses; thus, there also exists the possibility that Verdi's parts continued to be written primarily for two timpani so to be accessible to the majority of opera houses that possessed neither the equipment nor players available at La Scala.

CONCLUSION

Taken together, these few examples taken from a larger body of evidence would indicate that it is indeed possible to make emendations to the Verdi timpani parts in a historically informed manner. It is important to remember, however, that the literature also makes it clear that to expect a "smoking gun" of evidence will not prove fruitful. Although there can never be a step-by-step solution to the emendation problem, there is most definitely historical and musical evidence that would support thoughtfully rendered emendations.

Verdi is the focus of this study because of the importance of his operas in the nineteenth century and the frequency of their performances throughout the world. The second part of this two-part series will explore Verdi's style of writing for the timpani using examples from "Nabucco" and "Rigoletto," and will discuss a few of the problems associated with the timpani part to "La Traviata" with suggestions for making historically informed emendations.

ENDNOTES

1. Giuseppe Verdi, *La Traviata, melodrama in three acts, libretto by Francesco Maria Piave*, ed. Fabrizio Della Seta in *The Works of Giuseppe Verdi*, Serie I: Operas, vol. 19 (Chicago and Milan: University of Chicago Press and Casa Ricordi, 1997), xxxix.
2. Nancy Benvenga, *Timpani and the Timpanist's Art: Musical and Technical Developments in the 19th and 20th Centuries* (Göteberg: Göteberg University, 1979), 89.
3. Edmund Bowles, "Nineteenth-Century Innovations in the Use and Construction of the Timpani," *Journal of the American Musical Instrument Society* 5–6 (1979–80), 78.
4. Hector Berlioz, *Treatise on Instrumentation*, enlarged and revised by Richard Strauss, trans. Theodore Front (New York: Edwin F. Kalmus, 1948), 371.
5. John Roselli, *Music and Musicians in 19th-Century Italy* (Portland: Amadeus Press, 1991), 54.
6. Adam Carse, *The History of Orchestration* (New York: Dover Publications, 1964), 251.
7. Ernst G. Pfundt, *Die Pauken: Eine Anleitung dieses Instrument zu erlernen* (Leipzig, 1849), 10–11, quoted in Benvenga, 90.

8. Carl Gollmick, *Autobiographie* (Frankfurt am Main, 1866), 119, quoted in Benvenga, 90.
9. John Michael Cooper, "The Performance Practices and Literature of the Timpani in the German Concerted Music of the Late Renaissance and the Baroque: Historical and Musical Perspectives" (M.M. Thesis, Florida State University, 1988), 84.
10. Cooper, 85.
11. Jean Georges Kastner, *Méthode complete et raisonnée de timbales* (Paris: M. Schlesinger, ca. 1845), 27.
12. Bowles, "The Kettledrum," John Beck, ed., *Encyclopedia of Percussion* (New York: Garland Publishing, 1995), 201–226.
13. David Kimball, *Italian Opera* (Cambridge: Cambridge University Press, 1991), 509.
14. Kimball, 513.
15. Alexander E. Jiménez, "Towards a Historically-Informed Emendation of the Verdi Timpani Parts: A Re-Appraisal of the Evidence as Related to *La Traviata*" (D.M. Treatise, Florida State University, 1999), 34.
16. Carlo Antonio Boracchi, *Manuale Pel Timpanista* (Milano: Luigi di Giacomo Pirola, 1842), 34–35.
17. Boracchi, 40.
18. Boracchi, 37.

Alexander Jiménez is an Assistant Professor of Orchestral Studies at Florida State University, Music Director of the Tallahassee Symphony Youth Orchestra, and Timpanist of the Music Festival of Santo Domingo. He received a bachelor's degree in percussion performance from Baylor University, and a master's degree in performance and arts administration and a DM degree in percussion/orchestral conducting from Florida State University. He has served as conductor of the Palm Beach Atlantic Symphony and the San Francisco State University Symphony and Symphonic Winds, and as Principal Timpanist of the Palm Beach Opera Orchestra. **PN**

Scholarly Papers Committee Chair Search

Applications are being accepted for the chair position of the PAS Scholarly Papers Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

Applicants should send a letter of interest and a current vita to Michael Kenyon,
Executive Director, Percussive Arts Society,
701 NW Ferris Avenue, Lawton, OK 73507

Deadline: October 1, 2002

Favorite Bars:
Carefully aged rosewood
O'Malley's downtown.

Favorite Tone:
Moody and pure,
like me.

Favorite Music:
Mine, of course.

Instrument:

YAMAHA GRAND MARIMBA
5 OCTAVE STREAMLINE DESIGN
HEIGHT ADJUSTABLE BY
PNEUMATIC STRUTS

YAMAHA

Play the very best you can!™

Yamaha Corporation of America, Band & Orchestral Division
P.O. Box 899 • Grand Rapids, MI 49512-0899
www.yamaha.com/band

Sibelius, Saint-Saens and Bruckner

BY MICHAEL ROSEN

Q. The PAS office received a request for information about a highly-debated question regarding the spelling of timpani. Is it timpani or tympani? What are your thoughts on this question?

KATHERINE GELBERG
PAS INTERN

A. The spelling "tympani" is from the Greek and is not used in percussion at the present time. It was, however, widely used up until about the 1950s in many timpani method books and articles. This spelling is used when referring to the eardrum, and it is used in architecture to describe the area of a pediment or the panel above a door.

The spelling used in percussion today—timpani—comes to us from the Italian through Latin. It is interesting that in English we will often use the word timpani for one drum, but in Italian the correct word for the singular is *timpano*. You might find an indication for either spelling in a dictionary, but in common usage, timpani is the proper spelling.

Q. In "Finlandia" by Jan Sibelius, four measures before letter F there are quarter notes alternating on the A-flat and E-flat drums, with a trill sign that continues over all four bars. Does Sibelius want each of the quarter notes rolled? At the tempo indicated, each roll would be very short, and would sound more like a ruff than a roll. However, single-stroke quarter notes doesn't sound very good either. What's the performance practice for this passage?

KEVIN KOSNIK

A. Good question, Kevin. That's a tricky spot. Here's what I do:

Note that two measures before the Allegro there is a *diminuendo* and also that it is a timpani solo. Don't play too softly and be sure to maintain intensity so it doesn't sound like the bottom falls out.

On the downbeat of the Allegro (m.95) I don't play the quarter note very loud at all; I sort of throw it away. This better prepares the *fz* on the second beat, since the phrase begins on the second beat.

Yes, do play rolls (perhaps only three or four strokes) on the notes, but make a slight separation between each quarter note—not too much. They shouldn't sound like ruffs if you play them with a stress on the downbeats and not before.

Note that each phrase of this section starts with the *fz*, so phrase accordingly and be sure to make a crescendo with the brass on the last measure leading into rehearsal letter F. One last piece of advice about "Finlandia": Be sure to make all the rolls in this piece rather heavy.

Q. What are "Castagnettes de fer"? The score of "Dance Bacchanale" from Saint-Saens' opera "Samson et Delilah" actually specifies *Castagnettes de bois et de fer*. I've done some research in James Holland's book, *Percussion*, and he mentions metal castanets and also shows a drawing of them that looks like the Cymbalettes shown in your article about Cymbalettes in the February 2000 issue of *Percussive Notes*. Are they the same?

JENNY TAN
SINGAPORE

A. First of all, you should know that *castagnettes de bois* are regular wooden castanets. When *castagnettes* are indicated but not specified, use regular wood castanets. *Castagnettes de fer* are finger cymbals.

Bill Cahn, of Nexus, gave me a pair of castanets fashioned from metal in the exact shape of wooden castanets for this part a long time ago. I tried them but didn't like them as much as finger cymbals, which seem more appropriate. After all, it is a Middle Eastern-type dance sequence like a belly-dancer might perform.

The problem is that you have to mount two of them somehow on a flat piece of wood with pads of some sort under them, so that you can play them with the other two as fast as necessary for the part, but not have an audible impact sound from the wood on which they are mounted. I saw a mechanism with springs, but that seemed a bit like overkill to me and it wasn't as rhythmically precise as I think the part should be.

Cymbalettes are much larger and have handles. See the accompanying photos for the differences between cymbalettes, finger cymbals, and my pair of metal castanets.

Cymbalettes from the 1920s that were used in early jazz bands

Finger cymbals of the type used by belly dancers

Metal castanets in the shape of standard wooden castanets

Q. A student of mine, Zac Cairns, asked about the cymbal/triangle question in Bruckner's "7th Symphony." Some editions have a note for percussion at letter

W in the Adagio and some don't. What should he do?

DAN ARMSTRONG
PENN STATE UNIVERSITY

A. To get to the root of this question I approached this problem in two ways. First was to search for a scholarly point of view and then to ask several percussionists what they use when they play this piece.

Let's start with the former in an answer from Kurt Grissom, percussionist and former Personnel Manager of the Florida Symphony: "There does exist a question of whether a cymbal crash/triangle/timpani note(s) exist in this symphony, and the best answer or explanation that I've found is located in *The Musician's Guide to Symphonic Music* published by Schott. These are the essays of the Eulenburg Scores bound in book form.

"Apparently, old Bruckie wrote the 7th without any percussion, but when his buddies Joseph Shalk and Franz Zottmann played through the symphony on two pianos, they were moved to suggest the insertion of [cymbals and triangle] at rehearsal letter W in the Adagio movement. The suggestion was reiterated later by none other than conductor Arthur Nikisch, who got Bruckner to add the insert on a separate piece of paper.

"To add a little mystery to this are the words *gilt nicht* (not genuine) handwritten on the original manuscript, as it is obviously not Bruckner's handwriting. The '7th Symphony' is basically dedicated to the memory of Richard Wagner. It seems to me that Bruckner did a lot of re-orchestrating of his music (probably due to the fact that he wasn't getting a lot of success). I think that in this case the argument is just for adding the percussion, as it was probably an afterthought, but he started composing his '8th Symphony' almost right away and most likely just forgot about it."

This doesn't tell us much about common performance practice, so here is the word from working percussionists:

John Beck, Rochester Symphony: "Cymbals and triangle together."

Graham Johns, Royal Liverpool Symphony: "I always try to tell the conductor that Bruckner really didn't add these parts at all, and that for the sake of a truly authentic performance they should be left out. It was probably a prank by the copiest just to get us percussionists out of the bar for a change. I had to travel 600 miles round trip—including hotel, etc.—for this piece a few years ago. I play it with cymbals."

Kevin Hathway, Philharmonia Orchestra, London: "We use a pair of 24-inch Zildjian cymbals with a triangle roll."

Frank Epstein, Boston Symphony: "We play the part with cymbals and triangle together 90 percent of the time, depending on the edition."

Sam Denov, retired cymbal player with the Chicago Symphony, doesn't see any controversy. He says, "It simply has one gigantic cymbal crash in it!" and was surprised when Ronert Marsh, then the music critic for the *Chicago Sun-Times* devoted an entire paragraph to this cymbal crash after the CSO played the Bruckner 7th in Germany in the 1970s at the infamous Berlin Wall. Denov adds, "The only difficulty is to pick the right place, because it follows a theme that recurs several times in the symphony."

Andrew Simco, former timpanist with the Oslo Symphony: "This is indeed an interesting point! Bruno Walter recorded it without cymbals and triangle, as he respected the fact that Bruckner apparently marked it *falsch* (false) after it was engraved. (Bruckner was mad at the Schalk brothers, who were helping him make revisions to his works at the time.) Apparently, he thought about removing it, and made the marking on one of the manuscript scores, but was never definitive on that point, which is ironic because the '7th Symphony' is one of the least revised of his symphonies.

"We in Oslo always used cymbals and triangle at the climax of the slow movement. I heard the Walter recording without it, and felt that the climax lost something without the percussion. I personally feel that the addition of the percussion is very effective (although very boring for the percussionists who have to sit through the symphony for that one moment!)."

I hope the information in these articles will help performers choose the appropriate instruments when they perform. I invite readers to send me questions about Terms Used in Percussion. I will answer you directly and then print your questions for the benefit of readers of *Percussive Notes*. You can e-mail your question to me at michaelrosen@oberlin.net or use snail mail at Oberlin Conservatory of Music, Oberlin, OH 44074.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music, where he teaches, conducts the Oberlin Percussion Group, and is director of the Oberlin Percussion Institute. He served as Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Cleveland Orchestra, the Metropolitan Opera Orchestra, the Concertgebouw Orchestra, and the Grand Teton Music Festival. Rosen has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*. PN

THE UPCOMING CALENDAR HAS BEEN MOVED TO THE PAS WEB SITE (WWW.PAS.ORG) IN ORDER TO KEEP IT MORE UP-TO-DATE THAN WAS POSSIBLE WITH A CALENDAR THAT WAS ONLY PUBLISHED EVERY OTHER MONTH. THE ONLINE UPCOMING CALENDAR WILL BE UPDATED WEEKLY. INFORMATION FOR UPCOMING EVENTS CAN BE SENT TO HERSCHEL STARK, 4106 ORCHARD HILL DR., ARLINGTON TX 76016-3714; E-MAIL: UPCOMING@FLASH.NET

Preparing for Performance
Part 2: Emotional Preparation

BY DR. DARIN WORKMAN

This is the second article of a three-part series on Preparing for Performance. This particular part deals with preparing emotionally—something that is difficult to describe in words. Some would argue that emotions don't have a lot to do with performance, and that emotional preparation would be a silly thing to consider. Perhaps we can change that opinion.

Playing with emotion consists of being all there—in the moment—by focusing on what is happening in the music and where it is leading. Emotion plays an important part in any area of performing, and particularly in music since it translates into energy and mood. Emotional preparation is often overlooked by the amateur musician, but is the center focus of the experienced one. Many times, it is the very thing that separates the two.

Learning the music is a difficult enough task in most cases, but polished performers will go the extra mile to understand the feel of the piece. Often they try to find the mood that gives the music an emotional impact. Most people have been strongly moved at some point by a powerful performance, but few can explain how to truly do it.

In fact, most musicians perform for years without realizing the strong emotions they are conveying to the listeners. For many, it is a natural process that is never given a second thought. I find that most musicians cannot explain the emotions that are behind the music they play. "You can really reach people," jazz great Joe Morello told me recently; sometimes, that is the only way to explain it.

Some say that the ability to express emotion through music is a gift, and others claim it comes with maturity and experience. Let's touch on emotional preparation for those interested in performing with greater emotional power.

Note: The concepts in this article should be combined with those in the articles on mental and physical preparation. While mentally and physically reviewing the music, the emotions should be incorporated. This way, the full feeling of the music is reviewed rather than just the movements. In most cases, the time just prior to the performance (15–60 minutes) is the time to become emotionally in tune through quiet meditation.

As mentioned in the previous article [Feb. 2002 issue], preparation for a performance may begin months and sometimes years in advance, depending on the long-term goals. Emotions play a part in a musician's life even before the first performance, and they can have both positive and negative influences. Positive emotions can bring the greatest musical satisfaction, while negative emotions may result in performance anxiety at the worst level. For this reason, control over emotions is very important. One can learn to gain control of emotions and channel them.

In order to get the most out of a performance, one must be emotionally in tune with it.

A COMPLEX ISSUE

Success in life is determined to a large degree by our ability to harness physical, mental, and emotional energy. Of these three, the least understood and the hardest to achieve is the emotional aspect. The most taxing issues the mind deals with are usually emotional in nature. Many believe that this difficulty exists because resolutions of emotional problems are very personal and ambiguous.

Music is emotion—the universal language. "It crosses all lines and all barriers, and touches all people," says Morello. As drummers and percussionists, we must strive to feel the emotion that the composer felt when the piece was written and be able to reproduce that emotion during performance—usually repeated times. A musician cannot convey what he or she is not feeling. In order to get the most out of a performance, one must be emotionally in tune with it.

It is easier to express an emotion in music if that emotion has actually been felt. Since most people have experienced a myriad of emotions to one extent or another, the challenge lies in bringing these emotions to the surface and conveying them clearly to those listening.

Many people pass through emotional situations in life without experiencing them deeply. They close their mind to protect themselves and miss the full taste of the emotion. If one becomes callous to emotional experiences, there is very little to draw from when the time comes to reproduce those emotions. Each experience in life should be valued, savored, and remembered.

INTERNAL AND EXTERNAL INPUT

Emotions are affected in two basic ways: through internal input and external input.

Internal input involves thoughts generated from within the mind. Many thoughts come to us when the mind is "wandering." But we can control what the mind ponders with some planning and very little effort. Many feel that being able to control thoughts is an integral part of preparation. Having an outlined and consistent routine just before going on stage is common with many musicians.

External input has to do with the kind of environment one is in, conversations engaged in, people associated with, and music listened to. Create the environment needed rather than just leaving everything up to chance. A person may not be pleased with what "chance" provides.

I recall one drummer who didn't get along well with one of the singers in his ensemble. She would become very emotionally excitable just prior to a performance. After a couple of conflicts with her, he decided to diffuse the situation.

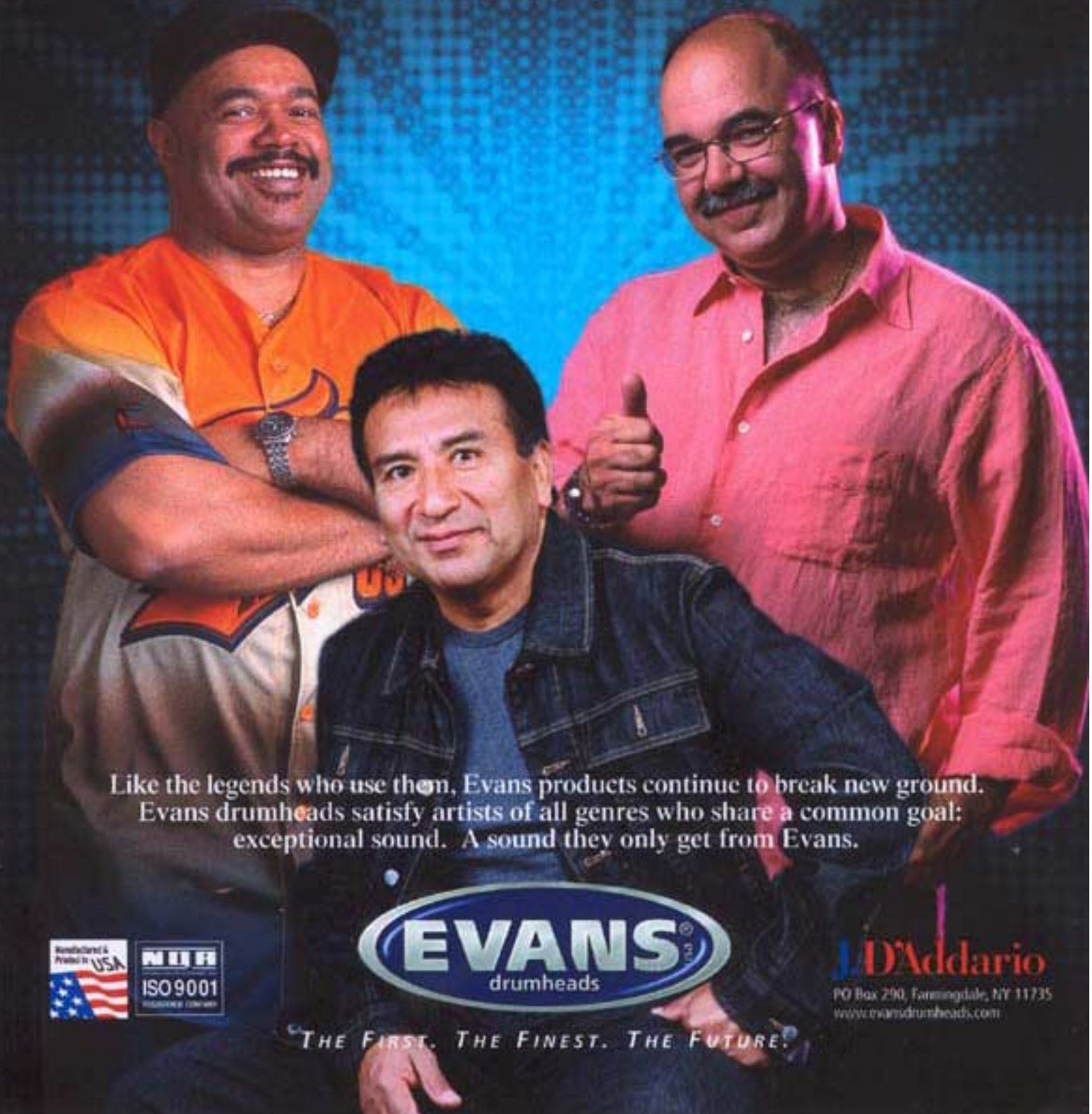
Great Innovators, Great Innovations

The Strength of Evans' Product Line

Dennis Chambers
-Mike Stern, John Scofield, P-Funk Allstars, John McLaughlin, David Sanborn, Steely Dan, and many others

Alex Acuña
-Weather Report, Drumset, Percussion, Producer, Composer, Arranger

Peter Erskine
-Joni Mitchell, Weather Report, Stan Kenton, Maynard Ferguson, Steely Dan, Composer



Like the legends who use them, Evans products continue to break new ground. Evans drumheads satisfy artists of all genres who share a common goal: exceptional sound. A sound they only get from Evans.

Manufactured & Printed in USA

NIA ISO 9001

EVANS drumheads

J. D'Addario

PO Box 290, Farmingdale, NY 11735
www.evansdrumheads.com

"THE FIRST. THE FINEST. THE FUTURE."

He made sure that their paths didn't cross any more than necessary the day of a performance, and he also tried to keep the conversation light and brief. By doing this, he prevented the derailing of his emotions and was able to give more to, and get more out of, each performance.

Drummer Steve Smith says, "I try to avoid conflict on the day of a performance, but if I do experience some conflict, I try to get over it early in the performance."

On the other end of the spectrum, I know a percussionist that calls his wife just prior to a show in order to channel his emotions and rid his mind of excess clutter.

Environment is one thing you can control with a little planning. But even in the best situations things can still go wrong, and musicians learn, in time, not to let it affect their professional life. Professionals in any area (athletics, business, music, acting, education, etc.) achieve greater heights by channeling emotions than by having emotions manipulate them.

A FEW IMPORTANT POINTS

The emotions are closely tied to the mental and physical condition. For example, if you are physically tired, emotions are more easily riled, and if one is mentally drained, it will be difficult to emotionally respond. Usually, it is much more difficult to concentrate on the performance when you are tired. The same is true if the mind is tired from being too busy. In order to get the maximum from a performance, save the maximum physical, emotional, and mental energy for use during that performance. The information on "rest" discussed in the previous article is very important in terms of emotional preparation. If you are not prepared mentally or physically, it can be emotionally disturbing.

Nutrition has a strong influence on emotions. Some things to avoid are heavy meals two hours prior to performance, alcohol, tobacco, excess caffeine, and recreational drugs (how many careers have been lost to this one!). More on this is discussed in the next article, which will deal with physical preparation.

Interpersonal relationships also have a strong pull on emotions. It is important to be careful with whom one associates when trying to emotionally prepare (as mentioned above). This can have an intense positive or negative emotional effect.

24 HOURS OUT

Emotional preparation becomes more important as the performance approaches. Twenty-four hours out, the most important thing is to avoid any additional emotional challenges. Should anything occur that detracts from the music, learn to put it aside and deal with it after the performance, if at all possible. Rarely does an issue have to be dealt with immediately.

Overall, avoid being weighed down by heavy emotional challenges just prior to performing. They can be completely overwhelming, making it impossible to focus your full attention on the performance. Avoid opening a "Pandora's Box" of emotions until after the show. This usually ensures a better performance and allows time for pondering the issue before addressing it.

4 HOURS OUT

This is an excellent time to begin flooding the mind with things that set the mood for the show. The emotions should be in the same attitude as the music to be performed.

It helps to focus the mind on experiences from one's personal life that generate those emotions. These penetrate the most deeply, since they were actually experienced first-hand.

Music, written material, and/or film can usually set the proper mood. Although they are second-hand, they can trigger the memory of a personal experience. You can surround yourself with a variety of options to use in triggering various moods.

I remember one show we did in a college touring band that included some difficult fusion tunes. In order to get myself in the right frame of mind, I would listen to tapes of artists that inspired me. On other occasions, when I was called upon to perform music I didn't like, I would flood my mind with it in order to gain an appreciation for it.

1 HOUR OUT

Many musicians prefer to be alone during this period to reflect on the music while they warm up. This is the time that the physical, mental, and emotional aspects all fall together just prior to a performance. Steve Smith says, "If I am prepared physically and mentally, then I can go on stage being comfortable and relaxed emotionally."

Many musicians feel that the hour prior to a performance is the time they get it all together. It is important that all of the parts of this series of articles are used as one because it is impossible to isolate the mental, physical, and emotional states. They're all connected.

Morello encourages, "Focus on what you're doing, and go out and be perfectly relaxed. Be aware of what's happening around you. Be aware of the other musicians, and support them as a team."

CONCLUSION

Emotion in music is understood by few musicians and articulated by even fewer. Preparing emotionally is mostly done far in advance by "learning your instrument and feeling confident on your instrument," says Morello. In this way, players gain confidence that helps them channel their emotions.

Music is fun to play and listen to, but the true joy in music results from fully experiencing the emotion that music coveys. It is the emotion that grabs the heart, making music an addiction of the best kind. It is the frosting on the cake, the punchline of the joke, and the memory of the performance.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and presented workshops, and he is chair of the PAS Health and Wellness committee and a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 25 years, he continues to be active in performing and teaching. He can be reached by e-mail at druminjuries@juno.com. PN

Informed Indeterminacy: Guidelines for Instrument Choice in Iannis Xenakis's "Psappha"

BY BILL SALLAK

Unlike most composers of his stature, Iannis Xenakis's (1922–2001) formal training was not primarily in music but in architecture. As a student and colleague of the eminent French architect Le Corbusier, he helped design many contemporary buildings, including the famous Philips Pavilion at the World's Fair in Brussels, which was the performance venue for Edgard Varèse's "Poeme Electronique."

His formal music training was under Olivier Messiaen, a pioneer in post-Webern serial composition and teacher of many other notable composers, including Pierre Boulez and Karlheinz Stockhausen. Such a background in static physics, mathematics, and serial control would lead one to believe that Xenakis's work would be tightly controlled and deterministic. Not only is this true in many cases, but Xenakis even went so far as to use physical laws and mathematical phenomena as theoretical building blocks for compositions, including the Maxwell-Boltzmann Law of Gases in his orchestral work "Pithoprakta," and the Fibonacci number series and the Golden Section in "Psappha."

The most notable example for percussionists is "Psappha," a solo work written in 1975 for the French percussionist Sylvio Gualda. It is a work of highly deterministic rhythmic structure, but of indeterminate instrumentation. Anyone curious about Xenakis's motivations in such an endeavor might look to the composer's own words:

> ["Psappha"] is a purely rhythmical composition, which means that colour is used only to render more clearly the polyrhythmic construction…. Moreover, it is a reaction to many aspects of contemporary percussion, which gives us so many timbres, but in which rhythm itself is vanishing.[1]

"Psappha" stands in part as Xenakis's assertion regarding the state of percussion composition and the need to make timbre and color subservient to rhythm and, therefore, to mathematics. In the case of "Psappha," the mathematics of ancient Greek poetic meter as well as the Fibonacci series and the Golden Section are evident.

This article will suggest guidelines in choosing instruments for a realization of "Psappha" with three goals in mind: to stay as true as possible to Xenakis's stated intentions for the piece as well as his general stylistic traits, to create the most efficient and comfortable configuration of instruments for ease of performance, and to allow the performer the greatest possible expressiveness and variety of media within the previously stated bounds.

"Psappha" is scored for at least seventeen percussion instruments, grouped into subsets by material (wood and skin, or metal) and register (high, medium, or low). The details of this organization are made clear in a "note explicative" on page 9 of the score (Figure 1). The six instrumental groups are designated by the letters A through F; note that each group contains three instruments, except group E, which only contains one. Xenakis also includes suggestions of instruments to employ, but it should be noted that these are only suggestions.

The "note explicative" also includes options for the interpretation of accents. Xenakis allows the performer to interpret an accent in five different ways:

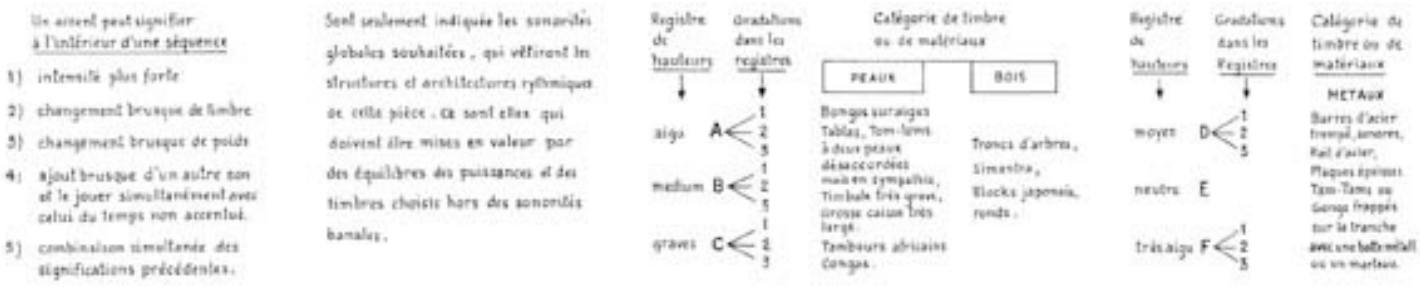
1. a louder stroke;
2. a different, but similar instrument;
3. a different stick or mallet;
4. the simultaneous striking of two instruments;
5. any combination thereof.

These options allow the performer to use more instruments than the minimum number of seventeen. This flexibility can be exploited to great expressive effect and used to ease performance difficulties in certain sections of the work.

CLARITY, MOOD AND STYLE

One of Xenakis's paramount concerns regarding performances of "Psappha" was the clarity of rhythmic structure. Xenakis utilizes several complex polyrhythmic devices in the work for the performer to audibly reproduce to the listener. An excellent representative example occurs

Figure 1



between 740t–990t in which the three groups of wood/skin instruments recapitulate the opening material of the piece simultaneously, at three different tempi in the ratio of 5:7:11. (Xenakis notated "Psappha" on a grid, without regard for traditional bars and beats. Units of time are simply numbered sequentially from 0t to 2396t, the last attack of the piece.)

Figure 2 shows the opening material in instrumental group B. Figure 3 shows part of the recapitulation, with the entrances of groups A and B. The resulting texture is extremely complex and points to two primary concerns regarding instrument choice:

1. Instruments in any one group should be homogeneous. For example, group A may consist of three woodblocks or three bongos, but not a woodblock, a bongo, and a small tom-tom.

2. Registral separation between the groups should be as clear as possible.

In the symphony orchestra, it's more difficult to distinguish a flute, oboe, and clarinet, than a piccolo, horn, and double bass. In the "Psappha" orchestra, the same considerations should apply. Without this kind of consideration, the listener will not hear a clear three-part recapitulation of the opening material, but rather purposeless clatter.

This concern dovetails neatly with Xenakis's concern regarding coloristic boredom in his percussion writing. In an interview with Balint Andras Varga, Xenakis stated: "Writing for percussion is somewhat like writing for piano rather than orchestra…it has just one colour. It was similarly a challenge to produce a worthwhile percussion work just for skins, for instance. The first such piece was 'Persephassa,' followed by 'Psappha'…."[2] Certainly, clear registral separation and the use of registral extremes can help Xenakis's performance concern.

The main stylistic consideration to make when choosing instruments for "Psappha" is the avoidance of a consistent ethnographic reference (i.e., the orchestra of instruments chosen for "Psappha" should not contain a disproportionate amount of Latin-American instruments, or African instruments, etc.). The avoidance of such instruments is important for several reasons. One, the subject of Xenakis's music, pure mathematics, knows no nationality. Secondly, Xenakis made no attempts to write programmatic nationalistic music at any point in his mature compositional life.

Several events in Xenakis's life perhaps led him to this conclusion. During World War II, Xenakis was a prominent member of the Greek student resistance movement and an army deserter, needing to leave Greece to avoid arrest, trial, and possibly a long prison term. He ended up in a sort of Parisian exile, intermittently coming to the United States to teach at Indiana University. Given these events, it makes sense his music has no consistent ethnographic base.

In the Salabert edition of another Xenakis percussion work, "Rebonds," a quote from Jacques Lonchampt describes Xenakis's music as "an immense abstract ritual—a suite of movements and of hammerings without any folkloristic contamination."[3] It seems that an accurate realization of "Psappha" does not include an overarching timbral atmosphere suggestive of any one culture including traditional western art music. However, it is not Xenakis's intent for every individual instrument in the "Psappha" orchestra to be free of ethnic reference. Xenakis himself suggests such instruments as congas, bongos, gongs, and African drums for the work. He also suggests such non-traditional instruments as sections of tree trunk and locomotive rails.

SETUP SUGGESTIONS

Obviously, each realization of "Psappha" will have its own unique requirements, but there are a few setup re-

Figure 2

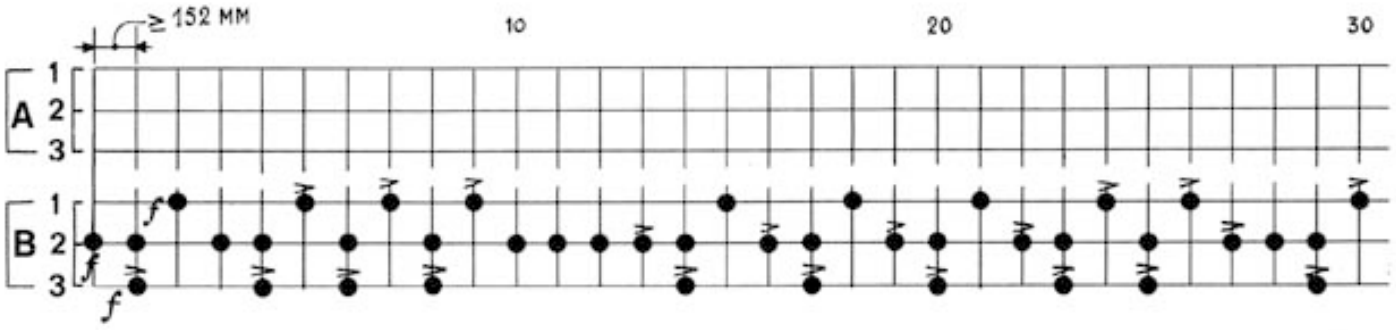
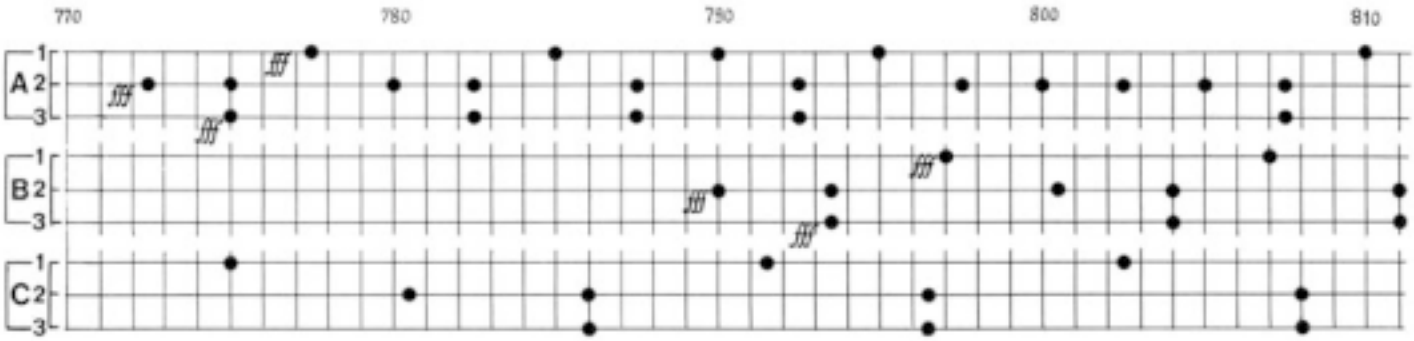


Figure 3



YAMAHA

Sounds of Summer

2002 percussion camp

Yamaha believes in the value of music programs in our schools, and that music education contributes to the personal and intellectual growth of all individuals. The Sounds of Summer program is a concrete way in which Yamaha supports music education on a local level. With a focus on percussion, a Sounds of Summer camp is an experience that encompasses first class instruction to enhance participants' skills and confidence. Simply put, it promotes enjoyment and dedication to the future of music.

Our clinicians are some of the finest instructors in the world. The studies written by Yamaha artists are progressive, challenging and include a CD with hip accompanying tracks. Join the thousands of students who slam in the sun at Yamaha Sounds of Summer camps all over the United States.

for location & registration information:

yamaha.com/band

quirements that seem more or less universal. In section 1410t–1588t, the most advantageous solution is to play the material in groups A and B with one hand, and groups D and E with the other (with two mallets in each hand), with line C3 being executed with a pedal-operated bass drum (Figure 4).

The written minimum tempo dictates that each hand must be able to play successive strokes on any sequence of instruments at the rate of MM = 220. Whatever the performer's individual instrument choices are, groups A and B, and D and E must be set close together in order that all instruments of each group pair be accessible by a single hand.

Another section creating some physical difficulty occurs in the final section of the work, beginning at 2175t. The continuous articulations in line C3 combined with the rhythmic activity in group F leaves the performer with limited options (Figure 5). The most common and effective solution, considering the extremely loud dynamics, seems to be to assign line C3 to a pedal bass drum and play the material in group F with both hands. Since the performer must play so loud at this point with all of his or her weight on one leg, balance problems can arise while playing the pedal bass drum as well as twisting shoulders and/or hips to address the instruments in group F. By arraying the instruments of group F directly in front of the player, the physical problems seem to be solved.

The intermittent accents in line C3 allow for some creative application of Xenakis's guidelines for accent interpretation discussed earlier. Given that the level of physical activity is so high, there is a limited amount of dynamic nuance attainable on a pedal bass drum while executing the rest of the material. A solution employed by both Sylvio Gualda and Gert Mortensen in their performances of "Psappha" is to play the C3 accents with a mallet on a concert bass drum (or other large drum) while playing continuous attacks on the pedal drum.

Certain aspects of "Psappha" are perceivable in almost any performance—the visceral impact of the work, the dramatic juxtaposition of sound and silence, the appreciation of the virtuosity needed to perform such a piece. These suggestions are given in hopes that the more subtle, musical devices as well as the intricate, compositional workings can be discerned and appreciated by performer and audience alike in order to fully capture "Psappha's" looming, majestic facade.

ENDNOTES

1. Simon Emmerson, "Xenakis Talks to Simon Emmerson," *Music and Musicians 24* (May 1976): 24–26.
2. Balint Andras Varga, *Conversation with Iannis Xenakis* (London: Faber and Faber Limited, 1996).
3. Iannis Xenakis, "Rebonds" (Paris: Editions Salabert, 1991).

BIBLIOGRAPHY

Emmerson, Simon. "Xenakis Talks to Simon Emmerson." *Music and Musicians 24* (May 1976): 24–26.

Flint, Ellen Rennie. *An Investigation of Real Time as Evidenced by the Structural and Formal Multiplicities in Iannis Xenakis's Psappha*. Ph.D. dissertation, University of Maryland at College Park, 1989 (UMI# 9012457).

Rosen, Michael. "An Interview with Sylvio

Figure 4

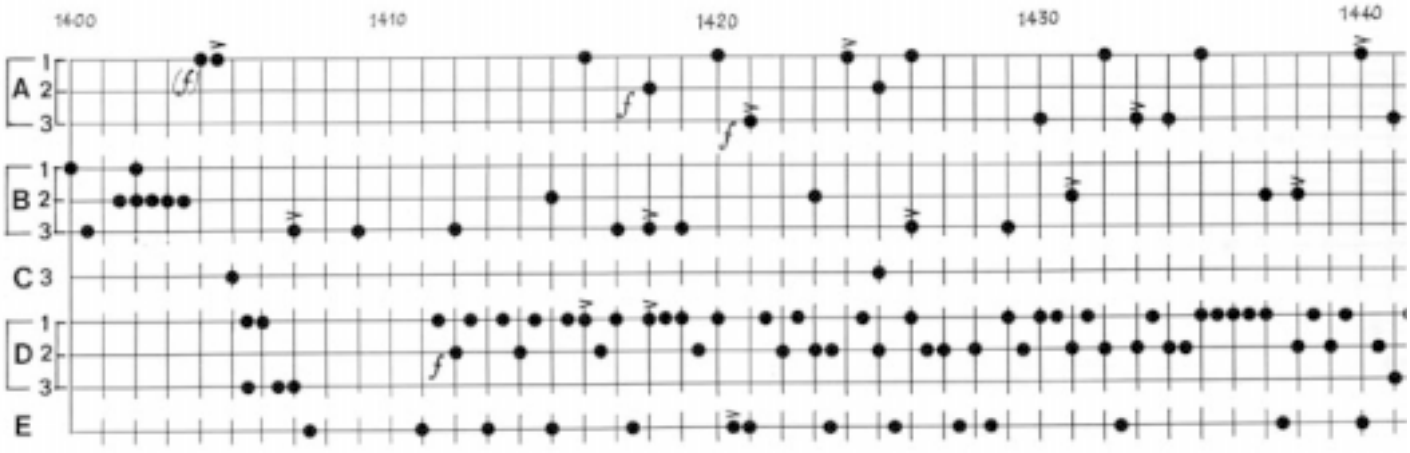
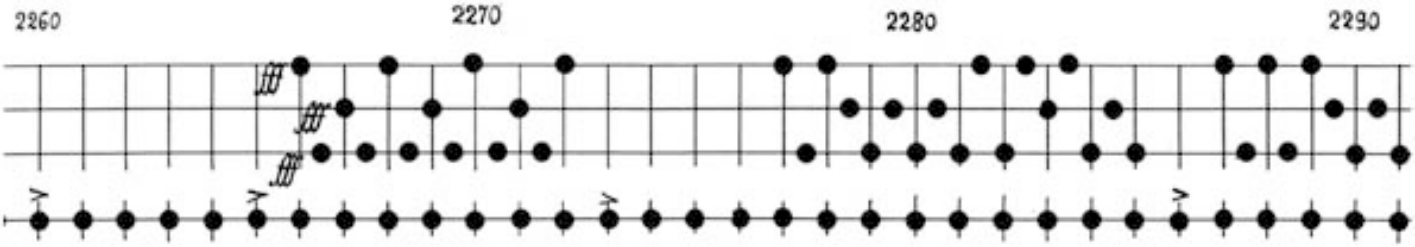


Figure 5



PASIC 2002 SCHOLARSHIP INFORMATION & APPLICATION FORM

PASIC® 2002 • 27TH ANNUAL CONVENTION • NOVEMBER 13–16, 2002
HYATT REGENCY COLUMBUS AND GREATER COLUMBUS CONVENTION CENTER, COLUMBUS, OHIO

The Percussive Arts Society is pleased to announce several scholarships assisting students to attend PASIC 2002.

Each scholarship winner will receive the following courtesy of PAS: one year of PAS membership, PASIC 2002 registration, ticket to the Hall of Fame Banquet, PASIC 2002 souvenir T-shirt and monetary awards as indicated below toward the cost of transportation/lodging.

Winners will be notified in August 2002.

PAS® ($500 U.S.) DEADLINE: JUNE 15, 2002

Avedis Zildjian Co. PASIC Scholarship • Cloyd Duff 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 • Steve Ettleson 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

CANADA (NOT TO EXCEED $1,500 CANADIAN) DEADLINE: MAY 1, 2002

Scholarship limited to a Canadian music student (percussion major) who is full-time grade 12/13 high school or full-time undergraduate university student

SEND APPLICATION TO: Sabian/PASIC Scholarship, Ian Turnbull
25-1040 Riverside Dr., London, ON, N6H 5N4 Canada
E-mail: ijt@execulink.com *Contact Ian Turnbull for French version of application.*

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
- ❑ 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 _____

STATE CHAPTER PASIC SCHOLARSHIPS

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

Gualda Concerning Psappha." *Percussive Notes*, Vol. 27, No. 4 (Summer 1989): 32–36.

Xenakis, Iannis. "Psappha." Paris: Editions Salabert, 1976.

_____. "Rebonds." Paris: Editions Salabert, 1991.

Bill Sallak is a Master of Music degree candidate at the University of Akron, studying percussion with Dr. Larry Snider. He is the founder and director of the University of Akron African Drumming Ensemble, and his performance credits include the Akron Symphony, Fredonia Chamber Players, and the dance departments at the University of Akron, Kent State University, Slippery Rock University, and SUNY College at Fredonia. He holds a Bachelor of Science degree in audio engineering and a Bachelor of Music degree in percussion performance from SUNY College at Fredonia, where he studied percussion with Dr. Kay Stonefelt. He is currently producing a recording of early music for percussion ensemble in conjunction with Larry Snider, Michael Udow, and Tom Siwe. PN

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
James Lambert
Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.
Note: *Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.*

Difficulty Rating Scale

I–II	Elementary
III–IV	Intermediate
V–VI	Advanced
VI+	Difficult

REFERENCE

Balafon Beat **II–III**
Gert Killian
$27.50
Musikverlag Zimmermann
Balafon Beat is a 32-page manual that will introduce players to the pentatonic world of the balafon, the African predecessor to the xylophone. The balafon is a keyboard instrument, similar to the xylophone but without accidentals. It is constructed of wooden keys suspended over calabash gourds, which act as resonators, and the prevailing tonality is pentatonic.

The manual, written in German, English and French, is divided into three parts: "body percussion" exercises designed to develop coordination and reinforce note values, exercises and short etudes that develop right-hand/left-hand melodic independence, and five short percussion ensemble works. The ensembles and etudes may be played as solo pieces, keyboard ensembles, or as complete percussion ensembles with the supplemental percussion parts provided (drumset, congas, cowbell, surdo, triangle, two shakers). Marimba or vibraphone could be substituted for some or all of the keyboard parts. The preparatory exercises and ensembles contain simple eighth/sixteenth-note rhythms in 4/4 and 6/8 time. This book would be excellent for beginning keyboard classes or for general music classes using Orff instruments that are looking to create an African mood.

—Terry O'Mahoney

The Making of a Drum Company
William Ludwig II
$20.00
Rebeats Publications
The Making of a Drum Company—The Autobiography of William F. Ludwig II is a 128-page book with 160 photos that tells the story of one of the most recognized names in drums—Ludwig. As the book unfolds and we learn about the Ludwig family—from Heinrich Jacob Ludwig to the present—we are taken on tour of the ups and downs of the Ludwig family and their contribution to drumming. Through successful times and troubled times they were committed to excellence in drum manufacturing.

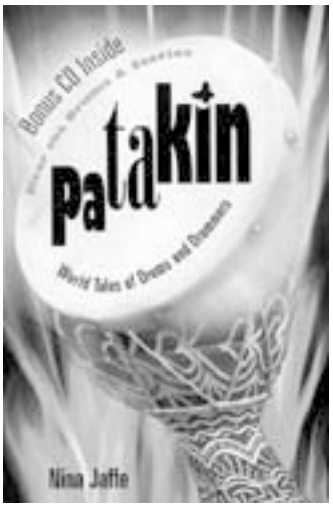
Bill Ludwig II tells his story with candor and shares his successes as well as failures. In spite of the problems that confronted him, he always rose above them and managed to prevail and produce an excellent product. Bill's life is shared with the "who's who" of the percussion community, and he gives credit to those who advised him, those who helped him, and those who sometimes confused him.

The Making of a Drum Company captures an important part of the history of drumming in the U.S.A. William Ludwig II is to be thanked for sharing his life with us—a life that reflects the attitudes of the percussion industry for over a century.

—John Beck

Patakín: World Tales of Drums and Drummers
Nina Jaffe
$12.95
Cricket Books
Nina Jaffe has collected ten stories from around the globe that demonstrate how drums are an important part of the mythology and history of many cultures. Stories from northern Canada (Inuit), Haiti, Ghana, Fiji, Korea, India, Ireland, Venezuela, Mexico and the Bible make up the collection. The stories normally center upon mythical figures, and the drums are often a part of worship services or contain great significance to the mythical figures.

Jaffe reads four of the stories (often accompanied by drums), explains various drum techniques, and plays several tunes on the accompanying CD. A glossary, explanatory notes regarding the different types of drums, a discography, and resource appendix are included and help the reader appreciate the stories more fully.



In addition to its value as a collection of folk tales, the book might also be used as an ethnomusicological reference in the area of percussion. Although it does not go into detail about the technical aspects of drumming, it raises awareness of the importance of drums to ancient cultures—something modern society has often overlooked. Drummers, who should be aware of how their instruments play a role in numerous cultures, or readers who like folk tales should find this an interesting read.

—Terry O'Mahoney

GENERAL

Beyond Dreams—Piano Music for Musicians **III–IV**
David Friedman
$19.95
Advance Music
Many musicians play piano as a secondary instrument, either for functional reasons, their own enjoyment, or to compose. Vibraphonist/marimbist David Friedman has written nine tunes that might be performed by a functional pianist who possesses good reading skills. These pieces are especially appropriate for vibists and marimbists

WE'RE

NUMBER ONE AND

WE'VE GOT HUNDREDS OF

WAYS TO BACK IT UP.

NO ONE HAS MORE QUALITY STICKS AND MALLETS TO CHOOSE FROM. NO ONE HAS OUR TRADITION OF BREAKTHROUGH DESIGN. NO WONDER MORE PERCUSSION ENSEMBLES WIN WITH US THAN ALL OTHER LINES COMBINED.

WWW.VICFIRTH.COM

NUMBER ONE IN THE WORLD

who have a good knowledge of the keyboard, but who lack strong piano technique. It might also be possible to adapt some of the tunes for solo vibes. It would definitely be possible to adapt them to duets for two mallet-keyboard players.

Each tune is different but they all share a similar aesthetic—somber, reflective works with subtle dynamics shadings reminiscent of a Keith Jarrett ECM recording from the 1980s, particularly the tune "Wayfarer." "Remember When…" and "An American Dream" are rather impressionistic ballads, and "Beyond Dreams" sounds like it comes from the pen of Alan Berg with its dark, dissonant aura. "New Vienna" is definitely a *new* take on the traditional Austrian waltz while "Hungarian Snipsody" creates a playful vibe in 6/8 and 5/8 meter. "Scaling The Wall" and "Quincy" are the most jazz-like tunes in the collection and use a loose, triplet feel.

The music is generally written in a straight-eighth-note, rhapsodic solo piano style that is more like the repertoire found on the European ECM label than traditional jazz or classical music. The 32-page book includes a CD with performances of the pieces. The reflective, contemporary musician who follows European jazz trends will find this music enjoyable.

—Terry O'Mahoney

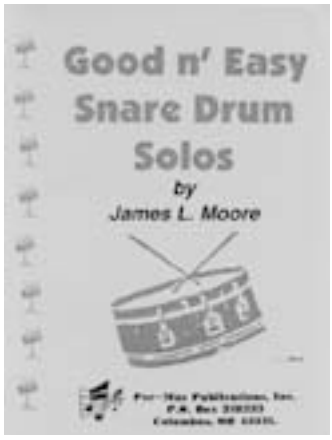
SNARE DRUM

The Timekeeper **I**
Guy G. Gauthreaux II
$3.00
Pioneer Percussion
This snare drum solo for the beginner employs simple eighth- and sixteenth-note rhythms in 4/4 meter and utilizes accents, rim clicks and dynamics for a musical approach to the solo. Flams are employed, but no rolls are present. The solo is 61 measures with much repetition, requiring the performer to be a steady "timekeeper," as the title implies. I applaud Guy Gauthreaux's efforts in providing an educationally satisfying and fun-filled snare drum solo for the beginning percussionist.

—Lisa Rogers

Good n' Easy Snare Drum Solos I–III
James L. Moore
$8.95
Per-Mus Publications, Inc.
This collection of 24 unaccompanied snare drum solos by the retired percussion instructor at Ohio State University is designed specifically for the very young performer on the snare drum. Most of the solos do not have many rolls, but they are creative from the aspect of overall structure, meter contrast (e.g., 3/4, 6/8, cut-time), and effective use of accents and dynamics. This collection would prove useful to the teacher of younger snare drum students—possibly for a festival or contest at the very early stages of development. Also, these solos could be incorporated into a regular regimen of sight-reading for younger snare drum students. For 24 solos, this collection is a bargain.

—Jim Lambert



First Place Showcase **II**
Guy G. Gauthreaux II
$3.00
Pioneer Percussion
"First Place Showcase" is an easy solo for snare drum. There are no rudiments or rolls, and the short solo is in 4/4 meter with no tempo indication. There are plenty of dynamics, peppered with accents and a few measures of rim playing. "First Place Showcase" could be renamed "My First Drum Solo" be-

cause it could be adjusted to fit any beginning player's ability. A young player would find satisfaction in performing a solo rather than playing another page in an instruction book.

—John Beck

Six Classic Snare Drum Solos III–IV
Arr. by Guy Gauthreaux II
$8.00
Pioneer Percussion
This is a repackaging of six rudimental snare drum solos that probably should be part of every serious percussionist's basic course of study: "Three Camps," "The Downfall of Paris," "Hell on the Wabash," "The General," "Grandfather's Clock" and "The Connecticut Halftime." "Three Camps" and "Downfall" include the fife parts, and the other solos are complete with bass drum parts. These optional parts have been hard to find, so Gauthreaux has done a real service in presenting them in one volume.

Gauthreaux has recorded all the solos with their accompaniments on his CD, *Close-Open: American Contest Solos for Snare Drum. Six Classic Snare Drum Solos* is a great way to expose students to these great traditional solos, correctly written and compiled with their accompaniments.

—Tom Morgan

Cajun Dance III
Guy G. Gauthreaux
$3.00

Snare Drum From the Masters V–VI
Guy G. Gauthreaux
$10.00
Pioneer Percussion
These two unaccompanied snare drum solos are representative of Guy G. Gauthreaux's continuing interest in writing for the snare drum, which can be traced back at least as far as his "American Suite," winner of a PAS composition contest, and are aimed at students at opposite ends of the educational process. "Cajun Dance" is a concert-style solo characterized by off-beat, accented rhythm patterns, portraying (one can assume) rhythms found in the music that inspired its title. It is written with students of junior-high age in mind and carefully avoids technical pitfalls, as evidenced by the use of accents in sixteenth-note passages that can all be played in one hand.

"Snare Drum from the Masters" is a four-movement, 12-minute solo that incorporates excerpts from the band and orchestra repertoires. In fact, the titles of the excerpts Gauthreaux has chosen read like the audition list for a band or orchestra gig. From the initial measures of the first movement, which feature the solo rolls from the overture to Rossini's "La Gazza Ladra," through the concluding bars of the fourth movement that use John Zdedlick's snare part to his "Chorale and Shaker Dance," Gauthreaux ingeniously weaves together some 27 excerpts.

Notable examples from the orchestral repertoire include Carl Nielsen's "Concerto for Clarinet and Orchestra," William Schuman's "Third Symphony" and "Chester," Rimsky-Korsakov's "Scheherazade" and "Capriccio Espagnol," Prokofiev's "Lt. Kije," Bartok's "Concerto for Orchestra" and Ravel's "Bolero." Included in the band excerpts are snare parts to Nelhybel's "Trittico," Claude Smith's "Festival Variations," Holsinger's "Liturgical Dances" and several Sousa marches. Excerpts appear with all accents, dynamics and tempo markings (when available) of the originals intact.

This is an invaluable source for all advanced, serious students of the instrument, and should become sought after for the teaching studio and for performances, especially on jury exams, where portions of the four-movement solo can be selected for use.

—John R. Raush

Permucussion IV
James L. Moore
$3.50
Per-Mus Publications, Inc.
Originally copyrighted in 1966 (copyright reassigned to Per-Mus in 2001), this concert-style snare drum solo opens as a "swing march" with "Dixieland feel," later using a "fast driving rhythm" with accented sixteenth notes that propel the piece to an explosive conclusion. The solo requires techniques similar to those that a high school drummer must use to perform snare parts in the band and orchestra idioms.

—John R. Raush

From Sea to Shining Sea for Solo Snare Drum IV–V
Guy Gauthreaux
$3.00
Pioneer Percussion
This unaccompanied snare drum

solo is dedicated to those who lost their lives on Sept. 11, 2001. The solo begins with a long roll that is to be played with random accents and dynamics, which the composer designates to simulate waves crashing onto a beach. The intro-type section consists of the historically famous drum beat (note, rest, note, rest, note, note, note). This is followed by a bright four-bar phrase that is repeated. The piece continues with contrasting sections that explore techniques and colors that are possible on snare drum, including standard rudiments as well as numerous "diddle" patterns. There is also a Latin section that uses stick clicks on the rim.

The solo is clearly noted and is even edited to the point that the material on page 2 can be played with one hand, enabling the page turn. I must say that with the immense number of snare solos that are published, I was not excited to receive this solo; however, after working on it, I can honestly say that it is worth the time and effort to prepare for performance.

—George Frock

KEYBOARD PERCUSSION SOLOS

Joey's Song **II**
David Mancini
$4.00
Per-Mus Publications
This two-mallet vibraphone solo for the beginning player is a joyous theme-and-variations in 3/4. The variations include a jazz waltz variation in one, a rhythmically syncopated variation and an arpeggiated melodic variation. Mancini indicates that pedaling should be done at the discretion of the performer; generally, pedaling each measure seems to work, with a few exceptions. The work also allows the performer to develop his or her musical vocabulary due to the various dynamics and phrase markings employed.

—Lisa Rogers

Ghost River **III**
Stephen Crawford
$8.50
HoneyRock
This four-mallet marimba solo was inspired by the deadly drought in 2000 in Central Texas. In the words of composer Stephen Crawford: "Written in an ABA form, the opening section depicts the flow of the river, from small droplets, to a flowing active river. The middle chorale section is kind of a lamentation over the death of the river (hence, 'Ghost River'). The ending section looks forward to the river coming back to life, flowing with water once again."

"Ghost River" is a good intermediate solo for a player whose four-mallet skills are just beginning to mature. It is written in an idiomatic style with overtones of quality music. In other words, it is easy to grasp the melodic concept and make it work musically with the technical skills needed. There is independent sticking, but no one-handed rolls. This would make a good intermediate-level recital piece.

—John Beck

Panis Angelicus **III**
Cesar Franck
Arr. Mario Gaetano
$6.00
Per-Mus Publications, Inc.
This version of "Panis Angelicus" is arranged for solo marimba and piano. The marimba part requires four-mallet technique and all notes are rolled (sustained) throughout. A low-A instrument is preferred, but substitute chord voicings are provided if a four-octave marimba is used.

Marked "Lento," the piece is chorale-like with lush harmonies typical of Franck and the Romantic style in general. Dynamic and phrase markings are clearly indicated. Pedagogically, this short piece would be an excellent vehicle for students mastering the double-vertical stroke. Along with developing the double-vertical roll, the student would improve overall mallet control and dynamic sensitivity, and gain experience working with an accompanist.

—Tom Morgan

Appalachian Fiddle Tune Medley **IV**
Traditional, arr. Murray Houllif
$4.00
Per-Mus Publications
Although the violin repertoire has often been mined as a source of material for marimba transcriptions and arrangements, "fiddle tunes" have not usually been included in that literature. However, in "Appalachian Fiddle Tune Medley," Murray Houllif demonstrates how three such tunes can be effectively arranged for solo marimba. He sets "Red-Haired Boy," "Flowers of Edinburgh" and "St. Anne's Reel" for four-mallet performance using double and triple stops to capture the fiddle's chord-playing capabilities. The arrangement does not limit itself to the violin's range, however, as Houllif exploits the entire marimba keyboard, occasionally setting the melody in the instrument's bass register.

Advanced high school and college students will find that this arrangement of music from a popular folk tradition makes an interesting addition to the moderately-difficult unaccompanied solo literature for the marimba.

—John R. Raush

Jesus of Nazareth the King of the Jews **IV**
Walter Saul
$24.00
Pioneer Percussion
Written for marimba and piano, "Jesus of Nazareth the King of the Jews" consists of three movements: "Crucifixion," "Passover" and "Resurrection." The marimbist employs two-mallet technique exclusively on a four-octave instrument. Saul originally composed the work for viola and piano in 1976, then in 2000 arranged the work for marimba.

Stylistically, the work teeters between calmness and frenzied pain. Compositionally, all three movements are based on 12-tone technique with the marimba and piano acting as partners in creating the musical texture. In order to aid ensemble precision between these partners, the piano part appears in smaller print below the marimba part. Although this causes some difficulty in reading, including the piano part enhances ensemble playing.

"Jesus of Nazareth the King of the Jews" will showcase the marimba and piano duo aptly on a percussion recital or in an appropriate sacred setting.

—Lisa Rogers

Winter Mix for Solo Marimba **IV**
Stephen Crawford
$8.50
HoneyRock
Each of the three movements in this suite for a low-A marimba has a title that relates to or depicts winter weather. The first movement, "Wind," is a moderate 12/8 meter with most of the melodic material built over a pedal G. The second movement, "Snow," is a slow chorale that is free and expressive. The last movement, "Ice," is also in 12/8 and features fast chromatic passages.

The first and last movements employ various mallet strokes as well as a variety of rotation or sticking sequences. This is an excellent solo that would be appropriate for music contests or recitals.

—George Frock

Marimba Music **V**
Maurice Wright
$22.00
HoneyRock
This challenging, four-mallet marimba work features accompanying electronic sounds that are included on compact disc. The sounds are a mixture of synthesizer timbres and acoustic sounds. Wright composed this single-movement work for Nancy Zeltsman. Technically demanding, the marimbist must be proficient mainly with double vertical, single independent, and single alternating strokes on a low-A instrument. The mood is ethereal at the beginning within the context of a spare texture. The middle section is very bombastic and texturally thick with an eventual return to calmness at the end of the work. "Marimba Music" creates a magic union of marimba and electronic sounds for the advanced performer to experience.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

Prelude from La Traviata, Act I, Scene I **IV**
Giuseppe Verdi/trans. by Anthony Asero
$16.00
Pioneer Percussion
Anthony Asero's transcription for marimba quintet from "La Traviata" by Verdi is beautifully scored, bringing the "singing" quality of the marimba to life. In order to perform this transcription, two four-octave marimbas and two low-A marimbas are needed. Players 1

SUPERNATURAL

Rhythm & Grooves

featuring

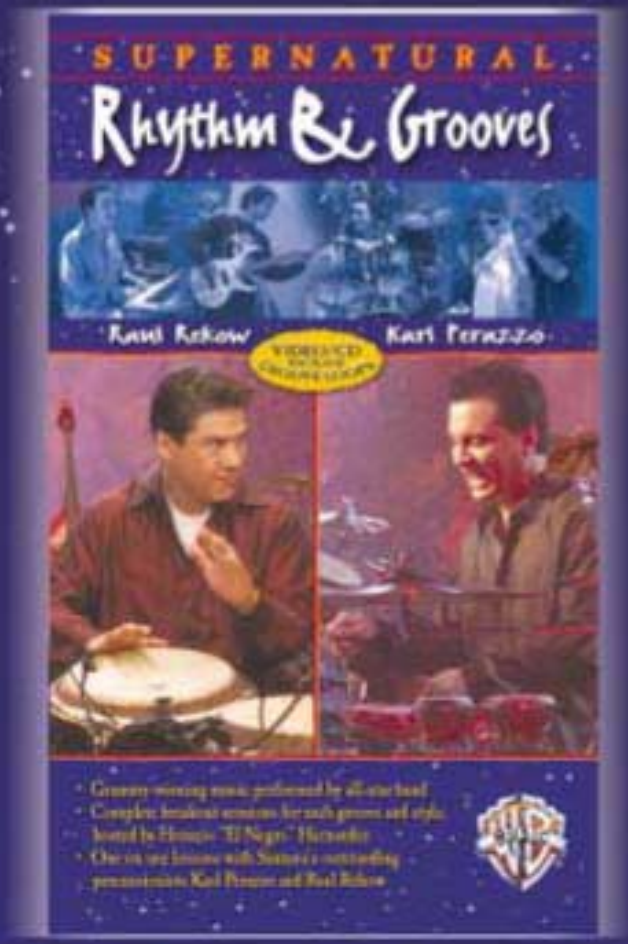
Karl Perazzo and **Raul Rekow**

with special guests

Horacio "El Negro" Hernandez,
Benny Reinfeld, Tony Lindsay,
Renato Neto, and José Sibajo

(902924) $39.95

The success of Carlos Santana's award-winning CD *Supernatural* proves that his music is not only modern but also timeless and *Supernatural Rhythm & Groove* is a testament to the album's success. In this video, Karl Perazzo and Raul Rekow showcase their special chemistry of applying traditional Afro-Cuban percussion rhythms to today's popular music. This program features five songs from *Supernatural* — re-recorded with new life, power, groove, and feel — and an all-star band assembled especially for this session. Rhythms and grooves from each of the songs are broken down into individual lessons, and all five songs are taught and performed in their entirety. Specially recorded *Grooveloops* are included on the exclusive play-along CD.



This all-new video/CD package includes:

- Exclusive educational video footage
- Award-winning Santana concert footage
- All-star performances by the all-star band
- Grammy®-winning music with play-a-long mixes (*Grooveloop*
- Complete "educational breakout" sessions for each groove & style, hosted by Horacio "El Negro" Hernande
- Learn the rhythm and grooves to Santana's award-winning title

DVD VIDEO
COMING SOON!

Warner Bros. Publications
Warner Music Group
An AOL Time Warner Company

AT YOUR FAVORITE MUSIC STORE.
CALL (800) 327-7643 OR (305) 620-1500, EXT. 7399
FOR MORE INFORMATION.

and 5 can share one of the low-A instruments.

Performers are to roll eighth notes and longer unless notated with a dot. Mallet selection will be a prime consideration in order to balance melody and accompaniment between parts (e.g., player 5/bass part has main melodic statement). Player 2 employs four-mallet technique throughout; players 3 and 4 utilize three-mallet technique. This keyboard ensemble would be a wonderful choice for any advanced high school or college program.

—Lisa Rogers

Gypsy Carnival **V**
David Kovins
$12.00
Kendor Music, Inc.
"Gypsy Carnival" is a keyboard-percussion duet that can be performed on two vibes or on a vibe and marimba. Both parts require four-mallet technique and the pedaling and dampening indications are provided in each part. The piece comes with two complete score copies.

As the title implies, "Gypsy Carnival" is a very rhythmic, dance-like tune. It begins with a rather simple, straightforward statement of the theme in the top part with accompaniment in the second part. As the piece progresses it becomes more adventuresome harmonically and rhythmically, adding triplets and mixed meters, and at times becoming more dissonant. References to the original tune return from time to time in altered forms. A da capo brings the original melody back briefly, and the piece ends with a short but effective coda.

"Gypsy Carnival" would be great fun and very educational for students to put together. Sensitivity to dynamics is particularly important to ensure proper balance between melody and harmony.

—Tom Morgan

Marimba Quartet **V**
Matthew Briggs
$20.00
HoneyRock
This marimba quartet—which was the third-place winner in the 2000 PAS Composition Contest—is reminiscent in style and character of the Classical-era string quartet. The work is divided into four movements—"Allegro," "Adagio," "Scherzo Rhythmicus" and "Finale"—and lasts approximately 17 minutes. A four-octave marimba, a low-A marimba, a low-E marimba and a five-octave marimba are needed to perform the work.

All four marimbists utilize four-mallet technique in the first movement. In the second movement, players 1 and 2 utilize two-mallet technique, and players 3 and 4 utilize four-mallet technique. All marimbists employ two-mallet technique in the third and fourth movements. The third movement, "Scherzo Rhythmicus," is compositionally fresh and inventive. All four players use stick clicks, stick tremolos, and foot taps within this movement to heighten the frenzy of the scherzo.

—Lisa Rogers

Nola **V**
F. Arndt; arr. John R. Beck
$25.00
HoneyRock
John R. Beck's arrangement of the standard xylophone solo "Nola" has a new twist in it. The latter portion of the expected repeat of the primary theme in the rondo structure suddenly is presented in a double-time, presto section with the xylophonist really propelling the arrangement's momentum into high gear, with an excitingly nonpredictable conclusion. The accompaniment scoring is for five marimbas with the fifth marimba part requiring a five-octave instrument. (The part can be adapted to a less-extended-range marimba.) This feature will be appropriate for the advanced xylophone soloist at any level—and it will inevitably be a popular audience favorite.

—Jim Lambert

TIMPANI SOLO

Fanfare and Dance for Solo Timpani **V**
David P. Eyler
$6.00
Pioneer Percussion
This challenging solo for four drums opens with a stately fanfare in B-flat major. This moves to a slower section that has a few tuning changes, most of them being scaler or step-wise. This slower section serves as a transition to the "Dance," which is a lively 12/8 that uses all four drums. This section has many challenging sticking patterns as well as shifting accents.

The solo is seven pages in length, and the publisher has presented it as unbound double pages. This enables the performer to tape the pages to large cardboards, thus cutting down on page turns. The solo is appropriate for advanced high school students as well as for college recital programs.

—George Frock

MULTIPLE PERCUSSION

Te Tuma Te Papa **V–VI**
Michael Colgrass
$19.95
Colgrass Music
Michael Colgrass has composed a number of works for percussion that have become classics. With "Te Tuma Te Papa," which he dedicated to Canadian percussionist Beverley Johnston, he has created a solo multiple percussion piece based upon a Polynesian folktale that described the creation of the world.

The work is in five movements, played at four stations. Station one contains a low-F marimba, two djembes and four temple bowls; station two comprises prepared piano (hairpins clipped on strings), four salad bowls, piccolo woodblock, two triangles, two tin cans, three cowbells, three woodblocks and a six-inch suspended cymbal; station three requires three suspended cymbals, two gongs, crotales and vibraphone; and station four has six Roto-toms, two bass drums, two sets of bongos and one set of congas.

The piece is a cycle that begins with the characters "te tuma" (mama) and "te papa" (papa) emerging from the egg. It is playfully recreated on the Roto-tom/bongo station. They soon create humans (as portrayed by the marimba), animals (djembes) and plants (temple bowls) in the second movement. The third movement is a satirical look at the world through the use of prepared piano, small woodblocks and splash cymbal. The fourth movement connotes the creation of the heavens with the "ringing sounds of the vibraphone, cymbals, and gongs." The fifth movement returns to the Roto-tom station where the paradiddle is frequently employed to create a spirited, playful finale.

This 14-minute solo would be excellent for the experienced percussionist (with lots of equipment). The challenges are interpretive, technical, and notational, and metric modulations are frequently used.

—Terry O'Mahoney

PERCUSSION ENSEMBLES

Wenda Kanawa **I**
Arr. by Valerie Dee Naranjo
$20.00
Mandara Music Publications
Valerie Naranjo's exploration of African gyil and ndjimba music is now available in arrangements for marimba by Mandara Music Publications. One such arrangement of *ndjimba* music is "Wenda Kanawa." In the preface notes, Naranjo says the ndjimba is a great xylophone with 17 bars utilizing hollow gourds as resonators for amplification and two rubber mallets to strike the instrument. "Wenda Kanawa" is rated at a level-one difficulty according to Naranjo's grading system for these arrangements. She considers level-one arrangements to be easy and good first pieces to perform in this style.

"Wenda Kanawa" can be performed with as few as two or as many as six performers. Naranjo has arranged parts for two marimbists who also sing vocal parts while playing. Both performers can share a low-A marimba and employ two-mallet technique for the performance. Technically, the mastery of these two-mallet, ostinato-like patterns are difficult due to the use of double stickings. If more than two performers are utilized, percussion parts may be added, which Naranjo has indicated

in performance notes as well as the division of the vocal and marimba parts.

—Lisa Rogers

Swing Low, Sweet Chariot **II–III**
Traditional, arr. David Mancini
$19.95
Per-Mus Publications, Inc.
This three-minute adaptation of a famous spiritual begins with a slow, somber melodic statement on marimba before segueing into a medium-slow Latin feel that gives the tune some motion. The Latin section sets the melody against an Afro-Cuban montuno pattern before returning to a recap of the solemn melody, again stated by the marimba.

The arrangement is written for three marimbas (one low-F), five sets of small windchimes, four sets of medium windchimes, two sets of large windchimes, two mark trees, vibraphone, bells, piano, two congas, suspended cymbal, cabasa and triangle. All mallet parts require only two mallets and the rhythms are common eighth-note and sixteenth-note subdivisions. The piano part is not difficult, and this ensemble could be given a good performance by a middle school or high school ensemble.

—Terry O'Mahoney

African Montuno **IV**
Terry O'Mahoney
$15.00
Per-Mus Publications, Inc.
This short percussion sextet utilizes two elements of African music—bembe (African 6/8 pattern) and montuno (improvised section from Afro-Cuban music). The instruments required are bells, two woodblocks, two shakers, xylophone, congas, timbales, cowbell, shekere, temple blocks, guiro, agogo bells, bongos, Chinese cymbal, bass drum, suspended cymbal and claves. None of the parts are difficult, but the ensemble must be tightly rehearsed for a good performance.

The work begins with a 6/8 vamp followed by a pentatonic melody on the xylophone. A lyric bell melody is followed by an open section for a timbale solo, which then moves into a 4/4 montuno section. The work then returns to the 6/8 groove and moves to a rousing finish.

"African Montuno" is an excellent work for percussion ensemble. It not only provides the players with a knowledge of African rhythms, but also provides a good listening experience for the audience.

—John Beck

Downfall **IV**
John R. Beck
$17.95
HoneyRock
This piece for three snare drums, bass drum and optional two tom-toms is a fantasy based on the traditional rudimental solos "Three Camps," "The Downfall of Paris" and "Connecticut Halftime," along with some inspiration from Steve Gadd's legendary drum part from Paul Simon's "Fifty Ways to Leave Your Lover." The composer recommends using large rope-tension snare drums with gut snares, and a marching bass drum with calf heads. If these are not available, the piece will certainly work with more conventional equipment.

The piece begins with snare drums 1 and 2 performing an open-to-closed rudimental roll. They are then joined by snare drum 3 playing a 12/8 pattern that also moves to a closed roll. The bass drum enters in 4/4 to finish the introduction. Themes from each of the well-known drum solos are used interchangeably, beginning with the opening section from "The Downfall of Paris" and moving, after a short bass drum and tom-tom interlude, to sections from "Connecticut Halftime" and "Three Camps." Gadd's groove from "Fifty Ways" fits the rudimental mood perfectly, and it is clear that a drummer boy from the Civil War could have easily performed this beat. The work concludes with another quote from "The Downfall of Paris."

"Downfall" would make a good addition to a college percussion ensemble concert or high school music festival. This is a great way to expose audiences to traditional rudimental drumming.

—Tom Morgan

Just A Closer Walk With Thee **IV**
Traditional, arr. by David Mancini
$19.95
Per-Mus Publications, Inc.
Published as a part of its Sacred Music for Percussion Series and dedicated to longtime percussion pedagogue Jim Sewrey, David Mancini's arrangement of the gospel standard "Just a Closer Walk With Thee" is accessible to the intermediate percussion ensemble. The scoring for this percussion septet includes four marimba parts, one vibraphone part, drumset, and a player on snare drum, triangles, tambourine and mark tree.

After a chorale-like introduction in 4/4, the first extended section of the arrangement is a jazz waltz with the vibraphone providing four-mallet harmonic accompaniment. After a subdued, soft false ending, the arrangement cranks up again, this time in more of a Dixieland style in cut-time, which is set up by a 20-measure Dixie-style cadence and roll-off from the drumset and snare drum. Later in this section, the first two marimbists and the vibraphonist are featured in a unison "shout" solo section—which is probably the most challenging aspect to this arrangement. They are accompanied by a four-mallet harmonic vamp from marimba 3, and a bass line provided by marimba 4. The arrangement concludes with several dialogue solos between the mallet performers and the drumset player (e.g., trading of 2's and 4's) before it ends, remaining in the faster Dixie style.

This arrangement is quite appropriate for the intermediate-level high school or younger college percussion ensemble, as well as for sacred settings and their associated venues.

—Jim Lambert

World Beat Sonata **IV**
Robert J. Damm
$22.00
HoneyRock
This percussion ensemble for six intermediate players reflects a diversity of ethnic styles. The instrumentation includes African slit drum, African talking drum, axatse (small and large), ribbon crasher,

two triangles (small and large), woodblock, tin can, circular saw blade suspended on a cymbal stand, flexitone, cymbal placed on a timpano, and three metal bowls (small, medium, large), each with a marble placed inside. The size of the timpano is not specified, as the composer wants the performer to place the cymbal on any available drum and gliss from the lowest to highest possible pitch. Additionally, performers are to spin marbles in metal bowls. I would suggest experimenting with different sizes of marble to achieve the most present sound.

"World Beat Sonata" follows an ABA form while employing ostinato or "groove-oriented" patterns throughout. Intermediate performers will be exposed to changing and/or unusual meters such as 7/4 and 9/4. Also, the interplay of duple against triple between parts and the use of groups of sevens will challenge the performers. More importantly, the exploration of sounds through this unique mixture of instruments will help build a percussionist's vocabulary for listening and blending. For performers and audience alike, "World Beat Sonata" is a visual feast as well as an upbeat composition made for dancing.

—Lisa Rogers

By Departing Light **V**
Bruce P. Mahin
$40.00
Pioneer Percussion
This septet for six percussionists and a pianist requires a moderately large percussion instrumentation, including snare drum, timpani, tom-toms, temple blocks and tam tam. Mallet instrument sonorities provided by three marimbas, two vibes, glockenspiel, chimes, crotales, and xylophone join the piano to dominate a contrapuntal texture characterized by random, bell-like sounds.

Mahin's score reveals a number of twentieth-century compositional techniques. For example, performers are allowed discretion in determining the rhythmic placement of notes (an unmeasured notation is used throughout). In addition, theatrical elements are a feature of the work, including the spoken/shouted/whispered declamation of a poem, and (perhaps inspired by John Cage) the use of a radio.

The percussion writing in this college-level ensemble puts demands primarily on the musicianship of the participants rather than on their technical abilities, and provides a sonically rich setting for the poetic text. The latter provides a dramatic thread that imparts cohesion and gives the piece its major interest.

—John R. Raush

Sci-Fi Percussives **V–VI**
Howard J. Buss
$80.00
Brixton Publications
Written for 12 percussionists, "Sci-Fi Percussives" requires two sets of bells, two xylophones, three marimbas, vibes, conga drum, eight suspended cymbals, woodblock, two sets of bongos, slapstick, air raid siren, four timpani, cowbell, crotales (one octave), five Roto-toms, large tam tam, lion roar, bass drum, two pair of maracas, triangle, bell tree, two snare drums, hi-hat, tubular bells, sleighbells, guiro, temple blocks and ratchet. The percussionists are arranged into three quartets, each of which includes pitched and non-pitched instruments. The composer has included a set-up diagram along with suggestions regarding mallet and beater selection.

Movement one, "Prelude to Contact," begins very calmly with a xylophone playing a six-measure melody, which is repeated many times. Other instruments playing contrasting parts are added each six-bar sequence, gradually creating a thicker texture. The harmonic vocabulary begins pan-diatonic. When the entire ensemble is playing, the mood changes with more driving unison rhythms and a slight increase in dissonance. The tension increases as more instruments take up the unison rhythms until a climax is reached. A new build-up section begins, focused more on the non-pitched instru-

RHYTHM

EVERY DRUMMER NEEDS IT
SO EVERY DRUMMER SHOULD READ IT!

EXCLUSIVE INTERVIEWS WITH THE HOTTEST DRUMMERS IN THE WORLD
BRILLIANT FEATURES COVERING EVERY ASPECT OF THE DRUMMING UNIVERSE
INDEPENDENT ADVICE ON THE LATEST GEAR FROM OUR TEAM OF EXPERTS
TECHNIQUES AND TIPS FROM SOME OF THE BEST PLAYERS AND TEACHERS AROUND
AND NOT FORGETTING... ALL THE NEWS, REVIEWS, GIGS AND GOSSIP YOU COULD EVER POSSIBLY WANT... **RHYTHM:** EVERY DRUMMER NEEDS IT!

GET 6 ISSUES FOR $35 (UK £25.95)

HOW DO I SUBSCRIBE?

Call us on +44 870 444 8680, fax us on +44 1225 822 523 or email us at music.subs@futurenet.co.uk quoting code RHYUS1

Alternatively, simply fill in this form and send it to:
RHYTHM, Future Publishing, Cary Court, Somerton, Somerset, TA11 6TB, UK.
Your subscription will start with the next available issue

YOUR DETAILS

Title:

Initial:

Surname:

Address:

Zip code:

Tel no:

email address:

METHOD OF PAYMENT

☐ MASTERCARD ☐ VISA ☐ AMERICAN EXPRESS

CARD NO:

EXPIRY DATE: / SIGNED: DATE:

☐ TICK IF YOU DO NOT WISH TO RECEIVE INFORMATION ABOUT SPECIAL PROMOTIONS

Please note that the subscription offer of $35 is based on current exchange rates and may vary. £25.95 will be deducted from your credit card.

Code = RHYUS1 Offer ends 31/12/2001

ments at first but gradually employing more keyboards. The same driving unison rhythms return and build to another climax, ending this movement.

Movement two, "Alien Probes," begins slowly with a sparse texture. Various bell and marimba sounds float over a "D" pedal. A more active marimba gesture begins a gradual thickening of the texture, made up of keyboard parts with cymbal sounds. A climax is reached as note values move from eighths to sixteenths and sixteenth-note triplets, and the harmony becomes more chromatic. The movement ends quietly, as it began.

The final movement, "Aggressions," is very energetic, as the name implies. It is full of driving rhythmic passages and more dissonant harmonies. The use of mixed meters and much dynamic contrast adds to its excitement. The movement ends with sixteenth-note triplets in the keyboard parts and a crescendo to *fortissimo*.

This is a well-written composition that would challenge most college percussion ensembles. The mallet parts require good four-mallet technique and rhythmic security. Any ensemble willing to put in the hard work of preparing this composition will find it very rewarding.

—Tom Morgan

MIXED INSTRUMENTATION

Arabic Dances **IV–V**
Scott R. Meister
$22.95
HoneyRock
"Arabic Dances" is a tuba/percussion duet that expresses composer Scott R. Meister's fascination with Middle Eastern sounds and instruments through the use of traditional Middle Eastern instruments and modal melodies. The percussion part is scored for triangle, two tambourines, four toms, bass drum, tam-tam, finger cymbals, Chinese cymbal, frame drum, and low-C marimba. Written in three movements, it contains some visual components (e.g., entering the stage while playing triangle) and proportional notation, but is otherwise very straight forward.

The piece begins with a movement titled "Saba." The percussionist takes the stage playing a Brazilian-style triangle pattern and eventually adds a tambourine countermelody played with the foot. It is a very groove-oriented movement and allows the performer time to arrive at the setup. "Bayati" is the ethereal second movement. It begins with a rubato, atmospheric section before moving into a give-and-take section with the tuba and then back to a rubato section at the close. The third movement, "Hijaz," is the most difficult. Written in 9/8 time at a brisk tempo (M.M. = 120), it contains some four-mallet work (block chords), two-mallet passages, and frame drum sections that require proficiency with frame drum sounds (doum, tek and finger snap). It is the most exotic sounding movement of the piece.

"Arabic Dances" would be suitable for either a brass or percussion program for the college or professional player when a non-traditional or exotic piece is desired.

—Terry O'Mahoney

Waves against V
Scott R. Meister
$22.00
HoneyRock
Scott Meister's "Waves against . . . . . ." for bassoon and steel drums is an innovative composition due to the non-traditional pairing of instruments. Meister utilizes one set of double second pans along with the bassoon for this three-movement work. He also employs unique effects, thereby creating different timbres for the pairing. On bassoon Meister utilizes multiphonics and tongue slaps. The steel drummer rolls on the outside skirts of the pans, strikes the rims, and utilizes four-mallet technique. Additionally in the third movement, the steel drummer must play tambourine with his or her foot. Meister includes performance instructions for the tambourine part in the preface.

All three movements are very different in style and character and somewhat programmatic in nature. The first movement, "lava," is rather fast and furious, allowing the listener to picture the oozing of lava from a volcano. The second movement, "ice," is slow, mysterious and intense due to the use of major- and minor-second intervals in the steel drum part and the movement of rhythmic patterns between performers based on proportional notation. The third movement, "sand," is somewhat joyful and "groove-oriented," reminiscent of music played on a sandy beach.

—Lisa Rogers

DRUMSET

66 Drum Solos For The Modern Drummer
Tom Hapke
$16.95
Cherry Lane Music
This 70-page book includes drum solos in the rock, funk, blues, fusion and jazz styles that would improve one's ability at playing grooves in various styles. These are not "wild" drum solos; each is 14 measures of a particular groove style. The material is not graduated easy to difficult, but the book is filled with practical material for various musical styles.

Accompanying the book is a CD containing performances of the solos expertly performed by the book's author, Tom Hapke. He also gives a brief introduction as to the intent of the written material and how to practice it.

—John Beck

The Best of Steely Dan **IV–V**
transcribed by Scott Schroedl
$18.95
Cherry Lane Music
For all Steely Dan fans, Scott Schroedl has transcribed the melodies, lyrics, harmonies and drumset performance from the following Becker, Fagen and Griffin tunes: "Aja," "Babylon Sisters," "The Fez," "FM," "The Goodbye Look," "Peg," "Time Out of Mind," "Two Against Nature," "Walk Between Raindrops" and "What a Shame About Me." A very clearly-printed drumset legend includes such special markings as hi-hat with slur (creating a "shoop" sound), hi-hat with "bark," and bell of the cymbal, along with the standard drumset notation. Although no additional commentary is provided, it is assumed that the purchaser/performer of this 88-page resource text already is somewhat familiar with the above-mentioned tunes or has access to the original Steely Dan recordings. This book is specifically oriented to the Steely Dan fanatic, and for that purpose it is quite useful.

—Jim Lambert

The Best of Sting: Fields of Gold IV–V
Transcription
Hal Leonard Corporation
$24.95
Pop star Sting has always employed some of today's best drummers as sidemen, including Vinnie Colaiuta, Omar Hakim and Manu Katché. This collection of tunes features the transcribed drum parts, as well as other instruments from some of Sting's biggest hits: "When We Dance," "If You Love Somebody Set Them Free," "Fields of Gold," "All This Time," "Fortress Around My Heart," "Be Still My Beating Heart," "They Dance Alone," "If I Ever Lose My Faith In You," "Fragile," "Why Should I Cry For You?" "Englishman In New York," "We'll Be Together," "Russians" and "This Cowboy Song."

—Terry O'Mahoney

Beyond Extreme Interdependence **IV–VI**
Marco Minnemann
$24.95
Warner Bros. Publications
Marco Minnemann, the rising new German drumming ace, has authored a book whose purpose is to push the limits of drumset independence. He begins with some one-bar quarter-note warm-ups that combine two limbs. He then provides sixteenth-note bass/hi-hat "patterns" that are to be combined with eighth note, triplet, sixteenth note, and thirty-second note hand "melodies" in a modular approach to developing independence. The possible combinations are practically infinite. Where Minnemann distinguishes his book from other texts is his use of symmetrical patterns that take several measures to resolve (e.g. groups of five, six, or

seven).

Minnemann also includes a section using flams, and a "groove" section that really works the hi-hat, often with several notes in succession. A brief section discussing some rudiment applications, a section on how to use motions around the drums to spur creativity, several rhythmic juxtaposition exercises (e.g., 4/4 against 13/16), Latin applications, two written solos using the concepts from the book and actual solo excerpts from his CDs (with conceptual explanations) are also included.

Beyond Extreme Independence is a system that will require a great deal of time, but might well be worth the effort. It takes a similar approach to Gary Chester's *The New Breed*, but this "extreme" approach to the drumset will offer the advanced reader a thrilling challenge.

—Terry O'Mahoney

Drum Lessons for Kids of All Ages **I–III**
Rob Silverman and Mike Silverman
$17.95
Mel Bay
Anyone familiar with beginning piano books knows they are often filled with pictures, cartoons and games to help keep the student interested. Beginning drum instruction books, on the other hand, have tended to be rather stark in their presentation. Rob and Mike Silverman have produced a beginning drum book complete with illustrations and sequenced in such a way as to motivate and excite the younger percussion student.

The book has sequenced material for both snare drum and drumset. As reading and technical skills are developed on the snare drum, they are also applied to the drumset. For example, as quarter notes and eighth notes are learned, they are used to create simple rock beats. Using this approach, the authors have managed to create a teaching approach that puts the student on the drumset very quickly without neglecting a thorough study of music reading and the rudiments. A play-along CD is included that contains two versions of each piece: one with and one without drums. Complete drum parts for each tune are included.

This approach will work well with younger students. This book will build on their enthusiasm without sacrificing proper technique and reading skills.

—Tom Morgan

Fifty Ways to Love Your Drumming **III–IV**
Rony Holan
$19.95
Or-Tav Music Publications
Fifty Ways to Love Your Drumming is an unusual title, but what it holds between its covers is good stuff. Israeli drummer Rony Holan has assembled a collection of 50 drumset grooves that drummers should master if they intend to work in the freelance field. It includes the basic rock, funk, jazz, Afro-Cuban and Brazilian beats that most people are familiar with, but also includes some unusual patterns (e.g., samba in 3/4 time; the Middle Eastern *maklubi*, *maksum*, *masmudi srir*, and Moroccan 6/8 grooves; the *freilach* pattern from Hassidic music; two reggae patterns; rap; hip-hop; boogaloo; disco; beguine; twist; tango; waltz; *esta* [polka]; and two Dixieland patterns).

This is a valuable reference for any drummer who performs with different ensembles on a professional basis. The player must have good reading skills, as there is not a great deal of information about *how* to learn the different patterns. The text is in English, French, German, Spanish and Hebrew, making this an excellent text for teachers around the world. For younger players who haven't heard of these styles, check the book out. You never know when you'll need a good *freilach* pattern.

—Terry O'Mahoney

The George Benson Collection **IV–V**
Transcription
Hal Leonard Corporation
$24.95
Understanding how to construct a specific drum part that fits a particular song is something every drummer should learn to do. Transcription books like this one allow the drummer to sit back and analyze how a bass drum part fits with the electric bass part, what constitutes an appropriate fill, when to fill, etc.

George Benson has used some of the best studio musicians to play on his recordings, including drummer Harvey Mason, and this book affords the reader an opportunity to see how it's done. The songs span Benson's career and include "Affirmation," "Body Talk," "Breezin'," "C-Smooth," "Give Me The Night," "The Theme from Good King Bad," "Love Ballad," "On Broadway," "This Masquerade," "Turn Your Love Around" and "White Rabbit."

—Terry O'Mahoney

Play Drums Today! (Level 2) **I–III**
Scott Schroedl/Doug Downing
Hal Leonard Corporation
$9.95
This 48-page drumset method book covers a lot of ground in a very short amount of time. Its introduction states that it was "designed to prepare you for any style of drumming," and it attempts to expose the reader to a variety of styles through the use of written examples and short, play-along tracks found on the accompanying CD. It moves very quickly from eighth-note rock grooves to fills, cross-stick usage, sixteenth-note patterns, shuffles, country music patterns, 3/4 time, soul music, jazz, blues (and blues forms), hard rock, alternative, double bass, funk, New Orleans street beat, hip-hop, samba, bossa nova, mambo, and cha-cha patterns. A short explanation on how to change drumheads closes the book.

Some prior understanding of reading music would be required to use the book. The book describes itself as "the ultimate self-teaching guide" and the text is very clear about the concepts, but it is doubtful that a student would be able to fully digest and understand all of the complexities of the book without a qualified teacher. The best aspect of the book is the play-along CD. Often drummers are taught specific beats without ever having a context in which to use them or hear the music from which the patterns evolved. The 99 demo tracks will assist students in developing their groove and make the text a fun workout.

—Terry O'Mahoney

Polyrhythms, The Musician's Guide
Peter Magadini
$19.95
Hal Leonard Corporation
Polyrhythms, The Musician's Guide is a 66-page book with a CD by the expert on polyrhythms, Peter Magadini. Originally in two volumes, *Polyrhythms* was acclaimed the world over and named one of "The 25 Greatest Drum Books" by *Modern Drummer* magazine. Written for instrumentalists and vocalists alike, this book/CD pack combines the material from both volumes and includes solos and exercises that feature polyrhythmic concepts. Topics covered include: 6 over 4, 5 over 4, 7 over 4, 3 over 4, 11 over 4, and other rhythmic ratios, combining various polyrhythms as well as polyrhythmic time signatures.

If you want to understand polyrhythms and learn to play them, this book is a must. Peter Magadini's articulate and easily understood explanations of the various polyrhythms, his superb performing of them and the well-organized material in the book provides the musician with excellent material for a great learning experience.

—John Beck

WORLD PERCUSSION SOLOS

Hoo-Daiko **IV**
Traditional, arr. Robert J. Damm
$20.00
HoneyRock
"Hoo-Daiko" provides an opportunity for an advanced high school or college percussion sextet to experience traditional Japanese taiko drumming with only one major difference—the absence of authentic Japanese instruments. For the latter, Damm has substituted five tonal bass drums, graduated in size and pitch, placed horizontally on chairs, and a conga, concert bass drum, and suspended Chinese cym-

bal played by the sixth percussionist. The instruments may not be authentic, but the rhythm patterns are typical of traditional Japanese models. (In another nod to authenticity, instructions are included for making taiko sticks from one-inch dowels.)

Detailed performance directions guide performers through matters of rhythmic interpretation, vocal embellishments and improvised solo opportunities. Compliments to Damm and HoneyRock for making this music from another culture accessible to western student ensembles in such a readily approachable and performer-friendly format.

—John R. Raush

Udu Dances IV
Robert J. Damm
$15
HoneyRock
"Udu Dances" is a composition consisting of three dance movements for the udu—a traditional fired clay instrument that originates from the ancient Ibu tribe in Nigeria. Its design is based on water vessels. The first dance is a Latin-American 2/4 or 4/4 and employs rhythms found in the music of Cuba, Brazil and other Latin countries. The second dance features musical rhythms typical of the music of Turkey and other Arabic countries. The final dance is a West African 6/8.

The melodic content consists of three pitches, produced by playing on different parts of the instrument. Another sound utilized is a four-note ruff, produced by flicking the fingers on the side of the vessel. The rhythmic figures are syncopated and dance-like in nature, and there are numerous two- and four-bar repeated phrases. The second dance with the Middle Eastern rhythms, mostly is 7/8, is particularly fun as well as creative. This is a terrific publication with which to introduce students and audiences to world percussion music

—George Frock

PERCUSSION RECORDINGS

Amores Cage
Amores Grup de Percussio
$15.95
Amores Grup de Percussio
"It is no longer possible to say one knows 20th century music without establishing a dialogue with Cage's works." Many music lovers would agree with this statement found in the liner notes to this CD. Many percussionists would also agree that it is not possible to be knowledgeable about their craft without being conversant with Cage's compositions for percussion.

This CD focuses on five Cage works that have become "classics" in the repertoire. Angel Garcia, Jesus Salvador Chapi, Colabora Rafael Ferrus and M. A. Orero, plus pianist Carles Santos, present polished performances of Cage's "Second Construction," "Third Construction," "Amores for Piano and Percussion Trio," "Living Room Music" and "Imaginary Landscape No. 2." The disc includes three additional works—"To Cage 1" and "To Cage 2," both written by Amores as an homage to the master, and Chapi's "Tinajas," which provides a delightful contrast by virtue of its melodic component and Indian ambiance.

The Cage works convincingly performed on this disc are firmly entrenched in an internationally known repertoire that also includes the music of Berio, Stockhausen and Xenakis, providing a viable literature of artistic merit that has helped outstanding percussion ensembles such as the Amores Percussion Group attain a status of musical respectability formerly enjoyed only by chamber ensembles such as the string quartet.

—John R. Raush

One mirror…many reflections
Cezary Konrad
$7.50
Cezary Konrad
Cezary Konrad is a young drumset player from Poland who is regarded as one of the best in that country. I have heard him perform on several occasions, and I agree that he is excellent on drumset.

His self-titled CD is a reflection of his talent. All the compositions are composed or arranged by Konrad, and each has a different feel or groove. Konrad performs with different-size groups on the CD, ranging from trio to quintet, and Konrad plays drumset as well as keyboards. The compositions are "Allan," "House," "5 to 3," "Wojtek," "Berton," "Bamboo," "…goes HIP," "Palette" and "Final Digression." The compositions are excellent, the players are superb, and Cezary Konrad is a name you will hear about in the future.

—John Beck

Locations
Califas Rhythm Ensemble
Louie Records
The Califas Rhythm Ensemble creates soundscapes from various parts of the globe on their *Locations* CD. The ensemble, featuring Dave Storrs (percussion), Dan Scollard (timbales), Mike Curtis (woodwinds), and Rob Blakeslee (trumpet), performs 18 originals that rely heavily on percussion to set the mood for a piece, then layer appropriate melodies atop the percussion foundation. Once the grooves are set, they don't vary much, and there are percussion solo sections in many tunes.

The 18 tunes could be categorized by their respective musical traditions: African, Middle Eastern, jazz, Afro-Cuban and program music. The African-inspired tunes include "Going Home," a mournful 5/4 tune with shekeres and soprano sax; "Quilt from Nairobi," in which a talking drum tells the story; a bass recorder/hubcap duet that reminds one of the Serengeti; and "Ernie," a sad African bell/soprano sax melody that connotes a long, slow trip down an African river. "High Tension Wires" might best be described as a "lumbering African waltz meets a spaghetti western soundtrack." "Ode to a Rainforest" is a forlorn sax melody atop the skittering sounds of the balafon. "Burning Fields," "Smoky Night in Panguam," "Parked," and "Maybe Not Monroe" all create similar African moods.

The Afro-Cuban-inspired tunes are "Double Parked Where I Wanna Be," with a timbale solo, and "The Deep Southeast," a 7/4 guaguanco with a sassy trumpet melody. "Cicadas" features layers of sound that create the impression of a summer night with the cicadas singing in the trees. "Slide," a frame drum/riq duet and "Call Rob B," with its trumpet and frame drum instrumentation, are inspired by Middle Eastern sounds. "Box o' rocks" uses a talking drum, percussion and clarinet to create a wistful, humorous jazz ditty. "Seemed Right" is a haunting trumpet and drum duet.

Drummer/leader Dave Storrs exhibits knowledge and experience with a wide array of musical traditions, an attribute that enables him to create an eclectic collection of tunes such as this. His touch and musical approach are outstanding features of the recording and really show a deep appreciation of world percussion. We need to hear more from this talented drummer/percussionist.

—Terry O'Mahoney

Rosewood Resonance
Gifford Howarth
$15.95
Gifford Howarth
Selections on this recording of marimba works featuring Gifford Howarth include: "Lupita" from "The Milagro Beanfield War Suite" by Dave Grusin/arr. by Ted Rounds and G. Howarth, "Prelude No. 2" by Heitor Villa-Lobos/trans. by G. Howarth, "Cavatina" from *The Deer Hunter* by Stanley Myers/arr. by G. Howarth, "Suite No. 3 for Violoncello in C Major, BWV 1009" by J. S. Bach and transcribed by G. Howarth, "Virginia Tate" by Paul Smadbeck, "Recuerdos de la Alhambra" by Francisco Tarrega/trans. by G. Howarth, and Asturias (Leyenda) by Isaac Albeniz/arr. by G. Howarth.

Howarth's recording is full of timeless classics that showcase his virtuoso style. His musical instincts for the perfect phrase shine through on such selections as "Cavatina." If you need something to help you reflect and relax at the end of a hard day, listen to *Rosewood Resonance*.

—Lisa Rogers

SchlagArtig
Markus Hauke
International Music Company AG
Percussionist Markus Hauke performs five works for solo percussion on his CD *SchlagArtig* (*Percussive Art*). The opening track, "Thirteen Drums" by Maki Ishii, is for 13 boobams. It is a rhythmically driving and aggressive piece that connotes elements of Japanese taiko drumming. Hauke's composition "Richard: ausatmen…" ("Richard: exhale…") refers to Richard Strauss and the sonic property of exhaling, namely, "a loud beginning, the slow thinning out and the dying away" of sound that marks the piece. It is an ethereal piece in which Hauke uses the anvil motif from Strauss'

"Rheingold" and the death announcement from "Valkyrie" as compositional elements to play on four timpani, crotales, and Chinese cymbal.

"…and our words mingle like tears and our tears whisper like fire…" by Bryan Wolf is dedicated to Hauke. It is a work in which a non-traditional set of metal instruments are set up in a square "cage" around the performer, who performs with a prerecorded tape. The tape often signals the transition to different sections of the piece, and it is an intriguing, angular, yet melodic work. John Cage's "Composed Improvisation for Snare Drum Alone" is a work in which the performer's choices and pure chance play the greatest part. All events, sticks, preparations added to the snare head, and sequence of musical "events" are determined by the selection of a number drawn from a hat. This eight-minute work really demonstrates the possibilities of the snare drum timbres (e.g., use of hands, harmonics, assorted mallets).

"Psappha" by Iannis Xenakis is a piece in which the rhythmic aspect takes precedent over the sound and pitches used. The piece uses three groups of instruments with wood and skin, and three groups with metal instruments. Xenakis composes parts in great detail and the organization aspects of the piece are clearly evident. It is quite an enjoyable work that contains strong rhythmic and melodic elements that create alternating aural pictures of space, anxiety and intensity.

Hauke, the director of the Mainz (Germany) Percussion Ensemble and teacher at the Peter-Cornelius Conservatory, delivers excellent performances of the works. This is a thoroughly enjoyable solo percussion CD.

—Terry O'Mahoney

Shradhanjali
Hands On'Semble
$15.00
Talmala

The Hands On'Semble is a group of four very talented hand percussionists—John Bergamo, Andrew Grueschow, Randy Gloss, Austin Wrinkle—who blend percussion-oriented musical traditions from around the world to create music with exotic, yet accessible sounds. Working with frame drums, tabla, riqs, doumbeks, and numerous found or created instruments, the ensemble uses vamps, improvisation and enough western musical sensibility to create works from recognizable musical forms that "makes sense" to western ears. They seem to be a musical democracy, one in which each member is given ample solo space. The title of this nine-track CD, *Shradhanjali*, is taken from a Sanskrit phrase meaning gratitude for or to one's teachers.

The title track opens with gamelan-inspired metallic sounds before establishing a loping groove that explores Indian rhythmic cycles (talas) and is "tied together with tihai (Indian rhythmic cadences)." "More like Chutney" is a blending of salsa, Indian music and jazz—AABA/solos/AABA musical form and emphasis on solos from jazz, Afro-Cuban clave as an underlying rhythmic cycle, and Indian instruments. Its overall sound is more Indian than salsa, thus the name. "Arumvarumvu" is one of the many names for a bullroarer, a piece of wood tied to a length of string and spun over one's head. The ensemble created a piece of music, with an actual melody, using only a few of these ancient instruments.

"Turtle Talk" is a work inspired by a combination of Balinese gamelan music and a West African bell pattern. "No Thumbs" is a free improvisation on the African thumb piano, or kalimba, by John Bergamo in which he uses his fingers and NO thumbs. "X-Mas in Goa" uses pandeiro and tabla with electronic processing, and almost sounds like a techno dance tune, except with live tambourine and tabla tracks. "Improv With Ed," with guest percussionist Ed Mann, may be one of the only pieces where one can hear a Densmorephone, an instrument built by former Doors drummer John Densmore. It's a gamelan-inspired contemporary music work. Sounding like a resonant computer working through a complex program, "Easy Schlepp" features boomwhackers (tuned plastic tubes), a berimbau, and cheng-cheng (Balinese cymbal instrument). "Piru Bole," a live track, is an Indian piece with tabla and syllabic singing.

The Hands On'Semble always creates music with excellent energy and interesting colors and textures. The music is never so esoteric as to be elitist or incomprehensible; it *always* grooves. As great as the music is, it is also an excellent resource for listeners to be exposed to and learn about percussion traditions from around the world. Anyone who loves hand percussion should check out *Shradhanjali*.

—Terry O'Mahoney

Standing Alone
Ted Piltzecker
$16.00
Equilibrium Records

Standing Alone is a jazz vibraphone CD featuring Ted Piltzecker in 13 jazz standards: "My Romance" by Rodgers and Hart; "My One and Only Love" by Wood and Mullin; "In Your Own Sweet Way" by Brubeck; "In a Sentimental Mood" by Ellington; "Trieste" by Jobim; "God Bless The Child" by Herzog and Holiday; "Body and Soul" by Green, Sour and Heyman; "Do You Know What It Means To Miss New Orleans" by Alter and Delange; "Blue In Green" by Miles Davis; "Invitation" by Kaper and Webster; "Like Someone In Love" by Burke and Van Heusen; "Naima" by Coltrane; and "La Malanga" by Calzado. In each of the selections, Piltzecker demonstrates his masterful technique with flawless four-mallet control within a tasteful stylistic context. What George Shearing is to the solo jazz piano idiom, Ted Piltzecker is to the solo jazz vibraphone. Of course, Piltzecker is a performing member of the George Shearing Quintet and naturally brings Shearing's distinctively smooth, fluid melodic influence to the vibraphone.

Of particular interest is the manner in which Piltzecker changes the mood of a composition after he has presented the basic thematic content. This is done by his unusual accompaniment ostinati. Additionally, his attention to the lyrical nature of the melodies presented in this repertoire permits him to be even more creative in his unique substitute harmonizations and rhythmic, transitional figures.

The only composition that contains an instrument other than the vibraphone is the final track, "La Malanga," on which Piltzecker overdubs himself playing djembe. My personal favorites on this album include "In A Sentimental Mood," "Do You Know What It Means to Miss New Orleans" and Piltzecker's creative interpretation of "Naima." *Standing Alone* is an outstanding CD representation of the standard jazz repertoire performed in a fresh, mature soloistic fashion by a stunningly distinctive musician.

—Jim Lambert

White Water
Christopher Swist
$15.95
Christopher Swist

White Water features the music and performance of marimbist Christopher Swist. The compositions are: "Streamline," "Rockslide," "4 Scenes from a Gorge," "Transmissions from the Music Box," "Centipede" and "Alphas in Stasis." Each composition is different, yet there is a thread of familiarity among them as you would find in the work of any composer.

"Streamline" is intended as a piece of relaxation for solo marimba ostinato with computer sequenced sounds. "4 Scenes from a Gorge" is much indebted to the atmosphere created by a well-reverberating marimba. "Transmission from the Music Box" was written in early 1997 for Graig Bitterman. "Centipede" is the first marimba composition by Swist. "Alphas in Stasis" is for contrabass, MIDI-percussion, and delay loops. Swist is a fine player and composer, and *White Water* has musicality, interest and excellent sound.

—John Beck

Contact info for publishers whose products are reviewed in this issue.

PUBLISHERS

Advance Music
V Gruber Gmbh
Maieracjerstr 18
D-72108 Rottenburg/N
Germany
Web: www.advancemusic.com

Amores Grup De Percussio
Moli de Canyars, 7
46016 Carpesa
Valencia
Spain
Tel: 96-1859474
E-mail: amores@retemail.es

Brixton Publications
4311 Braemar Avenue
Lakeland FL 33813
Tel: (863) 646-1608
E-mail: buss_h@popmail.firn.edu

Cherry Lane Music
c/o Hal Leonard Corp.
7777 W. Bluemound Road
P.O. Box 13819
Milwaukee WI 53213
Tel: (414) 774-3630
Fax: (414) 774-3259
E-mail: halinfo@halleonard.com
Web: www.halleonard.com

Cezary Konrad
Web:
www.Cezarykonrad.Electricjazz.Pl

Christopher Swist
114 Fern St
Hartford CT 06105

Colgrass Music
c/o Carl Fisher
65 Bleecker St
New York NY 10012
Tel: (800) 762-2328 / (212) 777-0900
Fax: (212) 477-6996
E-mail: cf-Info@carlfischer.com
Web: www.carlfischer.com

Cricket Books
332 S. Michigan Ave., Suite 1100
Chicago IL 60604-4434
Tel: (312) 939-1500
Fax: (312) 939-8150
E-mail: www.cricketbooks.net

Equilibrium Records
9200 Stoney Field Ct.
P.O. Box 305
Dexter MI 48130
Tel: (734) 426-5814
Fax: (734) 426-5834
E-mail: equ@equilibri.com
Web: www.equilibri.com

Gifford Howarth
657 Brookeville Dr
Webster NY 14580
Tel: (716) 671-2194
E-mail: ghowarth1@hotmail.com
Web: www.giffordhowarth.com

Hal Leonard Corporation
7777 W Bluemound Rd
P.O. Box 13819
Milwaukee WI 53213
Tel: (414) 774-3630
Fax: (414) 774-3259
E-mail: halinfo@halleonard.com
Web: www.halleonard.com

HoneyRock
396 Raystown Rd
Everett Pa 15537
Tel: (814) 652-9184
Fax: (814) 652-6886
E-mail: music@honeyrock.net
WEB: WWW.HONEYROCK.NET

International Music Company AG
Rahlau 4-622045
Hamburg
Germany
Tel: +49-40-66 99 160
Fax: +49-40-66 99 161
E-mail: info@timcompany.com
Web: www.timcompany.com

Kendor Music, Inc.
21 Grove Street
P.O. Box 278
Delevan NY 14042-0278
Tel: (716) 492-1254
Fax: (716) 492-5124
E-mail: kendor@wycol.com
Web: www.kendormusic.com

Louie Records
644 SW 5th St
Corvallis OR 97333
Tel: (541) 752-7132
E-mail: louierec@Peak.Org
Web: www.peak.org/~louierec

Mandara Music Publications
431 W. 121st St., Suite 3D
New York NY 10027
Tel: (212) 866-2375
E-mail: valerie@mandaramusic.com
Web: www.mandaramusic.com

Mel Bay Publications, Inc.
#4 Industrial Dr
P.O. Box 66
Pacific MO 63069-0066
Tel: (800) 8-Mel Bay/636-257-3970
Fax: (636) 257-5062
E-mail: email@melbay.com
Web: www.melbay.com

Musikverlag Zimmermann
Strubbergstrasse 80
D-60489 Frankfurt/Main
Germany
Tel: +49-69-97 82 86-86
Fax: +49-69-97 82 86-89
E-mail: info@zimmermann-frankfurt.de
Web: www.zimmermann-frankfurt.de

Or-Tav Music Publications
P.O. Box 1126
Kfar Sava 44110
Israel
Tel: 972-9-767-9869
Fax: 972-9-766-2855
E-mail: www.ortav.com
Web: www.ortav.com

Per-Mus Publications, Inc.
P.O. Box 218333
Columbus OH 43221-8333
Tel: (614) 529-0085
Fax: (614) 529-0085 *51
E-mail: permus@aol.com

Pioneer Percussion
P.O. Box 10822
Burke VA 22009
E-mail: pioneerp@erols.com

Rebeats Publications
219 Prospect
P.O. Box 6
Alma MI 48801
Tel: (989) 463-4757
Fax: (989) 463-6545
E-mail: rebeats@rebeats.com
Web: www.rebeats.com

Talmala
P.O. Box 220548
Newhall CA 91322-0548
Tel: (818) 353-3472
Fax: (805) 521-1648
Web: www.talmala-bergamo.com

Warner Bros. Publications
15800 NW 48th Ave
Miami Fl 33014
Tel: (800) 327-764/(305) 620-1500
Fax: (805) 621-4869
Web:
www.warnerbrospublications.com

PN

PAS THANKS ITS INDIVIDUAL FRIENDS

Ludwig Albert
Jose Alicea
Jim Atwood
John H. Beck
Michael A. Bennett
Richard Brabeck
Glen Buecker
Elizabeth Cabraser
Stephen Chiro
Ron Cicero
Deen A. Collier
F. Michael Combs
Jeffrey Davis
Steve Dibblee
Randall A. Eyles
Richard P. Guastamacho
Robert W. Karow
Scott A. Ketron
Mark Kohler
Masaaki Komaki
James Lambert
Vincent M Ludovico
Frédéric Macarez
Don Mazankowski
Jerome E. Mershon
Ken Murphy
Valerie Naranjo
Christopher S. Norton
Timm O'Neill
Ripin Paitimusa
F. Keith Quarles
Dr. Thomas Romine
Jim Royle
John Herbert Seydler
Mark Swanson
Doug Tann
Chris Treloar
Ruth K. Underwood
Pitt Warner
Robert B. Wesner, MD
Christopher M. Wildrick
C. Craig Williams

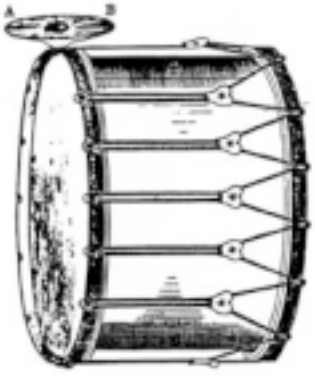
Various Instruments and Properties

BY HARRY A. BOWER

Harry A. Bower's Imperial Method for the Drums, Timpani, Bells, Etc., *published in 1898 by The John Church Company, was meant to be a concise instructional method for developing the well-rounded drummer of the day. The following is an excerpt from a section titled "Various Instruments and Properties" pertaining to several accessory instruments. —Lisa Rogers and James Strain, PAS historians*

BASS DRUM AND CYMBALS IN CONNECTION WITH SMALL DRUM

It is very essential that Bass Drum and Cymbals should be studied and too much attention can not be given to them. In Theatre Concert and Ball Orchestras, the Bass Drum and Cymbals are usually played by one man. One Cymbal is attached to the left hand side of Bass Drum and the other Cymbal is held loosely in the left hand. The Drum stick is held (as one would hold a hammer) in the right hand. The best result can be produced by striking the Drum head about 4 inches from the hoop. The Drum is held between the knees and the Cymbal about centrally on top as in cut No. 1.



Cut No 1.

The Cymbal which is held in the left hand is raised about 4 inches from the Cymbal on the Drum and strikes squarely and precisely at the same time the Bass Drum stick hits the Drum. When the Bass Drum and Cymbals are played together in this way, the above position must be observed strictly. If the Cymbal is allowed to get down nearer to the player a bad effect is produced by the Cymbals, as the lower part of Cymbals will touch a little before the top thereby producing almost two distinct notes or something like a grace note. The Drum and Cymbals should be struck exactly together, as accuracy and precision are the two things to be looked for and studied. The round black spot on the Drum head shows about where to strike the Drum (but on the other head) to get the best effect and most tone. By striking the Drum in centre, you can produce the more noise.

There is another important thing that should be mentioned. If one is playing Bass Drum alone in military band (marching on the street) or in concert, and wishes to get the most tone (and not noise) from the Drum he should strike a little off from the centre of head. Do not make too much motion with arm or bring the arm back too far as one will be sure to deviate from the Tempo and "Drag" (as it is usually called). The stroke should be done with the wrist and forearm, and the stick hit against the Drum head squarely. Do not strike a "glancing" blow, as this will give no power or solidity to the tone. A great deal depends upon the tone by having a proper Drum stick.

THE ROLL

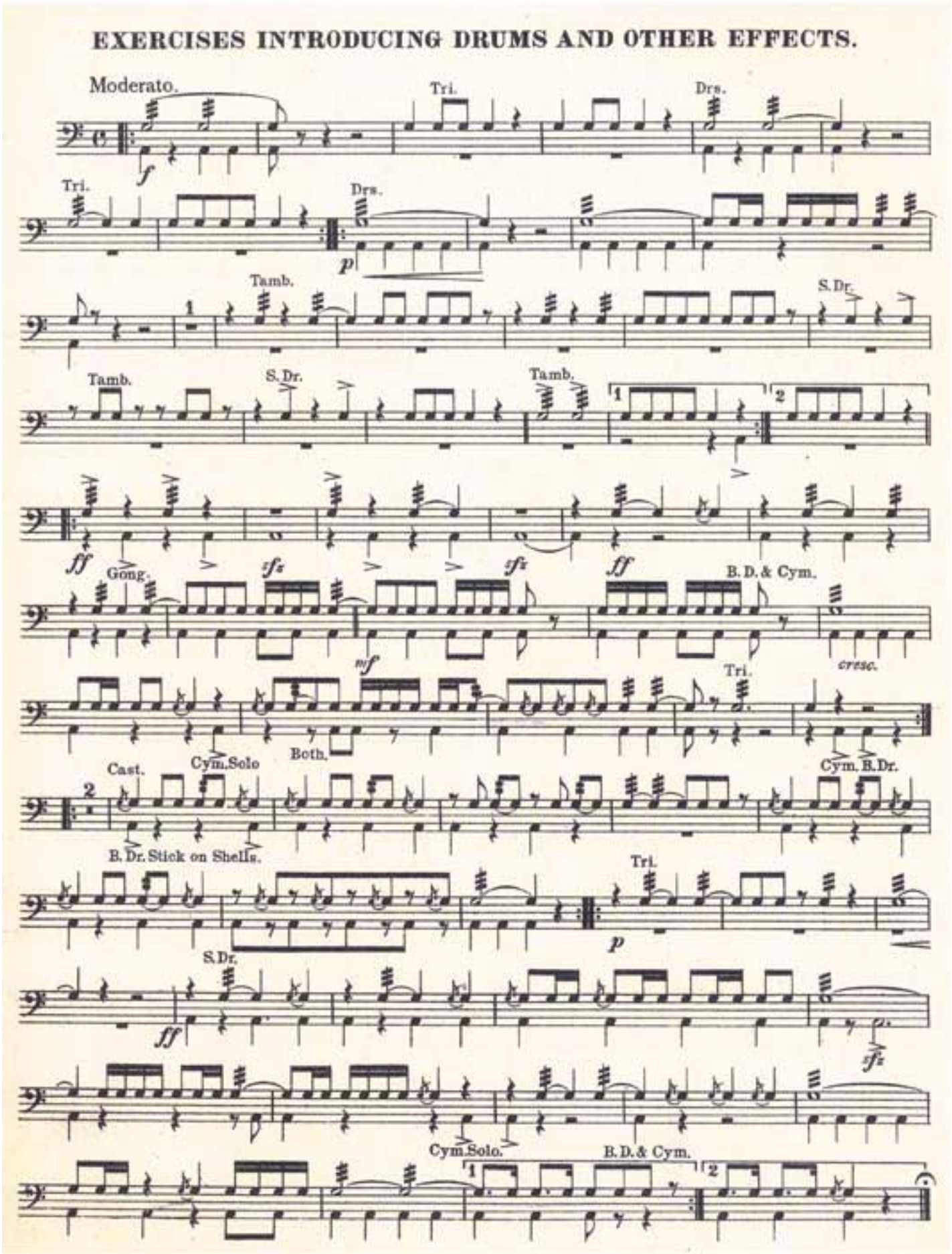
The Roll on the Bass Drum is executed by grasping the stick in the centre, with the first and second fingers and thumb of the right hand, allowing both ends of the stick to come in contact with Drum head by shaking the hand as rapidly as possible. It would be well to have an adjustable, covered end (the butt end of the Bass Drum stick) for Rolling. The Cymbal Roll is made by holding the Cymbals about three inches apart and shaking the Triangle stick rapidly from one to the other.

CYMBALS

The Cymbals are very important in band and orchestra playing and they should be carefully studied. Although we can not call the Cymbals instruments they are as necessary in some places as any instrument. First let us choose a pair of spun wire Turkish Cymbals. If playing in military band hold one Cymbal in each hand loosely. The left arm should be held so it touches the body from the shoulder to the elbow, with the Cymbal in the left hand upward. The Cymbal in the right hand should play down upon the left so that the motion is all with the right hand. When tired of playing this way, invert the Cymbals and hold right Cymbal down and play on same with left. Straps made of soft leather make the best kind of handles. Make the leather about 2 1/2 inches wide tapering at both ends to put through holes in Cymbals; tie a knot in end after putting through to hold Cymbal fast. Also make a large washer for each Cymbal to keep the hands or knuckles from touching the Cymbals, cut holes in centre and put on over straps. A Cymbal should never be too thick for the diameter of same. A fourteen inch Cymbal is a very good size for brass band or large orchestra, for small orchestra or small brass band a pair of twelve inch Cymbals are quite large enough. On the following page will be found exercises for Bass Drum and Cymbals in connection with Small Drum. In orchestra and for Dance Bands it is required of the Drummer to play Bass Drum and Cymbals with an automatic beater, which beats the Bass Drum and Cymbals by means of the foot. In using one of these Drum beaters, care must be taken to select one which will do all the "business" required and one which is light and handy to carry.

TRIANGLE, TAMBOURINE, CASTANETS, SAND-PAPER AND OTHER "EFFECTS" WHICH ARE USED BY THE DRUMMER IN THE BAND AND ORCHESTRA

THE TRIANGLE is used a great deal and it is necessary for the Drummer always to carry one. First choose a good toned Triangle of medium size as near "A" concert pitch as can be obtained. A piece of cotton string is the best thing to suspend it from the music stand. A steel rod, without a wooden handle, should be used to strike with. A piece of steel about 5 inches long and tapering at one end makes the best stick. For soft playing one


EXERCISES INTRODUCING DRUMS AND OTHER EFFECTS.
Moderato.
Tri.
Drs.
Tri.
Drs.
Tamb.
S. Dr.
Tamb.
S. Dr.
Tamb.
Gong.
B. D. & Cym.
cresc.
Tri.
Cast.
Cym. Solo
Both.
Cym. B. Dr.
B. Dr. Stick on Shells.
Tri.
S. Dr.
Cym. Solo.
B. D. & Cym.

can use the small end and the large end for loud effects. The small end is very useful in "Rolling." Have the Triangle in front of the body with the open end pointing to the left. That gives the downward right hand corner and side to play upon. To produce the best tone strike the Triangle 1/4 way from the solid end.

A Roll can be made at either end by holding the stick loosely in the hand and shaking very rapidly. It is best not to play too loud for the Triangle shows out very prominently. Grace notes or quick execution can be easily done by striking the side and letting the stick glance off to the bottom part.

THE TAMBOURINE is also used very much in orchestra and concert playing. A light Tambourine should be selected with a good number of jingles, those with metal band are the best. Hold firm with left hand and use thumb of right hand along the head about 1 1/2 inches from hoop to get the best result. Short Rolls and Ruffs are done by rubbing the thumb across (wetting thumb assists in getting the best result). Long Rolls and notes which are held are made by shaking the Tambourine. The Tambourine can also be struck with the right for loud eighth and quarter notes. A very good (*pp*) or *piano* can be made by resting the Tambourine on the knee and gently tapping it with the ends of the fingers of the right hand. Exercises will be introduced bringing in all the accessories and effects.

CASTANETS. The best Castanets are made of black walnut with a hard wood centre piece and a handle attached. They should be held downward and struck on the calf of the right leg. The wrist is held stiff for the Roll, and for notes which are not very rapid, they can be struck [against] small drum sticks held loosely in the left hand. The Castanets should always be included in the Drummers outfit.

SAND-PAPER. Two blocks covered with Sand-paper are very essential in Jigs, Reels, etc. The best way to make a set is to have light thin blocks of wood about 4 inches wide and 8 inches long, tack the Sand-paper (No. 2 sand-paper) to blocks. To get the best effects hold one block in each hand rubbing them together, one from you the other towards you.

THE POPGUN is used also quite a little, one which loads itself is the best, as a great many pieces have notes in rapid succession for the Popgun.

BABY CRY, Whip, Rooster, Cuckoo, Steam boat whistle, Clog, Mallets (with jingles), Sleigh-Bells, Pair of Coconuts (for horse hoof imitations) and Chinese Gong are other so called traps required of a Drummer. PN

PERCUSSIVE ARTS SOCIETY MULTIPLE PERCUSSION CONTEST 2002

The purpose of the contest is to demonstrate the highest level of artistic performance of multiple percussion literature. Each entry must submit 5 compact discs (one original and 4 copies) which will be used for judging purposes.

The entrants are to perform two pieces, selected from the list provided. All entries will be limited to 20 minutes. Four finalists will be invited to PASIC 2002 to compete in a recital program. The registration fee for the convention will be waived, but all additional costs are the responsibility of the participants (transportation, lodging, etc.). All entrants must be between the ages of 16–25.

Literature (choose any two of the following)

"Rebonds A" ..... Xenakis
"Love of L'Histoire" ..... Delancey
"Cold Pressed" ..... Hollinden
"Anvil Chorus" ..... Lang
"Inspirations Diabolique" ..... Tagawa

* PAS reserves the right to cancel the contest if less than 10 entries are received. If the contest is canceled, entry fees will be refunded, but recordings will not be returned.

NAME _____

ADDRESS _____

CITY _____ STATE _____

ZIP _____ PHONE _____

SCHOOL _____ AGE _____

ENTRY FEE: $25.00 PAYABLE TO PAS

Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507
(580) 353-1455 • fax: (580) 353-1456 • E-mail: percarts@pas.org • Web: www.pas.org

ALL MATERIALS MUST BE RECEIVED BY MAY 1, 2002

BENEFACTORS

Avedis Zildjian Company
Evans Manufacturing
Ludwig/Musser Industries
Paiste America, Inc.
Pearl Corporation and Adams Musical Instruments
Remo, Inc.
Yamaha Corporation of America–Buena Park
Yamaha Corporation of America–Grand Rapids

PATRONS

Kaman Music Corporation
Roland Corporation US
Sabian, Ltd.
Shure, Inc.

SPONSORS

Custom Music Co./Kori Percussion
DEG Music Products, Inc.
Innovative Percussion
Latin Percussion, Inc.
Maryland Drum Company
Meinl USA LC
Mike Balter Mallets
Modern Drummer Publications
Pro-Mark Corporation
Regal Tip/Calato
Vic Firth, Inc.

CORPORATE FRIENDS

A Putnam Mallets
ABC Percussion Mallets
Acoustic Woods Custom Drums
Alfred Publishing Company, Inc.
Alphonse LeDuc & Cie Sarl
Alternate Mode, Inc.
American Drum Manufacturing Company
American Drum of Virginia
Amsterdam Percussion Group
Aquarian Accessories Corporation
Aspen Music Festival and School
Audix Corporation
Auralex Acoustics
Bands of America
Batterie Music
Bergerault - USA
Berklee College of Music
Birch Creek Music Performance Center
Black Swamp Percussion LLC
Bosphorus Cymbals
Brass Band of Battle Creek
C Alan Publications
California Institute of the Arts
California Percussion
Capital University
Carl Fischer, Inc.
Carnegie Mellon University–School of Music
Cascio Interstate Music
Casper College
Clarion Associates, Inc.
Clevelander Drum Company
Coe Percussion
Colorado State University
Columbus Pro Percussion
Cooperman Fife & Drum Co.
Coyle Steel Drums
D Picking & Company
Dan Schoenfeld
DeMorrow Instruments, Ltd.
DePaul University
Diggit, Inc.
Doc's Proplugs, Inc.
Drop6 Media, Inc.
Drum Workshop, Inc.
DRUM! Magazine/Enter Music Publishing, Inc.
Drummers Collective, Inc.
Drummers World
Eastman School of Music
E-pad! Drum Systems
Equilibrium
Ethos Percussion Group
Evans Manufacturing Agency
Fall Creek Marimbas
Fork's Drum Closet
Frank Epstein
Fred Gretsch Enterprises, Ltd.
GP Percussion
Grover Pro Percussion, Inc.
Guitar Center
Gus Moeller Tribute
Hal Leonard Corporation
Hohner HSS, Inc./Sonor Drums
HoneyRock Publishing
HQ Percussion
Humes & Berg Mfg Company Inc
Image 2 Percussion
Inaki Sebastian Mallets SL
Indiana University–School of Music
Int'l Percussion Competition Luxembourg
J B Publications
J R Publications
JazzTimes, Inc.
Kendor Music, Inc.
Kooienga Drums
Kosa Communications
KOSA International Percussion Workshop
Latin Percussion, Inc.
Lawrence University
Lefima Percussion
Lone Star Percussion
Mainline Drumsticks
MalletWorks Music
Mannes College of Music
Mannette Steel Drums, Ltd.
Mapex Drums USA
Marimba One
Marimba Productions, Inc.
Media Press, Inc.
Meredith Music Publications
Mountain Rhythm
MRP Drums
Music Yellow Pages
Musicians Institute
Musictime, Inc.
Musikverlag Zimmermann
MyMi Drums, Inc.
Nearfield Multimedia
Nearfield Systems
Noble & Cooley Company
North Carolina School of the Arts
Northern Michigan University
Northwestern University
Oberlin Conservatory of Music
Oklahoma University–School of Music
On the Wall Productions, Inc.
Pan Press, Inc.
Peace Musical Company
Percussion Construction
Percussion Events Registry Company
Percussion Specialist
Per-Del Percussion Development Company
Per-Mus Publications, Inc.
P'hill Publications
Pioneer Percussion
Pocket Practicer
Pork Pie Percussion
ProLogix Percussion
Promethean Editions Limited
PureSound Percussion
Pustjens Percussion Products
RAWI Percussion Publications
Real People Press
Rebeats Vintage Drum Products
Repaircussions
Rhythm Fusion, Inc.
Rhythm Makers
Robo-Percussion
Ross Mallet Instruments
Rowan University
Row-Loff Productions
Salwender International, Inc.
Sam Ash Music Stores
SAR Music
Sibelius Software, Ltd.
SKB Corporation
Slug Percussion Products
Smadbeck Productions
Smith Publications
Spanway Imports
Stanley Leonard Percussion Music
Starcom Worldwide/US Army Agency
Steel Island/Pan Caribe Tours
Stephen F Austin State University
Steve Weiss Music
Stick It Magazine/MI Media LLC
Studio 4 Music
Taketina Institute & Megadrums
Talking Drums, Inc.
Talujon Percussion Quartet
Taye, Inc.
Temple University
The Juilliard School
The Percussion Source
The Woodwind & the Brasswind
Tom Gauger Products
Touch the Earth
Tour Timps
TreeWorks Chimes
Trinidad & Tobago Instruments, Ltd.
Unigrip
Universal Percussion, Inc.
University of Cincinnati
University of Delaware
University of Texas - Austin
University of Wisconsin–Madison School of Music
US Navy Music Program
Val Eddy
Van Der Glas B V Ltd.
Vanderbilt University–Blair School of Music
Vaonne International
Vater Percussion, Inc.
Vaughncraft Percussion
Warner Brothers Publications, Inc.
Whacky Music, Inc.
Winter Guard International Percussion
www.drumschool.com
XL Specialty Percussion, Inc.

ADVERTISERS INDEX

2002 PERCUSSIVE ARTS SOCIETY 29TH 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.

2002 CATEGORIES:

CATEGORY I: Multiple Percussion Solo (small to medium setup)
First Place: $1000.00 plus publication by Southern Music Company
Second Place: $300.00
Third Place: $200.00

CATEGORY II: Timpani Soloist with Percussion Ensemble (3–8 players)
First Place: $1000.00 plus publication by C. Alan Publications
Second Place: $300.00
Third Place: $200.00

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

ELIGIBILITY AND PROCEDURES:

- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for "Multiple Percussion Solo" is 6–12 minutes. Time limit for "Timpani Soloist with Percussion Ensemble" is 6–12 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, 2002.

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

Name of Composition _____

Composer's Name _____

Address _____

City _____

State _____ Zip _____

Telephone Number (include area code) _____

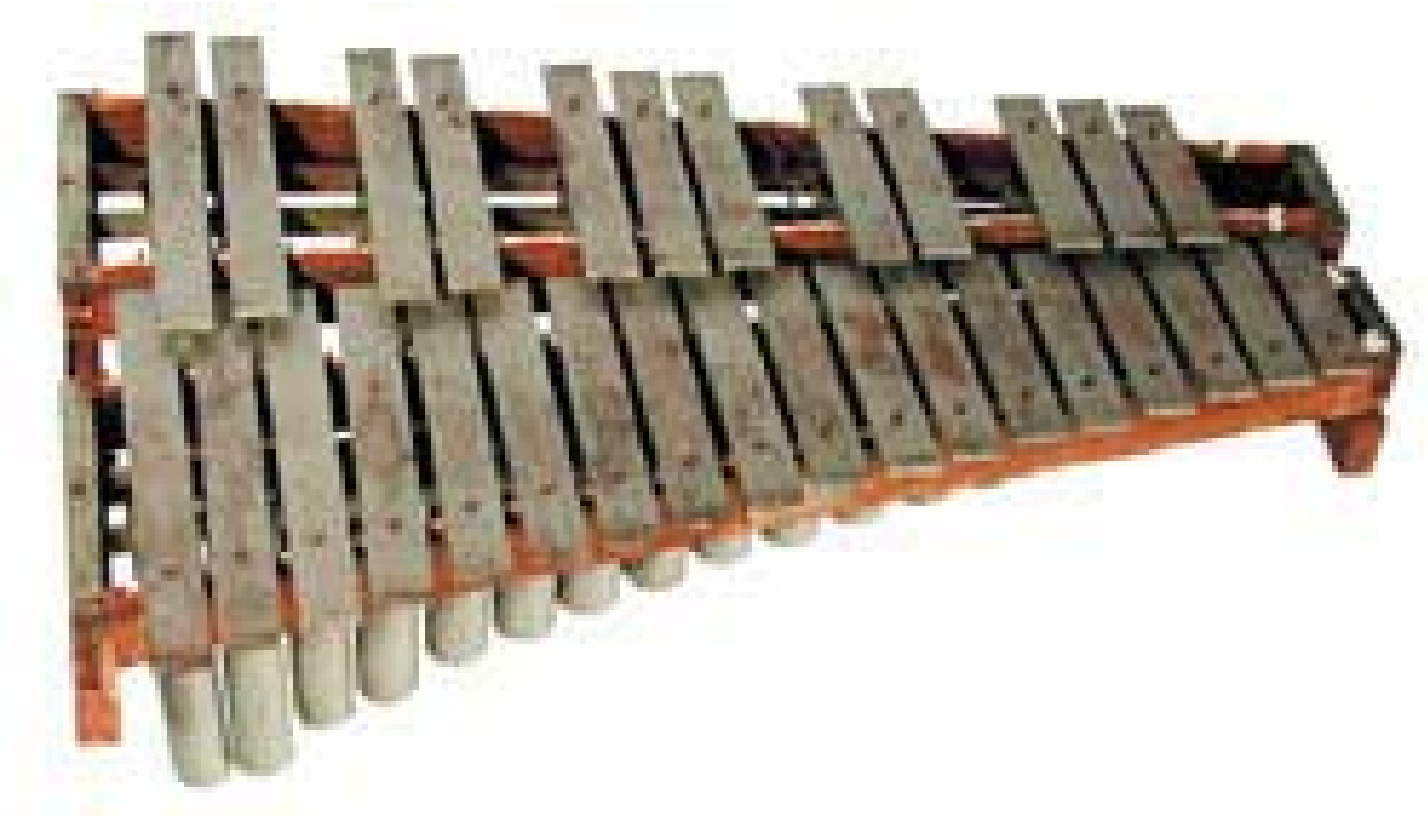
Fax Number _____ E-mail Address _____

Signature of Composer _____

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

DEAGAN SONG BELLS

Donated by Edwin L. Gerhardt *1995-06-01*



J. C. Deagan, Inc. manufactured their Song Bells from 1918–1924. These bells were designed to be used primarily as a solo instrument, but were marketed as an "exceptionally fine" instrument "when used in playing an obbligato to a vocal number." Hence the name Song Bells.

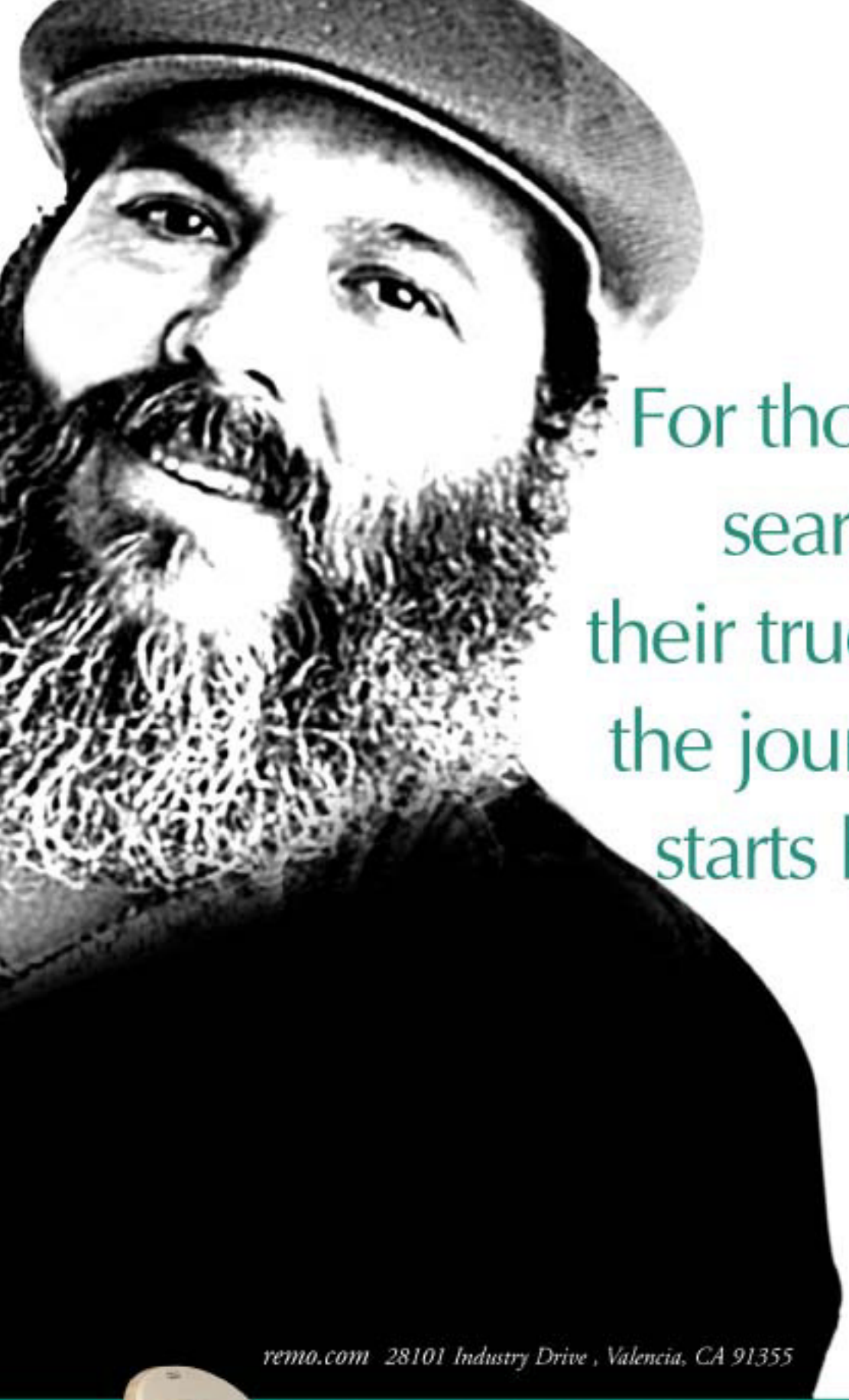
Having tonal characteristics that combined Deagan's Orchestra Bells, Steel Marimbas, and Celestes, this instrument, Model No. 100, has a 2 1/2-octave range of G4 to C7, which is an octave lower than the standard range for orchestra bells. Deagan Song Bells were also available in a model No. 102, which had a 3-octave range of C4 to C7.

The bars are 1 1/4 inches wide by 1/4-inch thick, and vary in length from 11 7/16 to 4 15/16 inches. Unlike Orchestra Bells, Deagan Song Bells had resonators for projection. *—Otice C. Sircy, PAS Museum Curator and Librarian, and James A. Strain, PAS Historian*

Deagan Song Bells stood 25 inches high so that the instrument could be played while seated.

Detail of the frame showing Deagan's name, company location, patent dates, and the bar mounting system using felt and cord.

PERCUSSIVE ARTS SOCIETY MUSEUM • 701 NW Ferris Avenue • Lawton, Oklahoma • Phone: (580) 353-1455 • MUSEUM HOURS: 8 a.m.–5 p.m. Monday–Friday, 1–4 p.m. Saturday, Sunday and holidays



For those in search of their true sound, the journey starts here.

REMO®
ON TOP™

remo.com 28101 Industry Drive , Valencia, CA 91355

Like Poncho Sanchez, you too can find your sound with NuSkyn™. "My goal is to keep latin jazz growing and moving, while being authentic to the music I love. NuSkyn provides me with the big sound I need." NuSkyn offers an authentic and amazingly consistent sound with effortless tunability and warm, rich tones. So if you're looking for your sound, choosing NuSkyn is a step in the right direction.

A balance of beauty and tone.

5 OCTAVE CONCERT GRAND

The M800 Concert Grand Soloist Marimba. Sixty-one notes and five full octaves. Honduras rosewood for lasting beauty and our exclusive tunable lower register resonators for precise tone quality.

Masterfully designed for one reason, to give you the edge in professional performance. After all, striking a perfect balance doesn't mean all things have to be equal.

musser

Ludwig Musser Industries
P.O. Box 310, Elkhart, IN 46515
www.ludwig-drums.com