

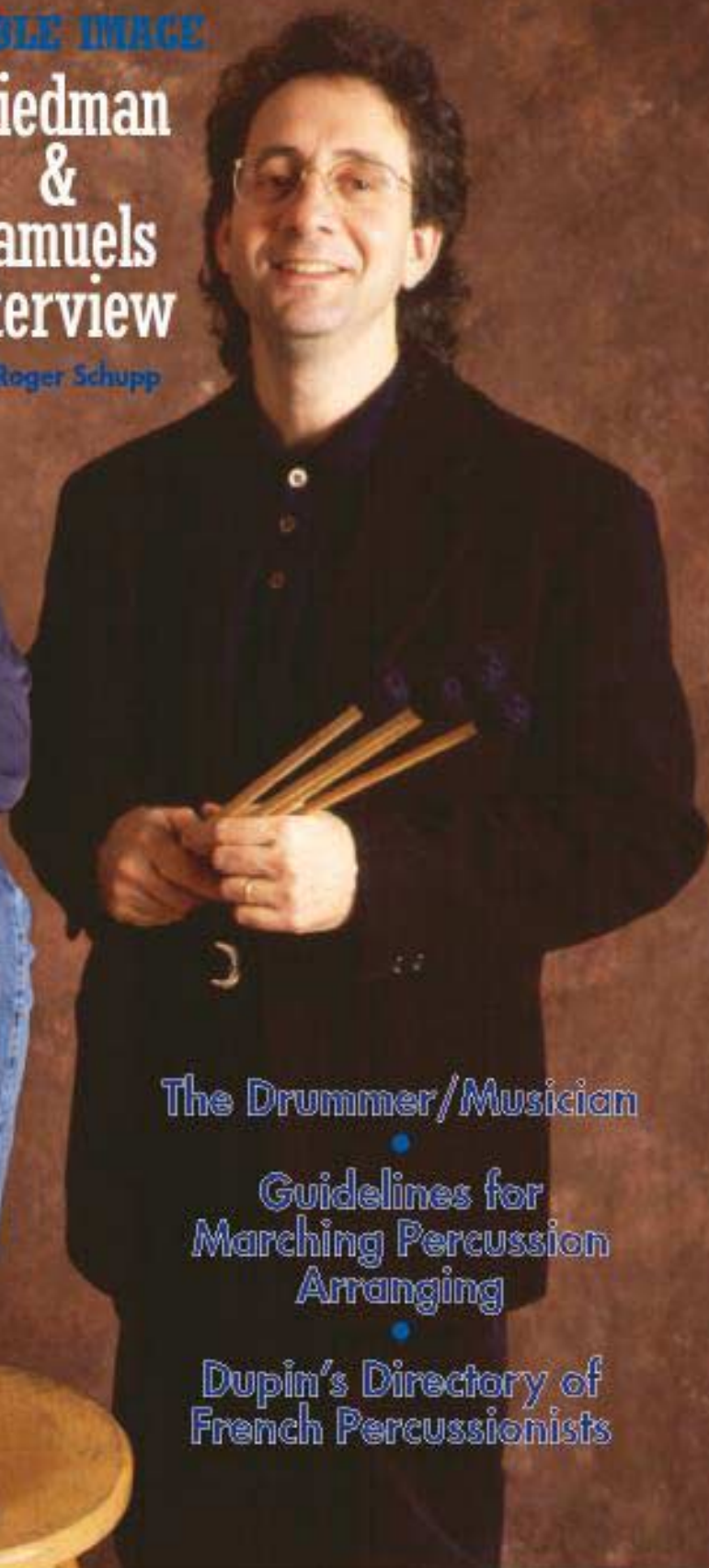
# Percussive Notes

An official publication of the Percussive Arts Society/Vol. 32, No. 2/April 1994

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By Roger Schupp



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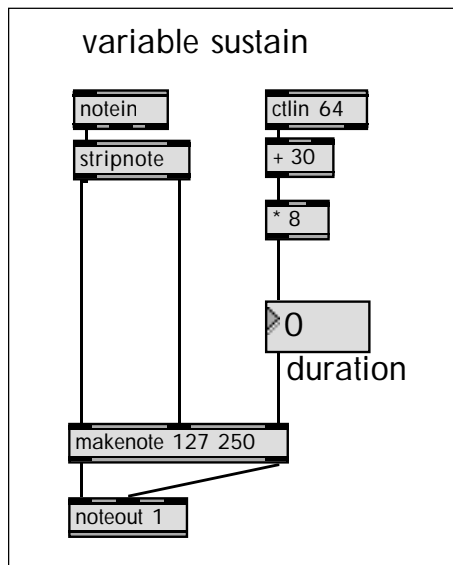
# Percussive Notes

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**ON THE COVER:** David Friedman and Dave Samuels, photographed by Dave King. Photo provided by DMP Records and the Hughes Group



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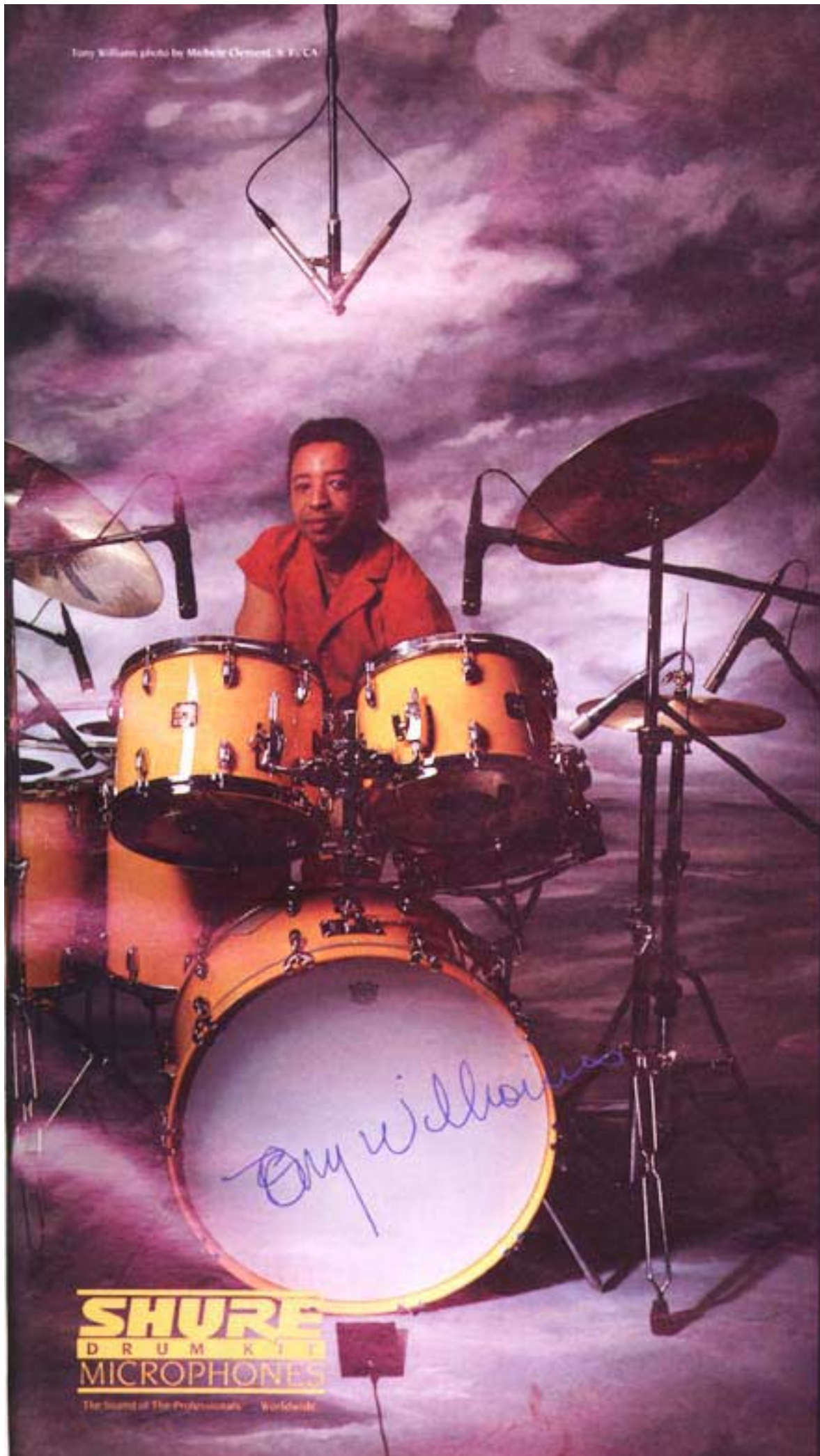
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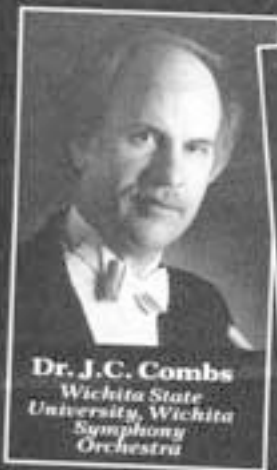
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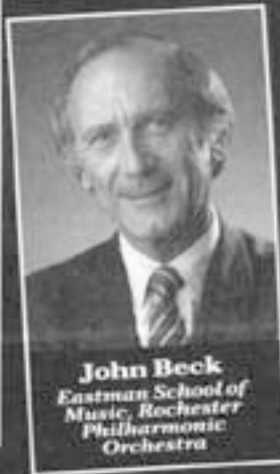
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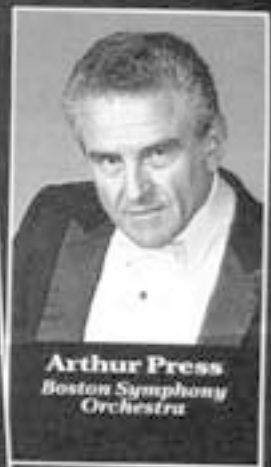
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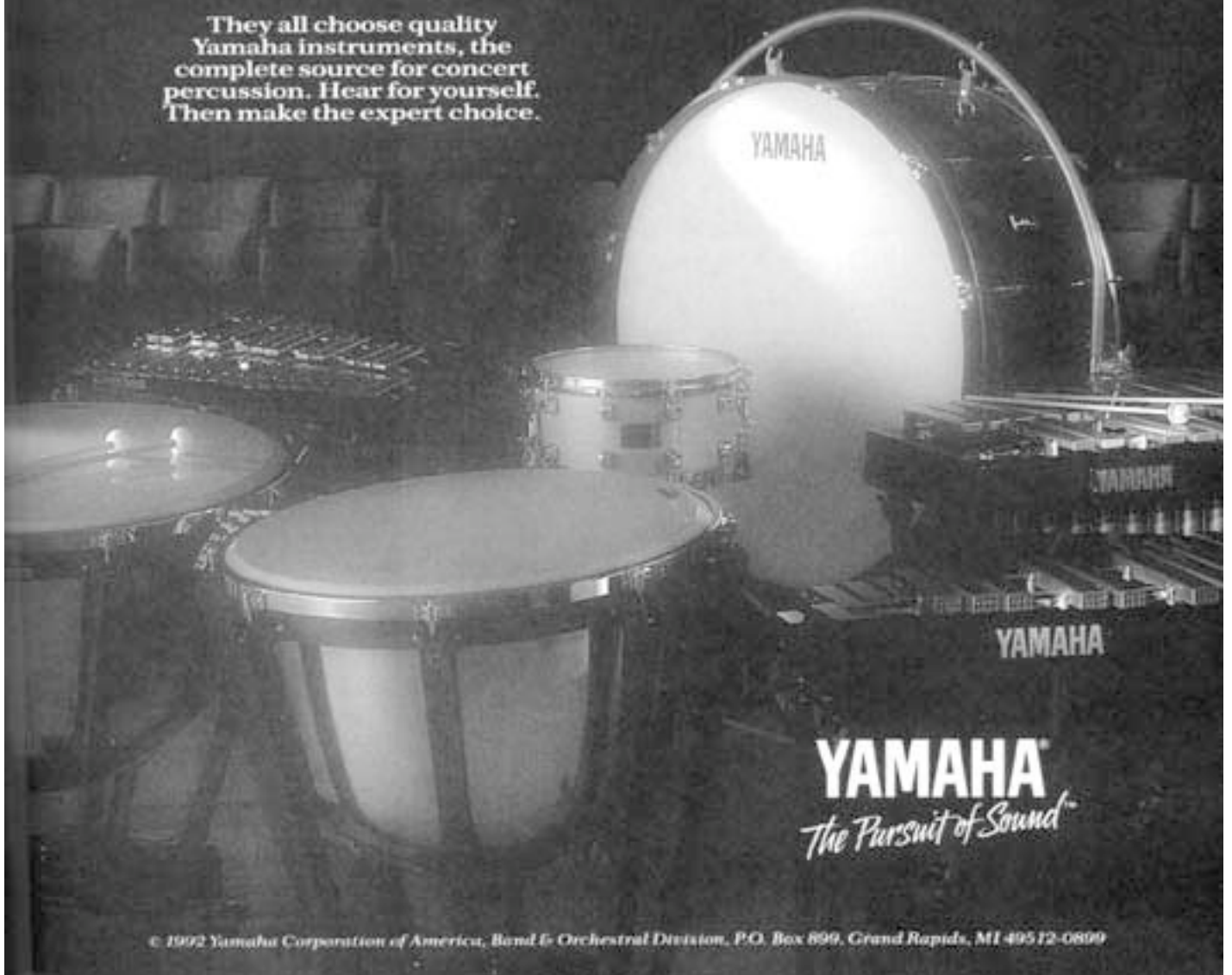
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## President's Report

By Garwood Whaley

**W**RITING THIS REPORT HAS BECOME A CHALLENGE—there are so many good things to report that I hardly know where to start and, due to limitations of space, what to omit! Let me begin with our membership, which is just short of 6,500—about 1,000 members more than PAS had a year and a half ago. This incredible growth is due to aggressive marketing that includes sending information out about PAS through the generosity of many of our Sustaining Member companies. My sincere thanks go out to all of them.

PASIC '93 was an overwhelming success in quality, number of exhibitors and attendance. We had more than 3,800 attendees—the largest attendance in our history. PASIC '94 in Atlanta should prove to be just as spectacular, with even greater numbers of exhibitors displaying their products, publications and services. In fact, at this writing, much of our exhibit space is already booked.

Our Board of Directors has several new and dynamic members who are enthusiastic about their roll (sic) in providing direction and leadership. My congratulations to them and my sincere thanks to those Board members who have served our Society with such dedication. Members of the 1994 Board of Directors are:

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Outgoing members are:

**Philip Faini**, University of West Virginia, Morgantown, WV  
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**Ian Turnbull**, London, Ontario, Canada  
**Heinz von Moisy**, Tübinger Musikschule, Tübingen, West Germany  
**Garwood Whaley**, Meredith Music Publications, Galesville, MD

The PAS Clubs concept has been received with much enthusiasm. It seems as if many clubs will be springing up. This should boost our membership even further and, more importantly, provide greater service to the school-age population.

Currently, the Executive Committee and the Board of Directors are working on the most recent set of goals established during PASIC '93. These new goals include the development of benefits and services to both junior high school members and music retailers. We hope to provide many opportunities and benefits for both of these groups. Many of the goals which I established last year are ongoing, such as increasing membership benefits, to which we are indeed adding regularly, and expanding public relations, which focuses on getting the word out about PAS. You can help with all of our goals by becoming active in our Society. Please provide us with your suggestions about what membership benefits you would like to see and help us to communicate the benefits of membership in PAS. Why not make it your goal to recruit one person this year? Imagine, if every member brought in just one additional person PAS membership would be close to 14,000!

Although November might seem like a long way off, it is not too soon to start planning for PASIC '94 in Atlanta. In the field of drumming and percussion, PASIC is the thing to do; there is nothing like it. Make your plans now to attend the GREATEST PERCUSSION SHOW ON EARTH!

Warm regards

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## PASIC '94/Atlanta, Georgia—November 16–19, 1994

By Tony McCutchen, Host

**A**S THIS ARTICLE GOES to press, much of the programming for PASIC '94 will be in the final stages. Our planning committee has been working hard for over a year now, but especially so during the last few months. At this point, I would like to introduce to the members of PAS our PASIC '94 Planning Committee:

### Lisa Angert

Orchestral Percussion/Timpani  
As a free-lance percussionist in the Atlanta area, Lisa has performed with the Atlanta Symphony Orchestra, Atlanta Ballet Orchestra, Macon Symphony Orchestra, Columbus Symphony Orchestra, Charleston Symphony Orchestra, Choral Guild of Atlanta and the Atlanta-Emory Orchestra. Lisa is also active in playing for musical theater. She studied with Laura Fisher, Timpanist of the Florida Symphony Orchestra, Mark Yancich, Timpanist of the Atlanta Symphony Orchestra and Jack Bell, Principal Percussionist of the Atlanta Symphony Orchestra. Lisa has been a member of PAS for the last 14 years.

### Mike Back

Marching Percussion/Electronic Percussion  
Mike Back is the former Percussion Coordinator for the Spirit of Georgia Drum and Bugle Corps. He is also the Assistant Band Director at Walton High School in Marletta, Georgia. Mike attended Morehead State University where he graduated with a Bachelor's Degree in Music Education in 1981. Mike serves as an adjudicator throughout the country as well as a clinician and consultant for the Ludwig Drum Company.

### Peggy Benkeser

New Music/Research  
Ms. Benkeser is co-director and founding member of the Atlanta based contemporary chamber ensemble,



Thamyris. She is also on the music faculty at Clayton State College and Georgia State University. She was formerly Principal Percussion with the Macon Symphony and the Columbus Symphony. She is also a free-lance percussionist in the Atlanta area, and has performed with the Atlanta Symphony Orchestra and the Atlanta Ballet. Ms. Benkeser received a B.M. in performance from the University of Illinois where she studied with Tom Siwe and the M.M. in performance from Georgia State, where she studied with Jack Bell.

### Michael Cebulski

Mallet Percussion  
Michael is a noted performer and educator residing in Atlanta, Georgia. He is Principal Percussionist with the Atlanta Ballet and Atlanta Opera Orchestras. He is also Principal Percussionist with the Macon Symphony and performs frequently with the Columbus Symphony. As an extra percussionist with the Atlanta Symphony, Cebulski is included in frequent tours and recordings. Recently he joined the twentieth-century chamber ensemble "Thamyris." Mr. Cebulski is head of percussion programs at Dekalb College and Emory University.

### Jerry Fields

Ethnic/World Percussion  
A drummer for 30 years, Jerry Fields is a veteran of Jazz, Fusion, Greek and Latin Bands as well as a percussionist for shows, musicals and several Atlanta chamber ensembles. A Columbia Records recording artist in the early 70's, Jerry has studied tabla with the late Colin Walcott and Badal Roy. Presently Timpanist and Principal Percussionist with the Cobb Symphony Orchestra, Jerry continues to teach and perform in the Atlanta area, and he has recently earned a B.M. degree in percussion performance from Kennesaw State College.

### Karen Hunt

Administrative Assistant  
A native Atlantan, Ms. Hunt has been a free-lance percussionist for 15 years. She is a member of the Atlanta Ballet Orchestra and the Tamboo Steel Band. She also performs as extra percussionist with the Atlanta Symphony Orchestra, Atlanta Opera Orchestra, Savannah Symphony, Macon Symphony and Columbus Symphony.

### Jeffrey Kershner

Percussion Ensemble  
Jeff is the Percussion Instructor at Kennesaw State College and teaches at Georgia State University. He is a member of the Atlanta Ballet Orchestra, Atlanta Opera Orchestra, Atlanta Percussion Trio and Panorama Steel Band. He also is an extra with the Atlanta Symphony Orchestra as well as a free-lance performer in the Atlanta area. Mr. Kershner has a B.M. in Performance and a B.M. in Music History from Florida State University and an M.M. in Performance from Georgia State University.

### John Lawless

Timpani/Orchestral Percussion  
John is the Principal Timpanist with the Chattanooga Symphony and Principal Timpanist in the Atlanta Opera. He is an extra percussionist with the Atlanta Symphony Orchestra, is a member of the Atlanta Percussion Trio (which performs 300+ concerts a year) and performs with touring Broadway shows. John serves on the faculty of Georgia State University and West Georgia College, and has been a free-lance percussionist in Atlanta and the southeast for 15 years. Mr. Lawless has a B.M. in Performance from Georgia State University and studied percussion with Jack Bell, Paul Yancich, Mark Yancich and Cloyd Duff.

### Robert Kim Lloyd

Logistics  
Kim Lloyd graduated from Morehead State University in 1979. He was ar-

ranger/instructor for Suncoast Sound Drum and Bugle Corps from 1980-1983. In 1981 he founded Competitive Music Industries (CMI), a manufacturer of percussion instruments and accessories. Continuing his manufacturing business, Lloyd remained active in DCI as a adjudicator until he became Executive Director of Suncoast Sound in 1987. In 1990, Lloyd relocated his company to Cartersville, Georgia and, more recently, established Great Southern Percussion. Kim and his wife Anna have three children.

**Joel Morris**  
Drumset

Joel Morris currently resides in Atlanta, Georgia as a free-lance percussionist/composer/arranger. He is active in both recording and club work playing drumset and jazz vibes throughout the area, as well as teaching private lessons and instructing at local schools. He also arranges for both marching and jazz formats. He has recorded with such artists as Kevin Kinney (McDougal Blues), Murray Attaway, Italian pop star "Brando," Steve Dancz, Tommy Thompson, Doubling Thomas, Glass Planet, Mark Maxwell, The Salamander Tails, Pryme Tyme, Cat Daddy and In Flight. Mr. Morris received a B.M. in Performance from the University of Georgia where he studied with Dr. Thomas W. McCutchen.

**J. David Morris**

Percussion Education

David Morris has been the Assistant Dean of the School of the Arts at Valdosta State University since the fall of 1990. He was formerly Head of the VSC Department of Music and taught percussion and related courses in music. He is Timpanist with the Valdosta Symphony Orchestra and a former member of the FSC Faculty Jazz Quintet. During the summers, he is Music Director of the FSC Musical Theatre Festival held in Jekyll Island. Prior to his appointment at VSC, he was on the faculty at Limestone College in Gaffney, S.C., Principal Timpanist with the Asheville Symphony Orchestra and an extra with the North Carolina Symphony and the Charlotte Symphony. He has also served as a regular section player in the Lansing Symphony, the Knoxville Symphony and the Oak Ridge Symphony. He has also taught percussion at Michigan State University and Albion College. He holds the Ph.D. in Percussion Performance, Music Theory and Literature from Michigan State University, the Master of Music degree in Performance from East Carolina University and the Bachelor of Science Degree in Music Education from the University of Tennessee in Knoxville. His teachers include F. Michael Combs, Harold Jones, Mark Johnson, Salvatore Rabbio and Mark Yancich.

**Dr. Thomas W. (Tony) McCutchen**

Host, PASIC '94

Tony McCutchen is the Percussion Coordinator at the University of Georgia School of Music since 1979. Prior to his appointment at UGA, he served as Assistant Band Director/Percussion Instructor at Auburn University and as Associate Director of Bands at the University of Mississippi. His professional experience includes performance with the Forth Worth Symphony, Savannah Symphony, Augusta Symphony, Augusta Opera and the National Opera Company (North Carolina). He has also performed at PASIC, IAJE, MENC and GMEA conventions as well as various PAS "Days of Percussion." Dr. McCutchen is a Fulbright Scholar, having taught and done research for a period of six months in Brazil. He is on the faculty of the annual International Music Festival of the Federal University of Santa Maria (Brazil). He has presented clinics and performances in various parts of Brazil and in Uruguay. As an arranger, Tony has various scores published by Arrangers' Publishing Company and Hal Leonard Publishing Company. He is an Artist-Clinician for Ludwig/Musser Percussion and has served as an adjudicator for various festivals in several states. Dr. McCutchen has degrees from Auburn University, East Carolina University and the University of North Texas. He and his wife Susie have four children.

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## PAUL MOTIAN: Method Of A Master

By Chuck Braman

**H**AVE A VIVID MEMORY OF THE first time I heard Paul Motian. I was a 16-year-old record store employee, and playing in the store was Keith Jarrett's 1966 recording, *Life Between The Exit Signs*. As the music began I stopped in my tracks, struck by a conception of drumming more adventurous, more complex and more musical than anything I had ever heard. In place of traditional timekeeping patterns were extraordinarily detailed rhythmic phrases alternating with carefully sustained brush strokes and deliberate silences, each phrase simultaneously a response to the phrase preceding it and to Jarrett's piano improvisation, with

Motian's performance slowly rising and falling in complexity from the beginning of the piece to its end. As I listened, I thought, "This is exactly how the drums always should have been played."

Before Paul Motian, drums were never played this way. Even today, when musicians first hear Motian, they marvel over the uniqueness of his conception. His music is a fusion of opposites: gentle and violent, acoustic and electric, structured and free, complex and primitive. The primitivism is, of course, deceptive; the complexity, subtle. To hear Paul Motian play is to enter a highly personal world that is as demanding of the listener as it is rewarding.

Perhaps as a result of his uniqueness, Motian himself is impossible to pigeonhole. I've heard him referred to as a legend by an audience member at one of his performances. Journalists often lump him together with many of the avant-garde drummers of the '60s. Yet how many avant-gardists have been hired to play with swing-era giants such as Coleman Hawkins and Roy Eldridge? How many jazz drummers Motian's age (62) can execute rock rhythms with an appropriate feel and without altering their musical identity? How many drummer-bandleaders have composed several albums' worth of strikingly original

## PAUL MOTIAN: Method Of A Master

compositions? More importantly, what other modern jazz drummer, with the exception of Roy Haynes, can claim to have been a stylist and an innovator during several stages of jazz's evolution?

Most artists reach their prime in their youth and stagnate thereafter. Motian became a prominent hard-bop stylist in the '50s and yet has continued growing ever since, becoming a major innovator who helped create several drumming styles of the '60s and became a brilliant bandleader and composer in the '70s and '80s. In the '90s he is more prominent than ever. He simultaneously leads his all-star trio with saxophonist Joe Lovano and guitarist Bill Frisell, his four-piece Electric Bebop Band, and another all-star trio co-led with pianist Geri Allen and bassist Charlie Haden. His recorded output during the last five years includes 14 albums as a leader or co-leader, with many more as a sideman. And last spring, after countless appearances as a sideman over the past four decades, he debuted as a bandleader at New York's most prestigious jazz club, The Village Vanguard.

I recently had the pleasure to question Motian about his ideas on himself, jazz and drumming. His unpretentious comments reveal how his development evolved as a matter of course, given his approach to making music on the drums.

**Chuck Braman:** *What was the earliest music that influenced you?*

**Paul Motian:** The Middle Eastern or mostly Turkish 78s that my parents played on the wind-up phonograph. Also, they used to go to Sunday picnics where there would be a live band playing this kind of music. The only drums were the dumbbells, and I was attracted to that right away. Other music that influenced me was the Armenian religious music I heard in church, with the organ and choir. That was when I was very young—pre-school age. I didn't hear any jazz or anything.

**Braman:** *Did those musics influence your approaches to composing?*

**Motian:** Some of the music I write has those influences in there—the minor chords and scales, like the tune “The Storyteller” or “Mode VI.”

**Braman:** *Did it influence your drumming?*

**Motian:** I don't think so. What attracted me to the drums were the first drum lessons and then hearing Gene Krupa, Max Roach and all of that.

**Braman:** *What strikes me about your playing in the 1950s is that you were a solid hard-bop drummer, but not nearly as original and innovative as you later became. You had your own feel and your own sound, but your solos remind me of Max Roach.*

**Motian:** I was very influenced by him, man. I tried my best to do what he was doing.

**Braman:** *What was it about Roach in particular that attracted you to his playing?*

**Motian:** He was more into the bebop. I was going to say jazz, but you can't say jazz because you'd have to put Buddy Rich and Gene Krupa in that, too. Of course, I liked them, but Max was the one that stood out to me.

I was never really a Buddy Rich fan, because to me that was more technical. I admired and respected it; he was a great technician. If you listen to some of that stuff he played with Art Tatum and Charlie Parker, it's really good. But somehow Max stood out more to me. The sound and the rhythmical patterns and what came out from him was more hip.

**Braman:** *Some of your early recordings also remind me of Philly Joe Jones.*

**Motian:** Sure. Philly and Kenny Clarke, those were my people. Art Blakey is high up on that list too, but my playing came more from Max. I hadn't heard very much of Chick Webb or Baby Dodds or Sid Catlett, who I'm sure would have influenced me if I'd heard them then. But I used

to hear Max on jazz broadcasts on the radio from New York when I was in high school.

Some of the early stuff I heard from Kenny Clarke was with the Modern Jazz Quartet. His thing was a little more not-so-correct. [laughs] That was hip too, but in a different way. You have to remember that Kenny Clarke was before Max Roach. I guess it was something about the swinging way Kenny played brushes on the snare drum at such fast tempos, and the fact that he seemed to get so much out of so few drums.

Philly Joe was hip in another way. His playing was ultra-hip with the Miles Davis Quintet. When he soloed and played fours and eights, you really knew where he was in the tune. I learned from that.

**Braman:** *There's a philosophy prevalent now where younger players are placing a lot of importance on learning the styles of older musicians. I was wondering what your opinion is regarding that, because it sounds like you also studied the drummers that came before you and learned their styles thoroughly.*

**Motian:** Sure. I heard people say be your own person, or don't listen to anyone else and do your own thing. I guess there's something to say for that, but I think that you have to go back and listen to the masters and the tradition first, then develop your own stuff. No way should you dismiss tradition. That's how I learned, from listening to other people. When I heard Kenny Clarke on record, I loved what he was doing, you know? So you try to play like that until you get your own thing together. Then it becomes part of you, hopefully, but your own self comes out on top.

**Braman:** *What do you think of the trend where younger musicians are playing and dressing as musicians did in the '40s, '50s and '60s?*

**Motian:** Maybe that's what has to happen before it picks up again and



starts going in the right direction. Because, I mean, Coleman Hawkins ain't around, Art Blakey's not around, Miles Davis ain't here anymore. Think about all the great players that happened to be around at the same time. Take 1950: You've got Louie Armstrong, Duke Ellington, Miles, Sonny Rollins, Coleman Hawkins and Jack Teagarden! All of these great people, all at the same time, man! Is there going to be any time in the future when that's going to be happening again? I don't think so. So maybe it has to go back to square one and start all over.

**Braman:** *Listening to your recordings, it sounds like your style developed very rapidly between 1960 and 1964.*

**Motian:** That started with the Bill Evans Trio, because all of a sudden the music was different. It wasn't piano in front with bass and drums playing the time. It changed because of the way Bill played and the way [bassist] Scott LaFaro played. I wanted to get inside of *that*, and by doing that, then that trio became one voice. That trio started that kind of thing, and that's when my playing started to change.

Then I got turned on to Paul Bley, and in the '60s music started changing and becoming a lot more free. I wanted to be part of that, so that's one of my main reasons I quit Bill Evans. I mean, playing with Bill at that time in California at Shelly's Manne-Hole, the music wasn't happening for me. These cats had me playing so soft, I said, "Man, what am I doing here?" Meanwhile back in New York there's all this great stuff going on. So I said, "Hey Bill, later man. This is not happening for me anymore." He begged me not to leave him, especially on the road like that. It's a terrible thing to do; I wouldn't want anybody to do that to me. But I had to leave. I'm not going to sit still for nothin'. I'm going to look for a creative way of playing, something that I feel is musical.

**Braman:** *What is the central concept behind your approach to the drums that would distinguish you from everyone else?*

**Motian:** Playing the drums like it's not really drums; it's just an instrument that's an extension of you. The music I'm playing on the drums is a result of the music that I'm hearing and the people I'm playing with.

**Braman:** *I remember you saying at a clinic that every time you sit down, you try to approach the drums as though you were playing them for the first time.*

**Motian:** Right. Sometimes I play stuff on the drumset that I've never played before, because I'm not think-



**"If you tried to write down in words what is actually going on during a piece of music, you'd probably fill 20 volumes just from one tune."**

**—Motian**

ing of cymbals and drums. Hopefully, what's coming out is an extension of what's inside me. Sometimes I'm lucky that my hands and arms and feet don't get tangled up with one another! A lot of times my eyes are closed and I just go ahead and play, and whatever ideas are in my head, hopefully they'll come out.

I remember a conversation I had with Red Garland, the piano player who played with Miles. He said if you hear the idea in your head, somehow you'll get it out on your instrument, whether you have the technique for it or not. I always believed that. Maybe it will be a little sloppy at times, but if you hear it, it will come out. As recently as a record date I did last week, I played some stuff that I never heard before. Of course, there are certain patterns and ideas that I've been playing over the years that I may fall back on.

**Braman:** *Do you ever consciously avoid some of those things?*

**Motian:** No. There may have been a time when I did, because I always wanted to play something different and something new. But I don't think that's so important anymore. I mean, that stuff is going to happen because I'm me.

**Braman:** *It seems like you were one of the first drummers to eliminate repetition in your timekeeping patterns.*

**Motian:** I don't know, Tony Williams was too, don't you think?

**Braman:** *Well, you made those pivotal recordings with Bill Evans at the Village Vanguard in 1961, and Tony Williams joined Miles Davis in 1963, so you were definitely among the first. You were also one of the first drummers to phrase across the barlines. Was that from trying to complement Evans' phrases?*

**Motian:** Could be. I mean, I never thought about playing across the barlines. I was hearing what Bill and Scott were playing, and I was also following the structure of the song. If

## PAUL MOTIAN: Method Of A Master

it crossed barlines, then it crossed barlines. That wasn't conscious.

**Braman:** *Another thing that strikes me about your playing is the way you'll use different combinations of the components of your drumkit to change the texture of your sound when you're playing time. For example, you'll be keeping time and all of a sudden you might leave out the ride cymbal for a few beats. It will have a very dramatic effect, and then you'll bring it back in and that creates another effect.*

**Motian:** I'm sure you've heard the recording of Baby Dodds where he's playing and demonstrating different beats. [Baby Dodds, *Talking and Drum Solos*, Folkways Records] Check it out, man. He's playing a solo and leaves out the bass drum, and then he brings it back in. When he brings it in, it takes off. That really influenced me.

Look at Art Blakey. Sometimes he would be playing along and all of a sudden, maybe at the bridge or the top of the tune, he'd hit a cymbal, WHAM!, really hard, and then he'd choke it. That's beautiful, man.

**Braman:** *You have a very unique approach to playing rock-based rhythms, where you sometimes imply half-time and double-time by doubling or halving the placement of your backbeat, and occasionally you even displace those backbeats ahead or behind a beat. It completely opens up that kind of music.*

**Motian:** It's what I was saying before. I'm not thinking about backbeat or whatever. I'm thinking music. There's a specific tempo that's stated in the very beginning, so I don't have to force it onto everybody else. I don't have to enforce it. It's happening already. So, I'm trying to add some kind of music to that. I mean, whether the backbeat comes on the backbeat, or the frontbeat, or the sidebeat, or the whatever beat—it don't matter. But it should be some

kind of music that satisfies me. Sometimes I wonder if it's a drag for the other musicians. Maybe I'm not as supportive of them as I should be. But too bad! [laughs]

I was on a bus one time with a piano player named John Bunch, who I played with when I worked for Zoot Sims. He said, "I'll never forget the time Zoot came up to you and said, 'Hey Paul, I want you to play 4/4, man. I don't want you to play that crazy stuff you play!'" So in instances like that I'll be thinking that maybe I'm not being supportive. Zoot didn't want to hear me breaking up the time and stuff like that. He wanted to hear straight-ahead time. Same thing with Lennie Tristano. Lennie liked to have bass and drums play 4/4 time and then *he* would play around it and over the barlines. So in some instances I had to tie my hands down a little bit.

But it was difficult for me to be myself under those conditions because of the music that *they* were playing, and what it required of me and the rhythm section. So there were some rules in those days that I had to abide by.

**Braman:** *Did any of the musicians you worked with ever offer you any advice or make musical comments that struck you as interesting?*

**Motian:** Monk asked me to sing him what I was playing on the ride cymbal. So I sang, "Ding DING-a ding, DING-a ding, DING-a ding, DING-a ding." He said, "The next time, play 'ding din GA-ding, din GA-ding, din GA-ding.'" So that's what I did, and that helped my feel and helped me grow in how I play time—to try to think of *all* the notes you're playing on the cymbal and the quality of the notes.

One time Lennie Tristano said something to me about what he heard in my sound. He wasn't suggesting anything to me, he just said, "Paul, your fours sound like a drunk falling down a flight of stairs!" I took

that as a compliment, and the next time I took my fours I tried to think as if I were a drunk falling down the stairs, and tried to improve what I did the time before.

**Braman:** *Why did that strike you as a compliment?*

**Motian:** Because it meant that I played different. I played something that wasn't usual.

Another time, Lennie White put me down in a *Down Beat* blindfold test. He said, "That drummer sounds like he's playing on tin cans." I thought that was great. I love that sound, man. Sometimes I'll hit more on the rim than the drum, and get that sound. But it's not just the rim sound, it's the drum sound, too.

**Braman:** *When you play a roll, you usually have one stick on one drum and one stick on another, or you'll be moving around the whole drumset, distributing the strokes between the cymbals, the drums, the hi-hat. You're always blending different parts of the drumset into one sound.*

**Motian:** I know I do that, but I never consciously say to myself, "Okay, now I want to play a roll on two different drums." That just comes out. I mean, think of a piano player. There's not time to think, "Now I'm going to play this chord, now I'm going to play that chord, now I'm going to play this run." The same thing with the drums. If I started thinking about that before I played it, I'd be behind!

**Braman:** *Most drummers during ballads are just keeping time, but you alternate different tone colors and sounds. For example, you might do a roll on your rivet cymbal and let it ring for a moment. Then there might be two beats of silence, followed by a couple measures on the snare drum. Then you might play a time-keeping pattern on the ride cymbal. Every time you change the sound and the tone color, it creates a dramatic musical effect.*

Motian: That relates to what I was saying about trying to think musically, trying to make sense out of what I'm doing and trying to relate it to what else is happening. If you tried to write down in words what is actually going on during a piece of music, you'd probably fill 20 volumes just from one tune. Sometimes, the simpler it sounds, the more complicated it is.

Braman: *To make things simpler, you have to decide what to leave out just like you have to make a decision what to put in.*

Motian: Exactly.

Braman: *When you left Bill Evans and you started playing with Paul Bley, how did that different music alter your concept of drumming?*

Motian: I don't think it changed me radically. Playing with Bill Evans opened up some things, and playing with Paul seemed to open it up more. With Paul, there were no restrictions. There was not even any form. It was completely free, almost chaotic.

Braman: *When you first heard people playing free, how did it strike you, coming from a background rooted so strongly in hard bop?*

Motian: It didn't actually strike me as being real radical or real different. A lot of people at that time were into this thing about wanting to explore more and get into different areas, almost just to *be* different, you know?

Braman: *Do you miss that spirit today?*

Motian: No. I feel pretty settled in what I'm doing. I don't feel like experimenting anymore. I feel like I can play however I want to play now, and it's okay.

Braman: *What's the attraction of playing free?*

Motian: Just that it's very open and it lets me play whatever I want to play. If I have an idea that makes musical

sense, I can go ahead and do it. I'm not restricted in any way to barlines or form.

Braman: *What do you latch onto, though? For example, if you're playing time, you know how the beat is being subdivided, you know what the vocabulary is. But if you're playing completely free, it's a blank slate. How do you determine what to play?*

Motian: You're latching onto what you're hearing, what the other people are playing, what you're playing, what melody is going on in your head. You just latch onto whatever you can latch onto, man. And hopefully there's plenty of things to latch onto. I go by what I hear and just let it happen. I have enough faith and confidence in what I do that it's right. If I started thinking about what I should and shouldn't do, it would suck.

It's like the story Jimmy Garrison told me about the centipede. He's walking along on the branch groovin', and then this monkey looks at him and says, "Hey, man, look at all them legs. How do you know which leg to put down first?" And as soon as he says that the centipede trips and falls off the tree. It's the same thing. You can't stop to think about that stuff.

Once when I was playing with Charlie Haden, I told him that I couldn't really get with the music, and I didn't know whether I should play time or play free. And Charlie said, "Do what you think is right. I'm going to take it from what you're doing." In other words, instead of me thinking about what I should do or what I shouldn't do, I should just do, and everything will be okay. When I was thinking about what I should and shouldn't do, it wasn't happening. After Charlie said that whatever I do is okay, I felt free to do what I wanted to do and everything fell into place.

Braman: *Are you switching over from your conscious mind to your subconscious?*





## PAUL MOTIAN: Method Of A Master

Motian: Yeah, in a way. In other words, when something starts happening and I start playing time, I'm not debating in my head, "Well, should I play time now or shouldn't I?" I just go ahead and do what I feel I should do. And when I do that, everything falls into place. If I feel like playing a rumba beat on a tom-tom, that's what I do.

Braman: *How did playing in the Keith Jarrett Quartet with Keith Jarrett, Dewey Redman and Charlie Haden alter your concept of drumming? It's strange to me that that band never got more recognition.*

Motian: It is strange, because it seems like everywhere I go people associate me more with Bill Evans than with Keith, whereas the time I spent with Bill and the time I spent with Keith is almost equal. Actually, there were more records made with Keith.

Braman: *How would you assess both periods in terms of your development?*

Motian: There seemed to be more room for development with Keith, because the music we were playing was more experimental. Bill wouldn't experiment at all. Gary Peacock and I tried to get Bill to play some more open kinds of pieces, but he didn't want to do it. As a matter of fact, one time when we were playing at the Vanguard I said to him, "Why don't you start the set with that little Bach piece you played for me at your house?" He wouldn't do that. Bill didn't want to take chances. He had his way of doing things, and that's what he wanted to do. Whereas Keith was willing to experiment more and try different things.

With Keith it was more fun in a way. It was so open and so free that you could almost do whatever you wanted. It was almost like you didn't even care whether the audience was there or not, or whether they liked it or whether they didn't. It was quite different with Bill.

Braman: *The material you played with Keith was very eclectic. Some tunes were completely free, some of them were Bill Evans-ish, some of them were rock-flavored tunes, some of them were quasi-Latin tunes...*

Motian: Yeah, well, that was the influence of the times, too. I mean, when I was playing with Bill there wasn't much rock 'n' roll around, really. But by the time I was playing with Keith, that was a whole different thing. Bob Dylan and the Beatles were strong on the scene, and that influenced all of us—especially Keith and the music he was writing. So we were getting into other areas. We'd never play rock 'n' roll kinds of things with Bill, but with Keith that was the times, you know? We're talking about the very late '60s and the early '70s.

Braman: *How did you react to playing that music and those rhythms?*

Motian: I loved that stuff. It's great. I owned about ten albums by Bob Dylan, and albums by the Beatles and all that. I listened to all that stuff, man. It was strong, so that influenced us, and it was fun to play. It was part of the scene, it was part of music.

Everything that's going on around me that I'm aware of is going to creep into the music and into my playing. Whether consciously or unconsciously, it's going to be there. Playing the music is part of my life, and what influences my life is going to come out in my playing, too.

Braman: *When you were with Jarrett, you rarely played any swing music with walking bass and ride rhythms. Why was that?*

Motian: We wanted to get away from that traditional stuff. It's what I was saying before: At that time people would do whatever they could to play something different, to try to create something new no matter whether it was good or bad.

Braman: *You and Charlie Haden play a lot more straight-ahead now than you did during the Jarrett years.*

Motian: Well, you're talking about a different period in music and a development in music. It's not like we played differently then, and then we threw it all away and now we're playing straight-ahead. That's all connected.

Braman: *What's the connection?*

Motian: That free kind of playing is part of growing up, it's part of the tradition, it's part of development, it's part of evolution. It's like I'm walking down the street in a regular, normal way, and somebody walks in front of me and I change my step. When whatever was in front of me is gone, I go back to walking the way I was walking before. I'm still walking the same way, but what happened in between affects me too. That doesn't go away, it's still in my brain, it's still a part of me.

Braman: *Your career seems to keep getting better the older you get. You're more active now, playing with more people, more respected, better gigs, more recordings...*

Motian: Yeah, I'm at the best point of my life now that I've ever been, when I should be on the downgrade. It keeps getting better, and the best is still to come, I know it. PN

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**Chuck Braman** is a jazz drummer living in New York City. He is the author of *Drumming Patterns*, available through *Drumstroke Publications*, 136 Beech Street, Berea OH 44017 or through *Jamey Aebersold Jazz Aids*.

# The Drummer/Musician

By Heinz von Moisy

“A band consists of five musicians and a drummer.”

**U**NFORTUNATELY, THIS BAD JOKE is oftentimes true. Monotonous, stereotyped drum sounds and undynamic, uncreative playing can be heard in many concerts and recordings. Drummers who play like drum machines can easily be replaced by drum machines.

Many drummers have better knowledge and are more concerned with 6- or 12-ply shells, “killer” hardware and new racks than about music. As Bill Bruford has stated, “For many drummers, the world ends at the front head of their bass drums.”

What, then, is important for a musician playing drums? Melody; harmony; dynamics; musical use of technique; listening; timing and feeling; sounds; knowledge of various musical styles; conducting the band. (Surely we don’t have to mention rhythm!)

Since music consists of melody, harmony, rhythm, dynamics, sounds and style, the drummer should be fully aware of these things. The great masters of the drumset have not only played other instruments (Lionel Hampton, vibes; Elvin Jones, guitar; Max Roach, piano) but have arranged and composed (Louie Bellson). Contemporary artists such as Rod Morgenstein and Phil Collins also play keyboards.

How can you know to change from hi-hat to ride cymbal between sections of a tune if you can’t hear the changes? How can you play fills in the right spots if you don’t listen to the melody? How can you change from a soft passage to an explosion of sound if you’re not aware of dynamics?

Following are several suggestions to overcome the problems.



## MELODY AND SOUNDS

Work with a guitar or keyboard player. Learn to sing the melody of a tune while the guitarist or keyboardist plays the chords. Keep singing and play the drums. Figure out the form of the tune, and change sounds and vary rhythmic elements going from section A to section B, as in Example 1 below.

Example 1

The musical notation for Example 1 consists of three staves. The top staff is labeled 'Hi-Hat' and shows a rhythmic pattern of eighth notes with 'x' marks above them, indicating a specific sound or technique. The middle staff is labeled 'Ride Cymbal' and shows a similar rhythmic pattern with 'x' marks. The bottom staff is labeled 'Hi-Hat w/Foot' and shows a rhythmic pattern with 'x' marks. The notation includes dynamic markings 'A' and 'B' indicating changes between sections.

In terms of sounds, make use of brushes and mallets, and use techniques such as rimshots, rimclicks and stick-on-stick. Add cowbells, woodblocks, China cymbals, splash cymbals, bongos or other percussion instruments to your setup.

## TIMING

Be careful with correct phrasing when playing ensemble parts. Drummers often have trouble with the real value of notes because when they are first learning snare drum, a whole note sounds the same as a quarter note followed by three quarter rests. Play whole notes on a cymbal or roll for the note’s full length. Play half notes on open toms so that the sound will ring for two counts.

In Example 2 on the following page, you could play the longer phrased 8ths by using a slightly open hi-hat together with the bass drum, or by playing press rolls on the snare.



# The Drummer/Musician

## Example 2

### STYLES

Musical taste and knowledge of style are required when playing fills and solos. Fill A would fit better with the groove in the first measure than fill B, which would work better in a free-style piece.

## Example 3

### MUSICAL USE OF TECHNIQUE

The following example involves making musical use of elementary technique. A simple paradiddle can be turned into fills, Latin-type grooves or solos.

## Example 4





## The Drummer/Musician

Be creative in your rhythm playing. Take a bass and snare drum rhythm and play it with different cymbal and hi-hat figures.

### Example 6

Snare  
Bass

Keep rhythm going and add:

Ride Cymbal  
Hi-Hat

### CONDUCTING THE BAND

The idea of the drummer conducting the band might sound funny, but the drummer is responsible for tempo, dynamics, leading the band into ensemble figures with fills, and bringing color and life to the performance. No wonder so many famous drummers have led their own bands from behind

the drumset: Jo Jones, Gene Krupa, Buddy Rich, Roy Haynes, Max Roach, Billy Cobham, Elvin Jones, Bill Bruford and others.

So be a musician playing drums. PN

**Heinz von Moisy** has performed with *Illinois Jacquet, Barney Kessel, Toots Thielemans, Sadao Watanabe and*

*Stephane Grappelli. He is head of the percussion department at the Tübingen Music School in Germany and has recently served on the PAS Board of Directors.*



RAINER MOZER

# Ratamacue Fills

By Casey Scheuerell

This exercise was inspired by Steve Gadd's trademark orchestrations of the ratamacue.

CODE

Snare                      Bass                      Small Tom                      Floor Tom

First, let's look at a ratamacue, one of the more traditional rudiments, played with the left hand in the lead.

L L R L R L

If we take this sticking and loosen up the ruff, we can arrive at a sextuplet grouping.

L L R L R L

By substituting a bass drum for the last left-hand stroke, we can loop several ratamacues together, keeping the sticking consistent in the left hand for consecutive sextuplets.

L L R L R L      L L R L R L      L L R L R L

Now we are ready to orchestrate the classic "drop" of pitches, small tom to floor tom to bass drum, so prevalent in the styles of Elvin Jones and Steve Gadd. To make the phrase start on the downbeat, add a bass drum note at the beginning.

L L R L R L      L L R L R L

# Ratamacue Fills

Using 16th-note triplets as our basic subdivision, we are ready to expand on our basic phrase. To do this, use the following key, which assigns various partials of the ratamacue orchestration to various note and rest values.

When Going to a Note

When Going to a Rest


Using line one, page 37 of Ted Reed's *Syncopation*, application of the "key" would be as follows.




As you can see, the bass drum is in the lead, playing all "written" notes. The only tricky part is that you must look ahead to see whether you are approaching a note or a rest. Phrases going to notes end with toms; phrases going to rests end with snare drum.

Rests are identical to notes with the exception of the first stroke. Notes begin with bass drum while rests begin with snare drum.

With some practice, these phrases will become quite natural. They can be played in reverse as well as forward without much difficulty.

Remember, these are only meant as exercises. How you apply them to musical expression is up to you. Have fun! PN

**Casey Scheuerell** is on the faculty of the Berklee College of Music in Boston and is also director of the Pearl Educational Development Board. His performance credits include Gino Vanelli, Jean-Luc Ponty, Chaka Khan and Kitano.

MUSIC NOTATION SET BY TIM CROWLEY

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22nd ANNUAL PERCUSSION COMPOSITION

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CONTEST

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**1995 Categories:** *Category I: Vibraphone Soloist with Percussion Ensemble (5-8 players)*  
*First Place: \$500.00 plus publication by Pioneer Percussion*  
*Second Place: \$250.00*  
*Third Place: \$100.00*  
*Category II: Solo Percussionist (Small to Medium Set-Up) with Tape (cassette)*  
*First Place: \$500.00 plus publication by Media Press, Inc.*  
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*Efforts will be made to arrange performances of the winning compositions at a future Percussion Arts Society International Convention or other PAS sponsored events.*

**Eligibility and Procedures:** *Previously commissioned or published works may not be entered. Compositions should be between 5 and 15 minutes in length. Total duration of piece should be stated on manuscript. Clean, neat manuscript is required. Composer may send 3 copies of score or 1 score which will be copied for judging purposes. (Composer may likewise send 1 or 3 tapes for Category II.) Composer's name may appear, but it will be deleted for judging purposes. All entry copies become property of PAS. The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.*

**Application Fee:** *\$25 per composition (non-refundable), to be enclosed with each entry. Make checks payable to the Percussive Arts Society.*

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.....

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TELEPHONE NUMBER (include area code) \_\_\_\_\_

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

SIGNATURE OF COMPOSER \_\_\_\_\_

# Incorporating Multi-Percussion Into the Front Ensemble

By Brian Mason

THE PERCUSSION SECTION IN THE modern drum corps and marching band activities has outgrown the boundaries of traditional marching percussion instrumentation and scoring practices. Concert and ethnic percussion have added another dimension to the marching idiom. Thoughtful use of these instruments as well as the adaptation of the techniques involved in playing them have created rapid musical growth in the marching percussion idiom.

The section that has seen the most expansion has been the *front ensemble* or *pit*. Many contemporary pit sections incorporate a multiple percussion set-up to accommodate new possibilities in instrumentation and scoring. The use of multi-clamps and custom rack systems have facilitated this expansion.

The traditional pit set-up has placed all the keyboardists together, with a timpanist and auxiliary percussionist(s) on the "wings". However, a contemporary *multi-pit* arrangement

integrates all percussion instruments throughout the entire front ensemble. The multi-pit configuration places more responsibility on each performer and provides them with a performance environment that is more flexible and artistic. Not only are these percussionists responsible for melodic contribution from their designated mallet keyboard instrument, but they are challenged with supplying a variety of non-pitched colors and textures as well.

### ADVANTAGES OF THE MULTI-PIT

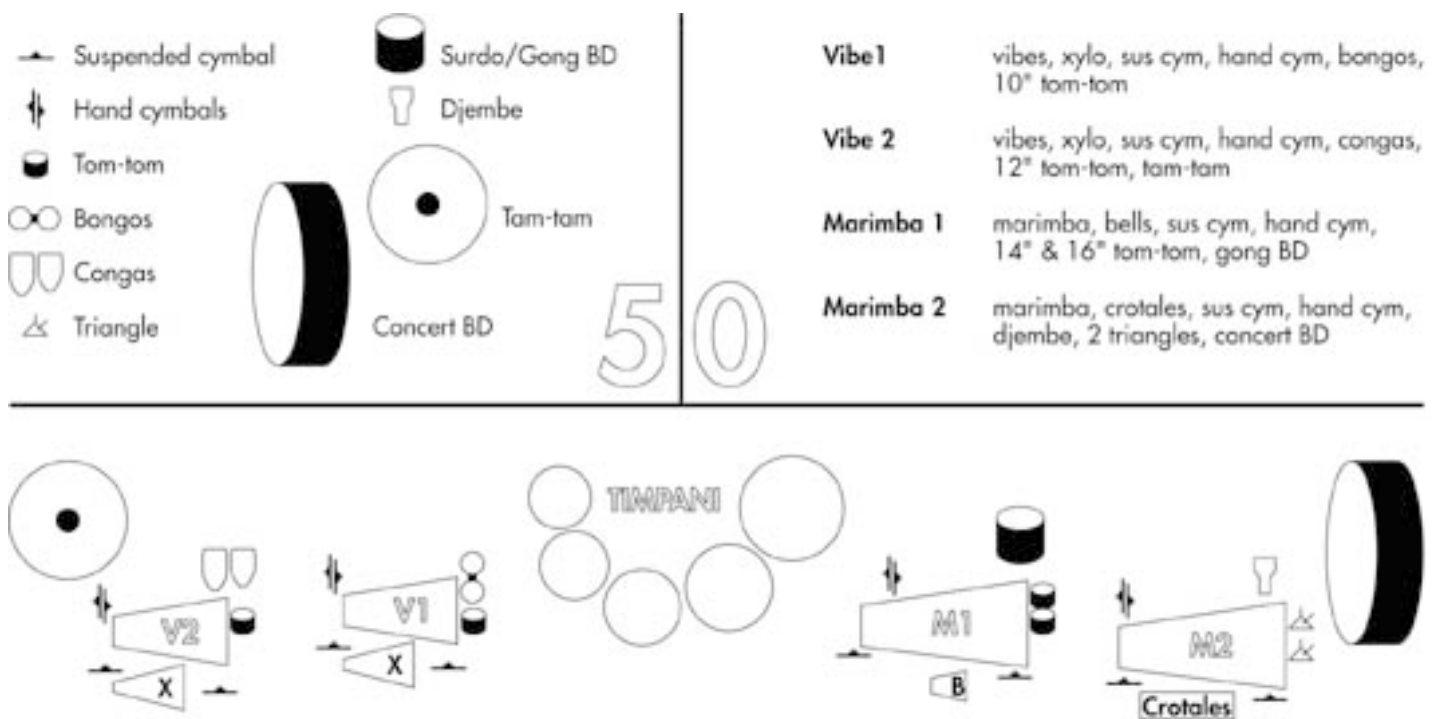
The constant distraction of seeing the performers running from one instrument to another during the show is eliminated and presents an aesthetic visual appeal. In the multi-pit, each player has their individual set-up or "pod" from which to perform the entire show with an economy of movement.

Another advantage of a multi-pit is the ability to change colors quickly. With cymbals, tom-toms, woodblocks, and other instruments surrounding or

attached to larger keyboard percussion instruments (i.e. marimbas, vibes), color changes can be made instantaneously. The ability to present percussive colors and effects from anywhere in the pit is perhaps the most creative advantage. No longer does a specific sound have to come from only one area of the pit. The multi-pit allows for greater creativity in percussion scoring, as musical ideas pass through, across and around the front ensemble.

A small separation between each player's pod provides the visual clarity needed to highlight showmanship and talent. Without space between pods, the front ensemble might end up looking like a crowded display window at the local music store. However, the physical space creates a greater listening demand as the individuals try to sync their sounds with other players within the pit and on the field. This demand is no greater than the challenge of playing modern symphonic works, which utilize a multi-percussion set-up,

FIGURE 1—An example of a contemporary multi-pit diagram





## Incorporating Multi-Percussion Into the Front Ensemble

by composers like Crumb, Schwantner or Birtwhistle.

### VISUALIZING THE SET-UP

The arranger must have a clear idea of voicing and texture. A diagram of the front ensemble set-up should be drawn in advance of scoring the music and kept handy for reference. Visualizing the set-up as you write the score will assist the arranger in:

- orchestrating stereo or panoramic effects
- organizing colors and percussive timbres
- writing custom parts for each ability level
- keeping track of instrument and implement changes

The use of a consistent notational system, as shown in Figure 1, with pictographs of each instrument allows the performers to grow accustomed to reading music written for the multi-percussionist. However, for the benefit of the student, one should use a standard notational system when adapting multi-percussion into the marching idiom. Some resources for choosing a system of multi-percussion notation include *The Contemporary Percussionist*, Udow/Watts, and *Teaching Percussion*, Gary Cook.

### TRAINING

A comprehensive technical program must be prepared in order to train the players to handle the demands of multi-percussion. Occasionally the performer will need to mix mallets, sticks, brushes, triangle beaters, etc. to facilitate the needs of the instruments to be played in a particular passage. The newcomer must be familiar with a four-mallet grip, such as the Burton and/or Musser-Stevens grips. Once familiar with the grip(s), the player must develop a proficiency with four-mallet permutations; hand-to-hand, mallet-to-mallet independence and control is essential.

Experiment with techniques and create your own exercises that will further develop the multi-percussionist. Try playing an ostinato in one hand while playing a melodic line in the other. With an ensemble, play patterns, first tutti on similar instruments; then divisi, using a mixture of the instruments in each pod. You may even extract passages from the music to work on specific techniques. The goals for each performer are; to be creative, to be comfortable within their pod, and for the technical abilities to enhance the overall musical performance.

### EQUIPMENT

One other consideration is the cost of fielding a multi-pit. Rack systems can be expensive and school budgets are often pretty tight. The use of multi-clamps attached to keyboard legs is an economical way to begin building a multiple percussion pod. Suspended cymbals, mark trees, concert toms, temple blocks and other smaller percussion instruments can be mounted from keyboards via boom arms and multi-clamps. A little ingenuity and some electrical conduit can go a long way in providing a rack mounting system around the keyboards. Creativity and planning can help develop an effective multi-pit set-up.

The multi-pit approach for marching percussion is still quite new. The applications are still being developed and the popularity is growing. Developing well-rounded multiple percussionists at an early age will help to further the growth of the percussive art and provide new performance standards for other musicians. It is for these reasons that the marching percussion activity continues to develop, incorporating new techniques and embracing other idioms in an effort to further percussion education. PN



**Brian Mason** has recently been named as the Percussion Caption Head/Arranger for the World Champion Cavaliers Drum and Bugle Corps. He is currently pursuing a

graduate degree under Dr. Dean Gronemeier at the University of Nevada Las Vegas, while serving as the director of the UNLV Competition Drumline, and the percussion instructor of UNLV's Star of Nevada Marching Band.

Brian is a graduate of the University of Kentucky where he received a B.M. in Percussion Performance as a student of James B. Campbell. Brian has also appeared in concert with artists such as Doc Severinsen, Ben Vereen, Dave Samuels and has performed with the Louisville Orchestra and the Nevada Symphony Orchestra.




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## Guidelines for Marching Percussion Arranging

By Riley Rose

**T**HIS PAST SUMMER I WAS afforded the opportunity to judge for both DCI and DCA, and subsequently during the fall I evaluated over 60 high school bands. Many of these fine musical organizations had programs of which they should be extremely proud. On the other hand, some were doing all they could just to keep the ensemble together and not fall apart on the field. As an adjudicator, it is my opinion that many of the problems I continually observe are needless and can be directly attributed to the selection of music and/or the specific arrangements. Since I am still an actively performing musician myself, I personally get very upset when I see young musicians putting 110% effort into a program when:

- 1) the music is not within the members' playing abilities;
- 2) the members have not grasped the concept of the music, the idiom, or the interpretation; and
- 3) the members are simply playing notes instead of performing music.

Since I perform the duties of percussion arranger/instructor and snare drummer for "The Commandant's Own" U.S. Marine Drum & Bugle Corps and am also the Percussion Coordinator for the U.S. Naval Academy Drum & Bugle Corps, I think I have the advantage of viewing the percussion arranging facet from all 3 vantage points: arranger, instructor, and performer. I would like to present my views on six areas that I feel should be of great concern to all arrangers.

### EVALUATE THE CURRENT PLAYING ABILITIES OF THE PERCUSSION SECTION

Each section (consisting of snare, multi-tenor, bass drum, cymbal, keyboard and those instruments inherent to the pit) must be evaluated separately, and then as a total ensemble. Only after establishing the ensemble's strengths and weaknesses can you start to plan the appropriate arrangement. The stronger sections of the ensemble can be used as

the predominant voice, and those with less experience and slightly less skill levels can play the also critical "supporting role." Not all sections can be stars, and to be perfectly honest, we don't want them to be—at least not all at the same time.

### FORECAST/PROJECT THE ENSEMBLE'S RATE OF IMPROVEMENT

This guideline is fairly simple. After establishing the ensemble's current playing level you must ascertain their ability to improve. Are they able to comprehend more complex rhythms and interpretations? Are they able to adapt instantaneously to changes in parts? What is their ability to improve and perfect what they have been introduced to previously? In layman's terms, how well can the section **realistically** "clean" the music?

### EVALUATE THE TIME AVAILABLE FOR PREPARATION

In typical drum corps, we have about six months of preparation before we enter the field for competition; then three months—in the summer, "day-in and day-out,"—to peak. But what of the college band that learns a new show every week or the high school band that has one competition show, taught at band camp and that must constantly add other half-time and pre-game drills? All aspects of the unit's demands and availability of practice/rehearsal time must be taken into consideration when planning your arrangements. Simply put, you *must prioritize*.

### UNDERSTAND CIRCUMSTANCES WHICH ARE OUT OF YOUR CONTROL

The worst enemy is "the weatherman"—seldom correct and with a 50% chance of being wrong. For students, classes must also take precedence. (Remember: music is primarily an extra-curricular activity!) Sickness—did you ever try to work 5 bass drummers when one of them sick at home with the chicken pox? Someone else's priorities, school assemblies,

S.A.T. testing, is there no end? Facilities—"I thought you had the key to the football field!" We all have, or will have, had this experience at one time or another. The question is: How well can you adapt?

### SET A REALISTIC GOAL FOR THE PROGRAM

Here is where you must be totally honest with yourself and ask, "Is what I've written going to work and, can the ensemble effectively perform the product?" For instance, instead of flammed five stroke rolls that "realistically" can't be played, would regular hand-to-hand five stroke rolls get the job done? Only you, the arranger, can answer that.

I keep a little plackard on my desk that reads "K.I.S.S." and, no, it's not from my wife! It stands for "Keep It Simple, Stupid." This is my reminder to start simple, then build in relationship to difficulty and content. As an arranger, it is often necessary to put your own ego in the closet. *So what* if the section isn't playing the most difficult arrangement you have ever written! Personally, I would much rather see an ensemble play easier music correctly and enthusiastically, than watch an ensemble attempt music that is too difficult, that results in a half-hearted and stale performance. Which would you prefer? Shouldn't the ultimate goal be to give the members a chance at a product that they can be proud of? If the arrangement is unrealistically difficult from the start, then the ensemble never even stands a chance at having terrific performances.

### BE AWARE OF THE CONFIDENCE AND SELF-ESTEEM LEVELS OF ALL PERFORMERS

If the players can grasp and comprehend the product in the early stages (because it was written within their ability) then their involvement and motivation can help them as you build on the program. But if the players start "in the hole," then it's extremely difficult to build

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## Guidelines for Marching Percussion Arranging

up confidence and improve on what is probably going to end up an ever-weakening program. It is much easier to "beef up" parts in a drumline that is showing improvement. On the other hand, having to "water down" an arrangement because the drumline is unable to execute parts correctly often deflates the line's excitement and enthusiasm. Again, start simple and build.

In no way are these guidelines intended to be all-encompassing. These are just the main factors over which we have the most control before we begin to write. All factors ought to be taken into consideration and not ignored. Our responsibility is to those who perform our product. Not only must we educate and enlighten members with our knowledge and experience, but we must also be realistic in our own expectations. A little forethought and planning on our part could mean the difference between a negative or a positive learning experience for our musicians. Yes, every performer needs to feel "challenged" in order to truly grow and improve. However, the performer also needs to feel good about the end result. Only then can we really call ourselves "teacher."

PN

*Riley Rose is the Percussion Instructor/Arranger for "The Commandant's Own" United States Marine Drum & Bugle Corps, with which he has marched as a snare drummer for over 13 years. Mr. Rose is also the Percussion Coordinator for the United States Naval Academy Drum & Bugle Corps. Riley is a member of the P.A.S. Marching Percussion Committee, serves as an adjudicator for both D.C.I. and D.C.A., and is an independent marching percussion clinician. Riley received his undergraduate music training at Ohio University in Athens, Ohio, and is a graduate of the Armed Forces School of Music in Little Creek, Virginia. In his spare time, Riley enjoys percussion arranging and now co-partners his own music service business—Rose Percussion.*



## Dupin's Directory of French Percussionists

By François Dupin

**W**HEN MEETING FOREIGN percussionists in the different countries I have visited, I have often been asked why French percussionists have not made themselves known all over the world. And always those colleagues told me they were sorry to only know them through their publications. "Who is who?" "Who is Jacques Delécluse? What does he think? What does he do?" Or, "Who was Felix Passerone? What did he do?" But most of the French are loathe to push themselves into the limelight. They also think that, apart from their official teaching, the "clinic" principle is not very effective. They content themselves with taking on their principal task with an inner passion, and with taking advantage of such a life. But little by little, they are beginning to give seminars, as in Saint-Sauves (Auvergne, in the middle of France) where they teach a two week course in the summer.

It therefore appears that it would be useful to propose a small lexicon of French percussionists, as European percussionists are beginning to gather with each other, thanks to the PAS (November, 1992—Tübingen, Germany). It would also serve as a sketch of the history of percussion in France. What follows does not pretend to make everybody known, and the comments are my own opinion. Its purpose is to inform our foreign friends about the existence of several percussionists who have contributed to make "our" instrument ever evolving. Alphabetically, these include:

### **Bernard Balet**

Percussionist-keyboardist with the National Orchestra.

### **Didier Benetti**

Timpanist with the National Orchestra of the French radio. Great technician with all the instruments. Rising star.

### **Gérard Berlioz**

Free lance. Publishes numerous books

and methods, especially one cymbalum method. His father, Pierre-Gabriel Berlioz, wrote one of the first concertos for timpani and orchestra.

### **Francis Brana**

Percussionist with the Orchestre de Paris, strong personality, one of the best musicians in France. Professor at the National Conservatory of Créteil (near Paris), has impressed with his teaching the young generation of French percussionists.

### **Michel Cals**

Professor in the National Conservatory of the County of Boulogne-sur-Seine (near Paris). Professor of sightreading in the National Superior Conservatory of Paris (C.N.S.M.P.). Has published many methods and compositions for percussion.

### **Jacques Delécluse**

Third professor in the history of the class of percussion in the C.N.S.M.P. Former pianist with the Opera of Paris. Pianist and co-soloist timpanist with the Orchestre de Paris. Has published numerous books of exercises, studies and pieces for percussion which are the basic foundation of the French technique.

### **Jean-Pierre Drouet**

Free-lance, soloist, specialist of the "Zarb," performer of many pieces written for him and well known, impressive technician.

### **François Dupin**

Assistant timpanist with the Orchestre de Paris, and principal percussionist. Has published more than 30 books and methods and the first easy pieces for percussion in France. First professor of the percussion class in the National Superior Conservatory of Lyon. (1981) (C.N.S.M.L.).

### **Ensemble InterContemprain**

The E.I.C. is the chamber orchestra

founded by Pierre Boulez which only plays contemporary music, and Twentieth Century music. The percussion section is composed of: Vincent Bauer; Michel Cerutti; Daniel Ciampolini. Cerutti is also a specialist of cymbalum.

### **Jean Geoffroy**

Very active soloist and marimbist. Timpanist with the Ensemble Orchestral de Paris (Official chamber orchestra of Paris). Publishes methods and pieces for percussion. Professor of the Conservatory of Marne-la-Vallée (Where Eurodisneyland is!) Rising star.

### **Claude Giot**

Professor in the National Conservatory of the County of Clermont-Ferrand (middle of France). Very active organizer of summer seminars (Saint-Sauves) Director of the Group "Akroma."

### **Sylvio Gualda**

Timpanist with the orchestra of the Opera of Paris. First performer of "Zyklus" by Stockhausen. First soloist performer of percussion in France. Professor of the National Conservatory of the County of Versailles (where there is a famous castle, repaired thanks to the Americans!).

### **Bernard Katz**

Timpanist with the Philharmonic Orchestra of the French radio.

### **Alain Londeix**

Professor in the National Conservatory of the County of Lyon. Percussionist with the National Orchestra of Lyon. Has published numerous methods for percussion.

### **Frédéric Macarez**

Percussionist-snare drum-third timpanist with the Orchestre de Paris. Professor in the Superior Conserva-

## Dupin's Directory of French Percussionists

tory of Paris. (Not to be confused with the C.N.S.M.P!) Soloist, performer of contemporary percussion. Rising star.

### **Felix Passerone**

Died in 1958. Founder of the percussion class in the National Conservatory of Paris in 1947. (I was one of his 12 first students, as were the composers Pierre Henry and Maurice Jarre, who composes much music for American films). The French "Goodman," the two men having great camaraderie. Timpanist of the Société des Concerts du Conservatoire (which became the Orchestre de Paris) and with the Opera of Paris.

### **Percussions-Claviers de Lyon**

Young quintet of keyboards, ten years in existence, rising stars; the honorary President was Leonard Bernstein with his approval.

### **Percussions de Strasbourg**

The first professional ensemble of percussion in history. They began at the same time as PAS, 30 years ago. They have created a huge repertoire for a sextet of percussion. The principal founders of the group were: Jean Batigne, timpanist with the orchestra of the Opera of Strasbourg and professor in the Conservatory. Georges Van Gucht, former timpanist of the orchestra of the Radio of Strasbourg, former professor of contemporary percussion in the CNSM of Lyon (with me) and professor in the National Conservatory of Toulon. Claude Ricou—Lucien Droeller—Finkbeiner—Bernard Balet (National Orchestra now)—Gabriel Bouchet—Detelef Kieffer—Then, several other members continue the international career of the group with the direction of Christian Hamouy, who is also a professor of contemporary percussion in Lyon, with me.

### **Gérard Perotin**

Percussionist with the orchestra of the

Opera of Paris. Has published an important book of pieces for vibraphone.

### **Poncet**

A young co-soloist timpanist of the Opera of Paris.

### **Jacques Remy**

Former percussionist of the Opera of Paris. Former timpanist of the Société des Concerts du Conservatoire (former Orchestre de Paris). Former timpanist with the concerts Lamoureux. Timpanist with the Orchestre de Paris since the beginning (1967). Has published a revision of the timpani parts of the Beethoven's, Schumann's and Schubert's symphonies, where he resumed the miscellaneous corrections made for more than one century by the greatest conductors, and his own.

### **Jean-Claude Tavernier**

Percussionist with the National Orchestra of the French radio (Orchestre National de France). Publishes many methods and compositions for percussion.

### **Robert Tourte**

Died in 1975, has published the first French methods for percussion in France. Former timpanist with the Concerts Colonne, former percussionist with the Garde Républicaine Orchestra, second professor in the National Superior Conservatory of Paris, just after Passerone and just before Delécluse.

### **Pascal Zavarro**

Soloist-marimbist. Very active, playing with Keiko Abe, all over the world. Rising star.

Among the other important personalities of the French percussion, I have to mention:

### **Joël Chauviere**

Professor in the National conservatory of the county of Besancon, (where there is a festival and an in-

ternational competition for young conductors, where Ozawa graduated) and a specialist of the French military drum.

### **Marcel Jorand**

(Raymond, for his friends) professor in the National Conservatory of the County of Montpellier (south of the sunny France), who has published a lot of easy pieces for the young, and methods.

### **Michel Mace**

Professor in the National Conservatory of the County of Angers (near the castles of la Loire) and jazz vibraphonist.

### **Michel Ventula**

Professor in the National Conservatory of the County of Toulouse (where you could eat a very nice "cassoulet") who sends his students to the USA for perfecting their technique.

I would like to mention former percussionists who have become conductors or composers:

### **Serge Baudo**

Former percussionist-pianist with the Opera. Conductor.

### **Jean-Claude Casadesus**

Conductor in Lille (north).

### **Pierre Dervaux**

Former conductor of the Concerts Colonne, former wonderful timpanist (deceased).

### **Pierre Henry**

Composer ("Concrete music")

### **Maurice Jarre**

Composer of movie music in America.

### **Jean Morel**

Former conductor of the Metropolitan Opera (New York), former timpanist with the Société des Concerts and with the orchestra of the Comic-Opera of Paris (deceased).

**Michel Plasson**  
Conductor in Toulouse.

We still do not have any former percussionists who have become the President of France as an actor did in America. Perhaps it will happen one day! PN

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### The Acoustics of Resonators

by Ron Samuels

The acoustic characteristics of marimbas must be looked at in terms of how the instrument sounds in relation to the room in which it is being played. Once resonators are properly tuned, they should never need retuning (barring any physical changes in the plug depth.)

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If one was to use individually tunable resonators, each tube would have to be individually adjusted when a resonant marimba was needed in an

adverse temperature. This is time consuming, and also quite difficult when considered in the context of my next discussion, and that is room acoustics.

I am sure that most mallet players have experienced marimbas that sound excellent in certain rooms or halls, only to find that in different rooms and halls, some notes sound unresonant, cut off, boomy, or otherwise unbalanced. You can even walk around a marimba in certain situations, and discover that some bars sound good in one listening position, and sound poor in other listening positions.

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If you were to adjust a moveable resonator plug for a note that was being canceled and therefore sounding unresonant or dead as a result of a room acoustics problem, the result would be the bar's frequency remaining at the problem room frequency, with the resonator now being out of phase (out of tune) with the bar. This will not improve the situation. The best way to deal with a room acoustics problem is to move the marimba to various other practical locations in the room, and find the area that is most even in sound balance.

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## Interview with T. A. S. Mani

By Gary France

*In July 1993 I had the chance to return to India, for 5 weeks of intensive study at the Karnataka College of Percussion, Bangalore, India. This recent sojourn to India arose as a result of the recent workshops and performances given by the Karnataka College of Percussion at the 1993 Festival of Perth.*

*The Karnataka College of Percussion is a small two room apartment in Malleswaram, the historic district of Bangalore. The surroundings are stark and austere. Each morning around 7:00 AM students make their way to one of the studios for lessons on mridangam and other South Indian instruments. Each lesson is either taught or supervised by Sri T.A.S. Mani, principal of the college. By 9:00 AM the students are gone to commence their respective studies at either secondary or tertiary education. Each afternoon the process repeats itself with older students making their way to the studio. By evening the senior students are studying, jamming and practicing the art of Classical Indian music. Across town in other studios, the most senior members of the Karnataka College of Percussion are also teaching South Indian percussion in the same manner as their teacher and their teachers' teachers generations before. My time with Mr. Mani was precious and joyful. His insight into education is profound. He is loved and respected by his students world-wide and is a living example of the proverb that it is better to give than to receive.*

*Toward the end of my visit I asked my teacher if he would record some of his thoughts for the members of the Percussive Arts Society. It is with great honor that I present this interview to my colleagues of the Percussive Arts Society.*

**Gary France:** *Where were you born?*

**T.A.S. Mani:** My mother is from Karnataka and my father from Kerala. I was born in and grew up there. I used to go to Kerala for festivals. Kerala is a very famous place for drumming, more respect is given to drummers from Kerala.

**France:** *What brought you to Bangalore?*

**Mani:** My father. He came here to earn his livelihood. In old days, it was very difficult to live in Kerala, it was like a village. I was 6 or 7 years old when we came to Bangalore.

**France:** *How did you choose to play mridangam?*

**Mani:** When I was eight years old I used to play mridangam on our table and chairs so my father took me to my teacher's house and asked him to teach me mridangam. Afterwards, because of difficulties in the family I could not do this. I also come from a great musical family. My father and my grandfather were very famous men—my grandfather's name was Balaghat Anantharam Bhaghavathar—one well known in 20th century Indian music and from him my father, my uncle and my sister all became musicians. So my father took me to my teacher's house one day and asked him to teach me mridangam because I always used to play in my house on tables and chairs.

**France:** *For the first six months your teacher tested your patience?*

**Mani:** Yes, to see whether or not I am dedicated. In those days the teacher did not take money. Sometimes I used to go for concerts with him. Although I was very small he would tell me to carry the mridangam. My teacher was very strict. Sometimes, people made fun of me and I used to get angry because my teacher is a human being and I am also a human being. He would never even ask if I wanted coffee or anything to eat. However, I never said anything because my intention was to learn. So, for that reason, I would keep still. At the concerts I used to tie his mridangam so if anything happened to his mridangam, he used to get very angry, but if anything happened to me he didn't worry. The teacher

was good but very selfish. I am the opposite. First I look after my students and then I teach.

**France:** *What time of day did you take lessons?*

**Mani:** That question is also very interesting. I used to get up at 5:00 AM in December when it is very cold. I used to have only one bit of clothing, however, I did not mind. Then I used to go there and he would tell me to come back another day.

**France:** *What did you do each day when you got there?*

**Mani:** The student had to do all his housework. This was done to show respect for the teacher. So, everyday, when I went for lessons, I would do some housework and whatever he wanted done. As at that time my main intention was to learn the mridangam, I did not worry. My father and my teacher were very close friends and my father used to ask me about the lessons. I did not say anything as I knew he would get angry and I would not be able to take lessons. For six months I did this and did not tell my father anything. One day I was planning to tell my father the truth and on the same day, my teacher said "all right, now you have more patience, I have tested your patience, now you are ready to learn." This system is entirely different now. What I teach is that when the teacher calls, the student must go there and learn. About 15 days before his death, my teacher came to my house and he cried like a child and told me I will become very great. After that I used to perform with my sisters because they were also very famous. Also, I used to go for a lot of concerts because they used to say that if you went for a lot of concerts, you will get more experience and find out how the elders play the mridangam and I could learn from them.

**France:** *When did you learn the other instruments of South Indian Karnatik music like Ghatam, khanjira, tavil, morsing?*

**Mani:** After learning mridangam, I learned the technique of playing each instrument. The rest of the playing is the same, only the technique is different.

**France:** *Did you have a separate teacher for those?*

**Mani:** I knew some players so I went and learned the techniques. I wanted to teach my students these instruments, so I learned from different players and then taught my students.

**France:** *You are the Principal of the Karnataka College of Percussion. Could you please tell me about KCP?*

**Mani:** KCP is a well known institution all over India and also all over the world. KCP means Karnataka College of Percussion, by name "Tala Tarangini." Tarangini means waves i.e., "Rhythm Waves or Waves of Rhythm." After giving concerts and hearing my mridangam, the students approached me saying they wanted

to learn mridangam. At that time my intention was that I did not want to teach; I wanted to play world concerts, so I used to say "no." But afterwards, one elderly person said that if I want to play concerts, I must also teach. If you teach you will gain more knowledge than what you think. Then I started teaching.

**France:** *How many years ago did you start teaching?*

**Mani:** I started teaching in 1951. I used to teach 2 boys. In Karnataka there is a state examination on mridan-gam. However, I did not know how to teach. So I went to one of the teachers and asked him and I studied. Thereafter, I taught and sent my pupil for the exam. He came first rank i.e., my first student came number one. Then I got more confidence in teaching. From there, the number of students increased. Now at KCP I have more than 1500 students.

**France:** *So, KCP has many branches and many of your senior students are also teaching?*

**Mani:** Each branch has about 50 stu-

dents and each plays at top class concerts. We also have established students in Germany. Most of my students came to me at the age of 7, 8 and 9 and now they are 35 years old, all married and have children, and even then they come. So now art is great, nobody is great, but art is great and everybody is coming to me. So to get more love and affection, we go on an excursion every year so that we can meet all our best friends. We give some Tala Tarangini programs in the temple. We have food and play games. This makes close contact between the teacher and the student.

**France:** *Tell me about "Tala Tarangini."*

**Mani:** "Tala" means rhythm and "Tarangini" means waves i.e., "Waves of Rhythm." It is a percussion ensemble which consists of several instruments from North and South India.

**France:** *Who writes the compositions for Tala Tarangini?*

**Mani:** Sometimes, I will write music and sometimes my students. We also have traditional compositions of India. If we go to western countries, we play traditional and sometimes we do fusion compositions.

**France:** *When you say traditional, you mean things like "Teka" with variations?*

**Mani:** Yes. The lyrics are also there and they are divine.

**France:** *Where has Tala Tarangini performed?*

**Mani:** Tala Tarangini has performed all over the world. We have performed at the Berlin Festival, the Montreaux Festival in Zurich, also in Boston, New York, Minneapolis, Minnesota and Canada.

From 1974 till 1993, we have been touring. In 1993 we came to Australia.



Gary France and T.A.S. Mani

## Interview with T. A. S. Mani

**France:** *How many times have you gone to other parts of the world?*

**Mani:** This is nearly the 50th time. We soon leave for South Korea. I have gained more experience and have met many wonderful drummers and played with them. Now I have met you I am very happy!

**France:** *Does KCP have many international students?*

**Mani:** Yes. Many from America, Switzerland, Germany, Sweden as well as from Russia and Australia.

**France:** *Where do international students live when they come here?*

**Mani:** This is a very big problem and because of this, I am planning to build a building for KCP. For the time being, I will put them in a hotel or I will rent a house even though a house is more expensive as I must look after them.

**France:** *How do they pay for their tuition?*

**Mani:** It depends on a scale. If they are rich they can pay more. If they are not, they can say and I will ask them how much they can afford.

**France:** *So, you have a sliding scale depending on how much a person can afford and they give from their heart?*

**Mani:** Yes, this is very important. The student must not feel bad about me. Also I do not worry about money. My intention is to spread the tradition of Indian art with the student so that we can come close together.

**France:** *What are the future performances for Tala Tarangini? Where are you going in the near future?*

**Mani:** I will go to South Korea to play at the International Exposition and

from there to Germany in October to play at some festivals and again I will come back to India on the 14th of November and on the 22nd of November I go to Japan.

**France:** *You also teach at a University here in Bangalore?*

**Mani:** Yes, I have been teaching for the past three to four years. However, as there is not sufficient money to make me permanent, I teach on a part time basis. Also, I do not want permanent positions as I am then able to travel.

**France:** *Does the University in Bangalore have a strong music program?*

**Mani:** Yes, all Karnatic instruments—mridangam, violin, drums, drama etc.

**France:** *Tell me about the state examinations you mentioned before.*

**Mani:** One of the highest exams you can

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sit is in Karnataka. In Madras, you can sit one or two exams, but you will gain more knowledge in Karnataka as the syllabus here is more advanced and you have to work harder.

**France:** *What are the different levels of examination?*

**Mani:** Junior students must study for two years. If the student is slow then three years. Thereafter, two years more for senior. If the student is very good, I give a letter from my institution and they can take the exam earlier.

**France:** *What exams come after senior?*

**Mani:** The proficiency exam, but for this they must practice hard and play in all the concerts. This is the final exam. After that the student must get experience by playing in concerts and listening to concerts.

**France:** *What role does the Indian government play in the promotion of Karnatic music?*

**Mani:** Now they are encouraging and introducing music in schools. This encourages students to come up in music.

**France:** *Does the government have scholarships?*

**Mani:** No, but the ICCR (Indian Council for Cultural Relations) is sponsoring our group several times and if they get letters from abroad to send out groups, they send us. They are also promoting many artists and sending them abroad and also bring in artists from abroad to India.

**France:** *Your wife is also an eminent member of Tala Tarangini and is a composer and vocalist. Tell me about Rama Mani.*

**Mani:** I am very proud to say my wife is eminent. She completed all exams and received gold medals in all. She is very famous for singing an item called "Pallagi." This is a very difficult part, lyrics with improvisation. Her music has also been played with fusion bands as well as our traditional classical music.

**France:** *Who are some of the people with whom you have performed fusion music?*

**Mani:** Maynard Ferguson, Don Burrows, a Swedish Band, Embryo Dissident, (who were the first people to invite us to Germany and from there we got many opportunities to perform), Rick Hart in Hong Kong who plays the saxophone. So, wherever we go, we have some musical fusion. Since 1980, we have played with Charlie Mariano (sax). He came from Germany to study. So we have a lot of people from abroad coming to study here and they take back the music to the western countries.

**France:** *I have attended several concerts while in India and one was a cassette release which involved devotional or religious music. Could you please tell me about that aspect in your life?*

**Mani:** In devotion music, it is the lyrics that are very important because they give a good meaning and people can concentrate on meditation.

**France:** *What is the difference between devotional music and classical music?*

**Mani:** In classical music we can improvise on lyrics; that also is devotion, whereas in devotional music, you cannot improvise and so the lyrics are very important. The people will listen and must understand the lyrics.

**France:** *Are there set compositions that you must know to be a performing musician?*

**Mani:** Yes. You must know everything about the devotion music; however, all music depends upon the training in classical music. People learn classical music, then they can play jazz music; because they are very strong in classical music it is easy to know the techniques and how to play the devotional songs. We also have folk music.

**France:** *When I was in the temple, I noticed some different instruments. They had a large bell, the priest also hit a gong and they had some big*

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## Interview with T. A. S. Mani

*drums. Could you tell me about these instruments?*

**Mani:** The big bell is the symbol. When they are praying they will ring the bell. This shows that they are saying to their diety, "I am coming, I am already here to take your blessings." The drums are always being played when they are doing some "Pooja," i.e., when they are praying.

*France: What is the name of the big drum?*

**Mani:** The big drum is called "Tamate" or sometimes "Dhamaruga." "Tamate" means the old traditional word for drum.

*France: I have noticed that you have many young people playing, among them your son. Is your son also studying music?*

**Mani:** Yes. He is studying mridangam. He has been studying mridangam from the age of 8 years and now he is 12 years. I give him lessons on the mridangam as well as vocal and percussion classes, so music is in his blood.

*France: Has he taken any exams yet?*

**Mani:** Yes. He passed the Junior music in the second rank. I do not give him a lot of pressure, just a little pressure as without this it won't happen.

*France: What are your future goals and plans for KCP?*

**Mani:** I have many plans. I do not know whether they will work or not, but I am sure I am going to try. All my life I have been very happy. It is not my intention to go for concert and eat and finish. I also want to do some good things for India and we also want to do good things for people from other countries. I meet many poor people when I visit other countries who come and ask me about coming to India and to study but can't afford it. So I can't demand their money. If I demand, it is very difficult for them to come here. So I ask how much they can afford and ask them to come out. So they come. I want to build a very big building including KCP, teaching lessons, a concert hall and also four or five very good double rooms with attached bathrooms in the western type. For this it costs a great deal.

*France: So you would like to build an international music centre for teaching?*

**Mani:** Yes, and also to have libraries of mridangam and libraries of music and of all instruments. I think because I have so many friends like you, and they all help me for the festival. What I do is from the money I get for the festival, I spend half for the festival and half for KCP.

*France: I understand that you have a KCP Foundation?*

**Mani:** Yes. there is a KCP foundation and half of all monies collected go into the foundation. The idea is to build an International Centre where students can travel from different countries, stay here in comfort and study South Indian music. Also many western people come here and they send money for the festival. With this, I have already bought two or three parcels of land which I have shown you. It is my intention to build out of the city where it is very calm and students can practice.

*France: Mr. Mani, on behalf of the Percussive Arts Society and its many members world-wide, I would like to thank you for your interview and hopefully one day, you can come and perform for us at our international conference.*

**Mani:** Thank you.

PN

**Gary France** holds degrees from SUNY College at Potsdam and the University of North Texas, and is currently Lecturer in Percussion at the Western Australia Conservatorium of Music (Perth). Gary is active studying world percussion styles, performing across Australia and as President of the Australian chapter of PAS.



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## Reunion: An Interview With David Samuels and David Friedman

By Roger B. Schupp

David Friedman and David Samuels created the mallet duo Double Image in the early 1970s. They took the percussion world by storm as they explored new territory in the jazz keyboard field. After a long separation Double Image has reunited and performed at the 1993 PASIC in Columbus, Ohio. I caught up with the two Daves after their "standing room only" concert at PASIC. Despite the fact that both musicians were exhausted from traveling, rehearsing and performing, they were anxious to be interviewed and share insights on their activities, percussion education, and life. Enjoy!

**Roger Schupp:** How did Double Image begin?

**David Friedman:** We met in early 1973. At the time, David was teaching at Berklee and I was living in New York. We got together and just started experimenting with the duo idea, using two vibraphones at first. We both decided that what was needed was a contrasting timbre, so we replaced one of the vibes with a 4 1/3 octave marimba and were immediately knocked out by the result. The contrast was there in every respect, a lot of bottom to the sound plus the wonderful earthiness of wood! I wrote directly after that a piece called *Nyack*, tailored to this combination and the next time we got together we started rehearsing it. It became one of our "standards." We played duo for quite some time before expanding by adding percussion.

**David Samuels:** Bass and Percussion.

**Friedman:** That's right, we originally started with a percussionist, Armen Halburian. Then we added a bass player, Harvey Swartz, and exchanged the percussionist for drummer Michael Di Pasqua and that was the band.

**Schupp:** What was the initial purpose of the band? Was it purely improvisatory?

**Samuels:** It was a forum for our writing. It was a forum to unite these two in-



struments that had never been used like this, ever. Once we came upon the formula of putting these two instruments together, our musical personalities started to come together, to develop a vocabulary together, to develop a vocabulary together. It was almost whatever we touched had such a unique quality to it.

**Schupp:** Listening to you perform, it's hard to discern what's worked out and what's spontaneous interaction.

**Samuels:** Over the years of playing together we've developed an intuitive feeling. With that kind of intuition you just trust each other. It lets you do things that sound almost like they're planned in advance.

**Friedman:** I would say trust is the key word.

**Samuels:** You can play a lot with someone, but it's different when you understand the musical vocabulary and you trust their instincts. So that even if, for whatever reasons, things aren't neces-

sarily flowing smoothly that night or for that moment, let's say, you still know that there's a unified kind of approach in the direction that it's going to go. So it never crashes. It never comes to a halt. If anything, you may occasionally hit a bump in the road, but you're still on the road.

**Friedman:** If something unexpected happens, like a mistake, we can find our way out of it together.

**Schupp:** I think that's a great thing about improvisation in general. Sometimes mistakes aren't really bad. They just take you in a different direction.

**Friedman:** Let me clarify the word "mistake" in this sense. There really are no mistakes in improvised music that can't be made to work if you can let go of the preconception about where you should arrive at a given point. For example, if David plays a D instead of the Bb that I'm used to

## Reunion: An Interview With David Samuels and David Friedman

hearing at that spot, I try to listen to what he *played*, not what I think he should have played, and then try to play something complementary.

**Schupp:** *What prompted the Double Image reunion?*

**Friedman:** We were asked to do a radio production for the North German Radio. That was the first time...

**Samuels:** Yeah but we actually met about a year before at a percussion convention in Hanover, Germany. We hadn't seen each other in almost five years.

**Friedman:** He was playing with a band and I was playing solo on the same program. Although we were on the same program we weren't playing together. So we sort of sniffed each other out, started talking, met for breakfast the next morning, and that was the beginning I suppose. The next thing was a radio production in Hamburg.

**Samuels:** We actually played together there. After that we did another radio production in Hamburg, then we played the Berlin Jazz Festival together last year and then we did this (PASIC).

**Schupp:** *So this is the "North American" reunion, but not the first time you've played together since the PAS Convention in Ann Arbor in 1986.*

**Friedman:** It's the first PASIC we've played together in a long time which makes it a meaningful event.

**Schupp:** *Since this is a reunion, there was obviously a dissolution or a separation. What prompted the dissolution? Or is that something you don't want to talk about?*

**Samuels:** No, I think those kinds of things happen. When we had the band Double Image, we rehearsed very intensely. We were together, the band, not just David and myself, but with Harvey and Michael. We used to rehearse every day. We were together more than we were with our wives.

**Friedman:** Yeah, that's right.

**Samuels:** And I think it got to the point where there was a kind of overkill. We had to go our own separate ways for a while. It was just too intense.

**Friedman:** There was a certain kind of identity confusion that was starting to take place. And I think everybody had to kind of get apart and reorganize themselves.

**Samuels:** Put some distance between themselves and the situation. And at that point we didn't see each other for a couple of years either, but then we got together after that.

There were several reunions. This isn't the first reunion.

**Friedman:** Right.

**Schupp:** *Just the latest in an ongoing scenario.*

**Samuels:** Yeah, it's the latest and will probably be ongoing.

**Schupp:** *What have you been doing individually since Double Image?*

**Friedman:** I've been living for the past five years in Germany and running the Jazz department at the conservatory in Berlin. I've been playing with different people, doing my own projects, and playing with different bands. The one thing that's nice about living in Europe is that you get an opportunity to do a lot of different things. Playing with a lot of different people in a lot of different situations. Some are spontaneous, with little or no rehearsal. So there's a great deal of improvisation going on in Europe and that's something that I like about it.

**Schupp:** *I think that there's a really different outlook toward jazz in general in Europe than there is in the United States. It's still viewed more as a popular music.*

**Friedman:** Yes, there's still a sense in Europe that jazz improvisation is an important form of artistic expression. Even young people are into it. The Media doesn't quite

have the power to dictate taste (or the lack of taste!) that it has in the States. The influence of the United States, however, can't be ignored. In 10 years the situation there will be similar.

**Schupp:** *I think there are groups in America, like Spyro Gyra that are doing a lot to counteract the lack of exposure to good music for young people in America.*

**Samuels:** Yeah, there's been a real noticeable shift in trends of interest. Especially from the media in terms of radio and TV in terms of what they want to play on the air. And what the record companies are willing to support. I don't think there's really enough support for good live music. I think, at least in this country, we're in a situation where mediocrity seems to reign, and that's frightening. It's frightening when you realize that you're playing for people who can't discern the difference between something that's good or not. And I'm not talking about someone who's educated in any kind of technical or specific sense. I'm talking about them having enough exposure to different kinds of music to be able to decide whether something's good or not.

**Schupp:** *To be able to listen to something rather than just hear it. To be able to listen intelligently or actively.*

**Friedman:** Yes.

**Schupp:** *I don't think they are taught that.*

**Samuels:** On the one hand the public isn't given alternatives. On the other hand, I think the musicians themselves don't always offer enough alternatives.

**Schupp:** *Dave Friedman, why Berlin?*

**Friedman:** Because of a woman. To be honest.

**Samuels:** The scent of a woman. (All laugh)

**Friedman:** There's a woman I met in



Vienna, who was later to become my wife. She is the reason that I moved to Berlin. Some years later I moved to Germany and got a professorship at the university.

Schupp: *David Samuels, what have you been up to, aside from Spyro Gyra and your solo albums?*

Samuels: Well, I've been doing solo projects and working with different bands. Recording on different people's records and writing. I'm trying to keep a healthy balance of different kinds of music, different kinds of challenges to keep myself growing.

Schupp: *One of those latest challenges is Tony Verderosa's new release.*

Samuels: Right. That's one of the things I've been doing. Working with Tony and his whole electronic drum set-up. I've been playing in a duo with him.

Schupp: *Yeah, we got to hear you guys at the Bowling Green State University/Yamaha Sounds of Summer Camp last July.*

Samuels: That's right.

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## Reunion: An Interview With David Samuels and David Friedman

**Schupp:** *How do you feel about what's happening today with percussion education in the university setting? Dave Friedman, since you're doing mainly jazz studies now, maybe you can provide somewhat of an outsider's view.*

**Friedman:** I feel kind of out of touch with that, because what I'm doing has nothing to do with "percussion" education, per se. I have some vibes students, but I'm not that involved in percussion education. Maybe David can give you an accurate perspective on this since he's living and doing clinics here.

**Samuels:** I see the end result of music programs being cut in primary schools, secondary schools and high schools. You get students that are coming into the conservatory or university music programs who are not of the same level that they were years ago. You're always going to have talented students that are going to learn how to play in spite of their surroundings. But really what education is about, for the majority of the students, is to get them exposed and to get them to fulfill their own potential, whatever that may be. And I think college has become more like an advanced high school than a real training ground.

**Schupp:** *What was high school before is college now, what was a bachelor's degree is now a master's degree, what was a master's is now a doctorate. I'm not sure where it's going to stop.*

**Friedman:** One thing I found very encouraging was that when I looked out into the audience tonight, I saw a tremendous amount of young people. I mean kids. I would say they looked to be somewhere between 15 and 18, maybe. And they seemed to be listening to the music we were making, which is not easy music. And it's certainly not the kind of music you hear on the radio. They seemed to be the type of kids who have the patience to listen to this kind of music and enjoy it. That was something really encour-

aging. In spite of media brainwashing and a generally poor educational system here it's extremely gratifying to play for kids and young people who can stay with this kind of music. That's very positive!.

**Schupp:** *It seems that with music education programs being cut, the responsibility for propagating the learning process has fallen on the instrument manufacturers.*

**Samuels:** I honestly wish that the record industry took the same kind of responsible approach that some music manufacturers have. Not just choosing to just throw a product out that happens to be selling, but to produce valuable products. And getting them out to educate students, so that there really is a kind of seeding program for creating interest, fostering that interest, feeding the interest and letting it grow. You know, there's a really great advertisement. It happens to be a Yamaha advertisement that I think is really applicable to any and everyone.

It's a picture that I saw on the back of a music magazine. It's a picture of a grand piano, with two little kids sitting on the piano bench, and surrounding the piano are individuals wearing professional uniforms. There's a pilot, there's a doctor, a fireman and a nurse, and on top it says, "Success in music, success in life. It's no coincidence." That to me really says what music and music education is all about. You hear about schools where they're cutting the music program, but they're keeping the sports programs—strong body, strong mind. You know that's not true. You get a more substantial, valuable, and beneficial experience from studying music than from sports.

**Schupp:** *I recently read an interview that the two of you did with Jim Petercsak (PN, Vol. 13, No. 3, Spring/Summer 1976).*

**Samuels:** Oh, right. That's an old one.

**Friedman:** I feel the same way.

**Samuels:** Old?

**Friedman:** Yes.

**Schupp:** *It's 1976. In the interview you were talking about beginning to use some electronic equipment.*

**Friedman:** Oh, that's right.

**Schupp:** *It's certainly changed a lot since then.*

**Samuels:** What was that, electronic marimba?

**Friedman:** Or electric vibes? That was when the first pickups came out.

**Schupp:** *What are you using now?*

**Friedman:** I'm using the K & K MIDI system. I getting into that, but I'm really sort of a late starter. I'm just getting into it, discovering how it can enhance my own playing style without sacrificing nuance, which was always my fear about electronics. But basically I'm just a beginner at it, compared to a lot of others.

**Schupp:** *Dave (Samuels), how about you?*

**Samuels:** I'm using a K & K system. I'm also using an Ayotte system. I'm using a mallet KAT. The electronics have certainly developed over the years. It is one of the things that mallet percussion has suffered from because there is such a small number of players. There really hasn't been that big of an interest in third parties developing new kinds of products that are specific to mallet instruments. You just can't find anybody who thinks that it's financially worthwhile. So, even though there has been development, there's very few options that you can choose from. I mean, look at keyboard players. When they want a synth, how many options do they have? Hundreds! But, we want a pick-up system that's MIDI, how many options do we have?

**Friedman:** One!

**Samuels:** One!

**Schupp:** *A great deal of what you guys*

*do is improvisatory in nature. For young students who want to begin to improvise, in what direction do you point them? How do you get them started?*

Friedman: That's a really hard question. Are we talking about students who are interested in doing what we do, or just improvising in general?

Schupp: *Just improvising in general.*

Friedman: I get young students started by having them start improvising immediately, putting them in a situation where they have to make music, regardless of the level. I suggest that they start approaching scales, arpeggios, mindless exercises, in a creative way. I try to get them to ask themselves the same questions they would normally ask their teachers, out of habit and laziness. It's perhaps the first step toward self discovery. By that I simply mean discovering something oneself. That is, after all, the essence of any art form. It's ultimately about taking responsibility for your own musical development.

Samuels: I agree with all of that. I think that part of the inhibition in terms of learning how to improvise, is that they create this kind of mental monster that improvisation requires this and requires that. That they can't possibly begin to do it (improvise) until they've done A, B, C, and D. And of course, what a lot of people don't realize is that they already know how to improvise, and that they do it with language all the time. If you look at language, for example, you can see that people improvise very naturally. They have an idea, they have a vocabulary. The idea triggers words. The same thing is true in terms of improvising. There is a vocabulary. There is syntax. There's grammar. There's articulation. There's dynamics. There's a message.

Schupp: *Well, it is a language.*

Samuels: It is a language, exactly! That's what I mean.

Friedman: But you have to start from the beginning. You can't play scales from root position to root position for twenty years, and expect to play a free-flowing improvisation.

Samuels: The other thing that David said that I think is really important, improvising is really taking responsibility for how you go about learning music. A lot of people live in a world with blinders on. They think that by playing this one piece, by playing this one part, that they have created music. And of course, the process of creating music is not just the process of doing, but it's the process of understanding. You have to take the responsibility to look at everything you do as being part of some kind of musical totality.

Schupp: *Where would you each like to see yourselves ten years from now?*

Friedman: I'd like to see myself in the position where I can continue to make the kind of music I like to make. To make a living at it. That's where I'd like to see myself.

Samuels: Amen.

PN

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## New Math: An Analysis Of Dave Samuels' Solo

By Roger B. Schupp

IF YOU'RE NOT FAMILIAR WITH THE work of Dave Samuels you've probably been living on a planet on the far side of the galaxy. Samuels has performed with such notables as Gerry Mulligan, Frank Zappa, Carla Bley, Chet Baker, Double Image (the mallet duo with David Freidman) and most recently with the outstanding fusion band, Spyro Gyra. He has also released recordings as a solo artist.

This solo was both a joy to listen to and transcribe. Its content is based primarily on patterns derived from the A dorian scale and pentatonic scales which are very common in the performances of Dave Samuels.

Measures 1 through 4 are based entirely on notes present in the A dorian scale, beginning in measure 1 with an arpeggio of the upper extensions of an

Ami7 chord and followed in the ensuing 3 measures with diatonic patterns from the A dorian mode. This is followed by 3 measures of G Major pentatonic arpeggios which provide a brief variation to the previously established dorian vocabulary. This variation is short lived as the dorian ideas return in measures 8 through 12 accentuated by diatonic thirds.

Rather than dwell on the alternating patterns of diatonicism and dorian scales it might be more beneficial to cite some concepts which are often present in the playing of Dave Samuels.

The first appears in measure 20, these chromatic passing tones help to provide variety from the diatonic ideas present in the bulk of the solo. Although they have been mentioned in regard to dorian diatonicism, the progressive diatonic thirds are frequently

present in Samuels' solos, such as those mentioned in measures 10-12 and also in measures 23-24. However, in this instance they are followed by a permutation of this concept in which he performs consecutive thirds harmonized at the octave in measures 25-26 followed by more dorian diatonic playing (but still performed in octaves).

Measures 29-31 incorporate a frequently used Samuels' technique of playing pentatonic scale patterns but off-setting them with chromatic alterations from 1/2 step below as a chromatic lower neighbor, a technique which is quite effective on mallet instruments. Another effective technique for the medium is the chromatic scale (evident in measure 32) which provides a harmonic alternative to the modal aspects is this solo.

The final "Samuelism" in this solo is the technique of starting a pattern with the right hand on a given note and branching off diatonically in a descending manner with the left hand while retaining the original note in the right hand as can be seen in measures 37 and 38. The solo concludes with the trademark Samuels octave pattern, in this instance descending through a dorian scale.

Hope you enjoy this solo transcription. If this is your first exposure to Dave Samuels' playing, I sure hope it won't be your last. PN

**Roger B. Schupp** received his Bachelor's and Master's degrees in Music Performance from Central Missouri State University and is a candidate for the degree Doctor of Musical Arts in Percussion Performance/Jazz Emphasis at the University of Texas at Austin. For many years Roger was an active member of the musical communities of Nashville, TN and Austin, TX, working as a freelance percussionist in both concert and recording venues. Roger is currently Assistant Professor of Percussion at Bowling Green State University and is an active performer in the Toledo area.

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# New Math

Dave Samuels' Solo

Dave Samuels—Living Colors, MCA-42144  
Transcribed by Roger B. Schupp

Andy Narell

♩ = 120

3 3

3 3 3 3 3

3

7 7 7 7 7 7 7

7 7 7 7 7 7 7

7 7 7 7 7 7 7

7 7 7 7 7 7 7

## New Math: An Analysis Of Dave Samuels' Solo

The image displays a musical score for a solo, consisting of seven staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various rhythmic markings and articulations:

- Staff 1: A sixteenth-note run starting with a '6' marking below the staff.
- Staff 2: A series of eighth-note chords with a '3' marking above the staff.
- Staff 3: A complex rhythmic pattern with a '3' marking above and another '3' marking below.
- Staff 4: A sequence of eighth-note chords with a '3' marking above.
- Staff 5: A series of eighth-note chords with a '3' marking above.
- Staff 6: A sequence of eighth-note chords with a '3' marking below.
- Staff 7: A sequence of eighth-note chords with a '3' marking below.

3

3 3

3

3 3



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## Keyboard Percussion Recordings—Where Are You?

By Herschel Stark

**E**ARLY IN 1992 I STARTED TO SEARCH IN EARNEST for recordings containing keyboard percussion, especially marimba. It was slow going at first, until I was advised to join the Percussive Arts Society. Then things began to fall into place.

Mostly by following through on leads found in *Percussive Notes*, I have assembled a list of 45 recordings that are available either directly from the artists or from their representatives, and ten which should be available at CD/record stores. In addition to the sources shown in this list, several mail-order catalogs are available which offer substantial numbers of keyboard recordings. The names and addresses of four mail-order suppliers appear immediately after the following list.

The list is arranged alphabetically by the first names of the artists and ensembles. Since February, 1992, 14 of these recordings have been reviewed in *Percussive Notes*. In these cases, the date of the issue containing the review is shown in parentheses along with the name of the recording. Prices and addresses are included except for those sold in CD/record stores.

**Alice Gomez**—Native American flute, marimba and percussion.

*Flute Dreams: Alice Gomez, with Madalyn Blanchett and Marilyn Rife*—CD \$14.98, cassette \$9.95, postpaid.

Talking Taco Music, Inc.; P.O. Box 40576; San Antonio, TX 78229-1576.

**Andrew Marchetti**—marimba.

*Rhythm Dance* (Dec 1992)—CD \$15, cassette \$10, shipping \$2 (up to three items).

Andrew Marchetti Productions; P.O. Box 567; Oakley, CA 94561.

**Conners in Concert** (Jack Conner, marimba; Carol Gaddy Conner; piano, Garrett Conner, vocals).

*Just for Fun*—cassette \$10, postpaid.

*Worship the King* (sacred)—cassette \$10, postpaid.

The Conners; 14137 Baywood Villages Drive; St. Louis, MO 63017 (314-878-0377).

**Daniel McCarthy**—composer.

*Electro Acoustic*—Includes "Concerto for Marimba, Percussion, and Synthesizers" (1993) (Michael Burritt, marimba; Kent State University Percussion Ensemble).

CD \$14.95, shipping \$2 (\$10 outside U.S.A.), 6% sales tax for North Carolina residents; U.S. currency only.

C. Alan Publications; P.O. Box 29323; Greensboro, NC 27429 (FAX 910-665-6116).

**Deborah Schwartz**—marimba/percussion.

*Sonorities: Music for Marimba*—LP 1989 (CRS 8946), price unknown.

CRS Records; 724 Winchester Road; Broomall, PA 19008.

**Ed Hartman**—marimba, vibraphone and other percussion.

*Marimbells of Christmas* (Dec 1992)—CD or cassettes.

*The River*—LP or cassette

CD \$14.95, cassette \$9.95, LP \$9.95, shipping \$2 up to 3 items, then \$1 each. \$5 outside the United States, 8.2% sales tax for Canada residents.

Ed Hartman/Olympic Records; 4501 Interlake N., Ste. #7; Seattle, WA 98103 (206-545-3564).

**Ed Mann & Brian Hand**—vibraphone and other instruments.

*Global Warming*—CD \$15.95, cassette \$9.95, postage \$2, Canada residents 8.5% sales tax.

Interworld Music; 139 Noriega; San Francisco, CA 94122 (415-242-9788) (FAX 415-242-9789).

**Evelyn Glennie**—marimba, vibraphone and other percussion.

*Rhythm Song*—CD.

*Light In Darkness*—CD.

*Dancin'*—CD.

*Rebounds, Concertos for Percussion*—CD.

All of the above are RCA/BMG recordings, available at CD and record stores.

**Harry Breuer**—xylophone/marimba, **Larry Spivack**—vibraphone.

*Five New Ragtime Pieces, Four Pieces for Vibraphone*—cassette \$10.

Lang Percussion, Inc.; 170 NE 33rd Street; Ft. Lauderdale, FL 33334.

**Harry Breuer**—xylophone, etc.—The New Harry Breuer Trio (Harry Breuer, Tabby Andriello and Jeremy Goldsmith). This is Breuer's last recording, issued in 1987, when he was 87 years old. He died less than a year later.

*Mallets In Wonderland*—LP record \$9.98, shipping \$2.

Tabby Sound Ltd.; 19 West 34th Street; New York, NY 10001 (212-594-1810).

**Julie Spencer**—marimba/vibraphone.

*Ask*—CD \$15.95, cassette \$9.95, postage \$2, 8.5% sales tax for Canada residents.

Interworld Music; 139 Noriega Street; San Francisco, CA 94122 (415-242-9788) (FAX 415-242-9789).



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## Keyboard Percussion Recordings—Where Are You?

**Las Vegas Marimba Quartet** (Jack Cenna, Robert and Nathan Bonora, Mark Kimpton).

*Fashion Show Mall 1991* (Christmas music) (June 1992)—CD \$16, cassette \$10, shipping \$2.

Las Vegas Marimba Quartet Percussion Services; P.O. Box 80846; Las Vegas, NV 98180.

**Leigh Howard Stevens**—marimba.

*Bach On Marimba*—CD \$16, LP \$8, cassette \$8, postpaid.

*Albums for the Young*—To be released in November 1993 by Delos International.

Marimba Productions, Inc.; P.O. Box 467; Asbury Park, NJ 07712 (501-353-2525) (FAX 501-353-2424).

**Linda Maxey**—marimba with piano.

*Marimba*—cassette \$10, shipping \$1.50.

VERDI Associates; 847 Avalon Road; Lawrence, KS 66044.

**Marimba Quest**—marimba plus other instruments (Marilyn Rife and Alice Gomez).

*Incidents of Travel*—CD or cassette.

*Christmas Carnaval*—CD or cassette.

CD \$14.98, cassette \$9.98, postpaid.

Talking Taco Music, Inc.; P.O. Box 40576; San Antonio, TX 78229-1576.

**Marimba Yajalon** (University of Missouri at Kansas City Marimba Ensemble, Laurence Kaptain, musical director)—authentic Mexican marimbas and music.

*Huapango* (Oct 1992)—CD \$19, cassette \$11.50, postpaid.

Heart of Wood Project; P.O. Box 30281; Kansas City, MO 64112 (816-235-2950).

**Marimolin** (Nancy Zeltsman, marimba; Sharon Leventhal, violin).

*Marimolin*—CD or cassette.

*Music of Godfrey, Schwartz and Frank*—CD (includes Marimolin duo and other instruments).

CD \$14.98, cassette \$9.98, postage \$2, UPS \$2.50 (for first item, either way, then 50 cents each), 5% sales tax for Maryland residents.

GM Recordings, Inc.; 167 Dudley Road; Newton Centre, MA 02159 (617-332-6398).

**Nancy Zeltsman**—marimba.

*Woodcuts*—CD.

Same terms and address as **Marimolin**, above.

**Michael Burrirt (Gordon Stout, guest artist)**—marimba.

*Perpetual* (Jun 1992)—CD \$14.98, cassette \$8.98, shipping \$1.50, Ohio residents add 6% sales tax.

Peppermint Artist Records; 803 E Indianola Avenue; Youngstown, OH 44502.

**Mike Freeman and Spellbound**—ensemble, including marimba and vibraphone.

*Street Shuffle* (Aug 1992)—CD \$14.95, cassette \$9.95, shipping \$2.50.

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*Rite of the Black Sun* (by Ann LeBaron)—CD, Mode 30

*Echoes from the Gorge* (by Chou Wen-Chung)—CD, Classic Sound—Release scheduled for Spring 1994.

Mode, New World, and Classic Sound CDs should be available at CD and record stores.

**NEXUS**—ensemble, including marimba, xylophone and other percussion (Bob Becker, Bill Cahn, Michael Graden, Robin Engelman, Russ Hartenberger, John Wyre).

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*NEXUS Ragtime Concert*—CD.

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*The Story of Percussion in the Orchestra* (Jun 1993)—CD (NEXUS with the Rochester Philharmonic Orchestra; conducted by William Cahn, narrated by Bill Moyers).

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*Improvisations*—CD.

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These and other titles should be available at CD and record stores. (I have not located any Norvo marimba or xylophone recordings.)

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Beginner's Mind Productions; P.O. Box 744; Guilderland, NY 12084.

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Newport Classic; 106 Putnam Street; Providence, RI 02909.

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Clover Music; 5614 West Pico Blvd.; Los Angeles, CA 90019.

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The **Steve Weiss Music** catalog contains a wide variety of records, CDs, cassettes and videos.

Steve Weiss, 1352 Wagner Avenue; P.O. Box 20885; Philadelphia, PA 19141 (215-329-1637 or 215-324-4355).

The **HoneyRock** catalog specializes in (but is not restricted to) ethnic recordings. Ethnic recordings include Caribbean/Latin America, Africa/African-American/Jazz and Indonesia/Middle-East/Asia.

HoneyRock; RD 4, Box 87; Everett, PA 15537 (814-652-9184).

The **CRI (Composers Recordings, Inc.)** catalog lists some CDs which contain percussion with other instruments; for example *Music for Flute and Percussion*, by Rachel Rudich and Kory Grossman.

Composers Recordings, Inc.; 73 Spring Street, Suite 506; New York, NY 10012-5800.

The **American Gamelan Institute** catalog offers CDs, cassettes and videos from around the world in addition to the U.S. CDs feature new works for gamelan from composers in Indonesia and North America. Some cassettes are imported from Indonesia, New Zealand and Canada. The dictionary defines "gamelan" as a xylophone-like instrument, but the term is also used to describe a style of music in the Bali and Java region, often including xylophone-like instrument.

American Gamelan Institute; Box 5036; Hanover, NH 03755-5036.

PN

## Four-Voice Textures For Jazz Mallets

By James Walker

ONE OF THE CHALLENGES facing a jazz vibraphonist is to play the instrument expressively. Of course, most of the expressive techniques in music (i.e., dynamics, articulation, melodic development, harmonic interest, etc.) are available on mallet instruments. By its nature, however, the vibraphone virtually eliminates two means of expression used extensively by horn players: variance of pitch and alterations of tone quality. (While a mallet player can make substantial changes in timbre through mallet selection, these changes have nowhere near the moment-to-moment flexibility available on wind instruments.)

Like the piano, mallet instruments allow one to play more than one note simultaneously. This ability, which has helped to make the marimba a viable re-

cidental instrument, can similarly add flexibility and expression in a jazz context. Taking advantage of the instrument's flexibility in this area will help to make any vibes player a more complete musician. While the techniques discussed here can be used to greatest advantage by four-mallet players, these same concepts will also be of use to those who perform with two mallets exclusively.

Improvisation is a form of "on the spot" composition. By definition, composition which utilizes two or more melodic lines is called "counterpoint." Contrapuntal writing can be defined in terms of three basic textures: **monophony**, **homophony**, and **polyphony**. All three of these textures are commonly found in jazz compositions and arrangements, and can be applied to performance techniques of any chordal instrument.

Example 1 (to which further textures will be applied in this article) is an example of monophony. This is perhaps the most common of the three textures. It can be defined simply as a "single melodic line." Horn players and vocalists by definition employ a monophonic textures. In this case, musical expression is achieved through use of the basic devices cited above.

Inclusion of other contrapuntal textures in one's playing will not eliminate the use of monophony. In fact, a vibraphonist who has gained control of other textures will still make extensive use of single melodic lines. In contrast to wind instruments, a technique idomatic to mallet instruments is to double (or triple) a line at the octave. This is a common method for adding intensity to a melody, whether one is playing a chordal instrument or arranging for an ensemble.

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For the purposes of this article, the word “note” will be used to refer to any note, including octave doubles. However, “pitch” will be limited to a given “pitch class;” i.e., all F#’s belong to the same pitch class. Therefore, if one plays two F#’s as a double stop, it is still a monophonic texture: two notes, but only one pitch.

By sounding more than one pitch at a given moment, one is no longer utilizing monophony. If two or more lines are present, moving in rhythmic unison, then the texture now employed is one called homophony. The harmonized sections of a “sax soli” (found in a most big-band arrangements) are a common example of this texture in a jazz context.

This texture is quite useful on vibes, commonly referred to as “block chords.” However, homophony includes everything from two pitches played as double-stops (example 2) to four-note, four-pitch chord voicings (ex. 3). Great variety is possible in this texture, by varying the number of notes and/or pitches used. In general, the addition of new (harmony) pitches will add weight and “color” to the voicing. Octave doubling may be used in this texture as well, whether for emphasizing the melody (ex. 4), or for strengthening both the melodic and harmonic lines (ex. 5).

The most complex of the three contrapuntal textures is polyphony, due to the presence of two or more independent melodic lines functioning simultaneously. While several lines may be employed on a mallet instrument at once (as in Bach fugues), it is much more common—and practical—to limit oneself to a maximum of two at a time when improvising. Use of this texture allows a vibraphonist to “comp” for his own improvised solo, which is invaluable for anyone performing in a group with no other chordal instrument.

When playing a polyphonic texture (ex. 6), most often one voice will be of greater importance than the other at a given moment. This emphasis may apply to either the upper or lower line, or switch back and forth between the two.

Example 1



Example 2



Example 3



Example 4



Example 5



Example 6



Example 7



Example 8



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## Four-Voice Textures For Jazz Mallets

In any case, it is important that the listener can readily differentiate between the two melodies.

Melodic lines which have differing characteristics will be easily discerned. Contrasts in dynamics, articulation, and rhythmic activity will give the listener's ears something to grasp onto in identifying the texture. For example, a staccato, syncopated melody will stand out against a smoother half-note counterline; a **forte** line will draw the listener's attention away from a **mezzo piano** line.

The relative location of each "voice" in the range of the instrument is important. Maintaining a consistent relationship of "higher" vs. "lower" lines will make it much easier for the audience to recognize the presence of two separate melodies. "Crossing" the lines tends to blur that distinction. It is possible, by creating two melodies of distinct styles through the above-mentioned techniques, that the performer's lines would remain identifiable, even if they move close together or cross. Regardless, placing the principal line clearly above the counterline is still the rule rather than the exception.

There is yet another way to individualize two different "voices." Since polyphony may be defined as "two or more independent melodic lines," it is possible to treat each line with a different contrapuntal texture. This is demonstrated in example 7, based on example 6. Here, the top melody is in a monophonic texture, doubled in octaves (note that the entire line is transposed up one octave starting on beat 3, measure 2, to keep it above the counterline). In contrast, the counterline is given a homophonic treatment, keeping the same rhythm but adding a second pitch to fill out the harmony.

In order to fully realize the expressive potential of these textures, the player must become familiar with the many possible variations on the three basic textures (such as the number of pitches, number of notes, etc.). This can be accomplished in the practice room by improvising in the various textures,

one at a time, until they become "second nature." Then, pick any two variations and switch back and forth—alternating each chorus, section, or phrase. Gradually, one will grow accustomed to the contrasting musical effects of moving from one to another, and make use of these contrasts to increase or decrease tension as a given solo is developed and drawn to a conclusion.

Example 8 provides a brief example of changing textures within a short phrase. This four-measure phrase is intentionally "overloaded" with different textures to serve as a demonstration. In a performance situation, any variation of texture must be done with taste and good judgment. Excessive changes over the entire form of a solo will gradually diminish the impact of each individual change. Done appropriately, however, a move from one texture to another can provide a dramatic shift in intensity.

The use of contrapuntal textures will add new dimensions to a jazz vibraphonist's playing. In order to "comp" behind other soloists, or for unaccompanied performance, skills in this area are vital. For improvising with a rhythm section, fluency in the various textures will expand the possibilities for musical expression available on the instrument. PN

*James Walker has earned degrees in percussion from Ithaca College (BM) and Northern Illinois University (MM). His teaching experiences include the Fairfax (VA) Summer Jazz Workshop (teaching drum set and improvisation), and the University of Hartford's Community Division. As a clinician, Mr. Walker has worked at both the collegiate and secondary levels, and recently was a co-presenter of clinics (on chamber music for flute and percussion) for the Connecticut and New Jersey chapters of MENC. He has performed with the Binghamton Symphony and Cayuga Chamber Orchestra, and currently freelances in Connecticut as a vibraphonist, percussionist, steel pan player, and arranger in contexts ranging from jazz and Caribbean music to Broadway-style pit orchestras.*

## An Interview with Saul Goodman about the Bartók Sonata

By Paul Jasionowski

*Saul Goodman was the timpanist for the New York Philharmonic for 46 years. Within that time span, Mr. Goodman performed under some of the world's foremost composers. Among them were Igor Stravinsky and Béla Bartók. Today, many of Mr. Goodman's students hold positions with major symphony orchestras throughout the world. The interview with Mr. Goodman took place on July 13, 1991, at his Lake Placid home in upstate New York. Topics and materials discussed are relevant to the U.S. première of the Sonata for Two Pianos and Percussion, performed at Town Hall in New York City in 1940 with Bartók and his wife, Ditta, as the pianists.*

**JASIONOWSKI:** How did you get hired to perform the U.S. première of the *Sonata for Two Pianos and Percussion*?

**GOODMAN:** To begin with, several weeks before Béla Bartók came to the United States, the manager of the New York Philharmonic asked me if I would be interested in doing a performance with Béla Bartók of a new work which had never been performed in the United States before. I asked, "What sort of a piece is it? Do you have the music?" The answer was "No, I don't have the music. Béla Bartók has the music and he'll be coming over on the ship from Italy." When the Germans invaded Hungary, somehow Bartók was able to get out of Budapest, where he lived, and go to Italy. As a result of the efforts of the American League of Composers, they were able to get visas for Bartók and his wife to come to this country to participate in one of their performances at Town Hall.

The day of the rehearsal, Bartók still hadn't arrived in the United States. When I tried to find out what instruments were required, the manager of the orchestra simply stated, "Well, I think there's a couple of timpani required, and maybe a bass drum, maybe a xylophone." It was always "maybe," not knowing the true

facts. The rehearsal took place at Steinway Hall, 113 West 57th Street, in New York City. I sent up a set of—just think of it—hand-tuned timpani, a 25", a 28"; they were Leedy, hand-tuned timpani. The second percussion player sent up a bass drum, a tango bass drum, which is a small bass drum, very narrow. It's made specifically for people who want to transport their drums around. The xylophone was a two-and-a-half octave xylophone. The bars were all crooked, no resonators. It was a portable xylophone. We both had the usual triangle, tambourine, and other instruments which percussionists carry around. The rehearsal was scheduled for 4:00 in the afternoon. Finally, Bartók and his wife walked in to the rehearsal at 5:00, one hour late, and he had the music. He gave the music out; he had copied it. The music looked like little dots of nothing because I didn't know what instruments were required. We eventually worked it out so that we

were able to start the rehearsal. When we started to rehearse, Bartók came over and looked at the timpani and shook his head in disbelief. I looked at the part and I shook my head agreeing with him. I said, "What we need are pedal timpani. Nobody mentioned that to me." I told him that tomorrow I would have pedal timpani. The second percussion player, who was much older than I was at the time, was obviously not quick enough to absorb this new idiom which Bartók had written for percussion. He wasn't doing very well with it. As a result, the next day we had another percussion player, a fellow named Henry Denecke. He later became a conductor. He did very well with the part. We had 13 rehearsals for that performance. The parts presented quite a few problems. Playing something without a conductor, when a timpanist or a percussionist is used to performing with a conductor, made it difficult to coordinate our rhythmic conceptions with



Saul Goodman

## An Interview with Saul Goodman about the Bartók Sonata

Bartók's, which, incidently, was very good. But, still it presented a problem. When we got to the performance site that afternoon in November, 1940, the performance started very nicely, the beginning of the piece, the introduction. When we got to the allegro, Bartók had turned two pages of his part and the thing started to go to pieces. So, they stopped the performance. Bartók looked over at both percussion players and called out the rehearsal number where we would begin, which was the allegro. From there on the piece went quite well. Obviously, the music critics—not being familiar with the piece since it was the first performance—didn't realize what actually happened. What I just described took place in a few seconds. One of the music critics, Samuel Chotzinoff, who was formerly an accompanist for Jascha Heifetz, (I'm glad he became a music critic), realized the outstanding conception of this type of piece written for percussion and used in this particular manner. The audience seemed to like it very much. Incidently, at this same performance I played the *L'Histoire du Soldat* under Fritz Reiner. We had the intermission, then we played the Bartók.

JASIONOWSKI: *What was Béla Bartók like as a person?*

GOODMAN: He seemed to be a very morose person. He seemed to be the type of person who continually had a worried look on his face. He had a difficult time making a living. I don't know if you know the story of the *Concerto for Orchestra*. Bartók was ill with tuberculosis and he was in the hospital at Saranac Lake. Serge Koussevitzky, music director of the Boston Symphony Orchestra, came to visit Bartók to tell him that he had been elected (commissioned) to write a piece, the *Concerto for Orchestra*. That was the beginning of that piece.

JASIONOWSKI: *Did Bartók speak English?*

GOODMAN: Yes, he spoke English fairly well. I speak pretty good German. I was able to talk with him in German when I didn't understand his English. His wife of course didn't speak English. She didn't say anything. She played the second piano part.

JASIONOWSKI: *What was Bartók like when all four players were rehearsing the Sonata for Two Pianos and Percussion?*

GOODMAN: He was nervous and edgy, but he was very pleased with what we did with our performance; he was extremely pleased. He had participated in a performance before this in Switzerland. That was the world première. I'm sure that the percussionists who did that performance didn't come anywhere near the way we did. (Editor's Note: The sonata was premièred on January 16, 1938, in Basel, Switzerland with the Bartóks playing pianos with percussionists Fritz Schiesser and Philipp Rühlig.)

JASIONOWSKI: *Why was that? Due to instrumentation?*

GOODMAN: The only reason I can give to that is that this particular conception of the use of percussion instruments, running from one instrument to another, and working the rhythmic conception, the phrasing and accents, might have interfered with the security and just where percussion playing was at during that period of time. I am only imagining this because, as I say, the performance of the Bartók *Sonata for Two Pianos and Percussion* today is nothing. You get kids out of Juilliard, Curtis, or Indiana and they can knock this thing right off.

JASIONOWSKI: *What was Bartók's reason or inspiration for writing the work?*

GOODMAN: Well, it's a question which I truthfully couldn't answer. However, Bartók was a great experimenter; you know the trips that he made

throughout that part of Europe where he lived, to Hungary and Romania. He and Kodaly listened to folk music and folk tunes as they traveled throughout the countryside. The way he used those themes, for instance in *Music for Strings, Percussion, and Celesta*, and the *Concerto for Orchestra*, and many of his solo pieces for violin, it's obvious that he was out to do something original. Incidently, with this same idea in mind when it came to percussion, I think he felt that he wanted to make some contribution to original use of percussion. Using it in this respect as a chamber music piece probably indicates that he had a very original idea. The composer who used percussion as a chamber music piece more or less was Igor Stravinsky in *L'Histoire du Soldat*.

JASIONOWSKI: *Was Bartók well known nationally and in New York City in 1940?*

GOODMAN: No he wasn't. The American League of Composers was very anxious that he come here because he had something very unusual to offer: *Music for Strings, Percussion, and Celesta*, *The Miraculous Mandarin*, and later, the *Concerto for Orchestra*.

JASIONOWSKI: *Was Bartók precise as a director in regards to his instructions for the setup of the instruments and the instructions designated for the two percussionists?*

GOODMAN: He was precise. He wanted the percussion to be in between the two pianos. It was an unnatural situation for the percussion players because we were too close to the pianos. We weren't able to get a good feeling of the ensemble. It would have been better if the percussion was positioned back a little more. Besides, there was a lot more room for the instruments. I think it was an unimportant effect to the composer. You wouldn't expect the composer to realize all these technical details.



JASIONOWSKI: *It was pretty unnatural for the percussionists to be that close to the pianists?*

**GOODMAN:** Oh yes. It was better to be farther back so that we could get a good ensemble sound and hear what's happening.

JASIONOWSKI: *What were the original parts like? Handwritten?*

**GOODMAN:** They were very badly written. They were so badly written and I was so frustrated trying to figure the thing out, that I told the manager of the group that if they couldn't get some decent parts, then I didn't want to play it. They got a hold of a copyist. The copyist worked all night long copying out the parts. The next day during rehearsal the parts were beautiful. Bartók had taken the parts over to a print shop and had the parts printed. These are the parts that you get today—the parts that I insisted that they have the very next day.

JASIONOWSKI: *Do you own an original part?*

**GOODMAN:** Yes, I do, but the part is at my winter home in Florida.

JASIONOWSKI: *What types of heads were used during the première? Calf skin? Synthetic?*

**GOODMAN:** I used to use heads manufactured by American Rawhide Company. I don't think they're in existence anymore. They used to send me a bundle of heads. I used to pick out the ones that I wanted and send back the rest that I didn't think were good. That's a lot in itself to be able to choose a head, a calfskin head, that's close-knit. But that takes years and years of experience, believe me.

JASIONOWSKI: *You used calfskin heads on all your drums?*

**GOODMAN:** I always tucked my own heads. Never had anyone else do it but me.

JASIONOWSKI: *What was the audience reaction during the première concert?*

**GOODMAN:** There wasn't any specific audience reaction, except at the very end. There was sort of a lukewarm reaction. You must remember, since this program was given out of the auspices of the American League of Composers, they practically had a captive audience there. They were the people who collaborated to get a new voice in the composition of music. Naturally, they had a captive audience there. The applause, I would say, was very good. I wouldn't say it was great, but it was very good. Now, putting a question like that to me at this time, more than 50 years later, seems to be a little taxing on my memory. You can understand that.

JASIONOWSKI: *How did the critics receive the performance of the "Sonata for Two Pianos and Percussion?"*

**GOODMAN:** Not too well. The only critic who had a good word to say about the sonata was Samuel Chotzinoff, chief music critic of the *New York Post*. He was the only one who really had a good word to say about the use of percussion, the effectiveness of its use, and the attractiveness of its sound.

[*Editor's Note: Noel Straus, writing in the New York Times was another critic who was most favorable to this performance. In an article that appeared on November 4, 1940, the day after the performance Mr. Straus wrote:*

*"...Superbly performed by both of the pianists with the expert assistance of Saul Goodman and Henry Deneke, Jr., percussionists, the novelty (sic!) completely dispelled any notion that Mr. Bartók's powers as musical creator had waned in the slightest during the years...Perhaps the most amazing thing about this extraordinary two-piano composition was its wealth of new and extremely effective sonorities. From the beginning to end, it teemed with novel and unsuspected possibilities of timbre and color. This was as true of the writing for the pianos as it was of the scoring for the keyboards in*

*combination with the pulsatile instruments.*

*Had the work possessed no other merit it would have been an outstanding achievement viewed simply from the standpoint of its discovery of so many hitherto unexploited tonal effects. As Mr. Bartók employed them, the percussion instruments and the pianos did not sound unrelated in character, but became highly unified in their ministrations.*

*But the composition was far more than a complex of fascinating sounds. It was unusually exciting in its dynamism, its enormous vitality, its unrelenting rhythmic urge and its perfection of form.*

*The brief introduction to the opening movement, from the pianissimo roll on the tympani and the brooding initial statement of the first piano to the more and more agitated crescendo leading to the barbaric outcries at the start of the allegro proper, formed a fitting beginning to a work that must have strengthened the conviction that Mr. Bartók, who was one of the first to resort to modernism in music with compelling success, still remains unsurpassed in individual and important contributions to contemporary music..." (Michael Rosen, editor)]*

JASIONOWSKI: *How many people attended the première performance at Town Hall?*

**GOODMAN:** Full capacity of Town Hall. (Town Hall is now owned by New York University.)

JASIONOWSKI: *What was the percussion playing like at that time in New York in 1940?*

**GOODMAN:** Well, the good percussion players were either in dance bands or in some of the vaudeville theaters, and also some of the musical shows on Broadway.

JASIONOWSKI: *Was the Sonata considered extremely difficult at that time?*

**GOODMAN:** Tremendously difficult. The first performance took 13 rehearsals. Since then, I have performed it with Jonathan Haas. We only rehearsed it once before we performed it.

## An Interview with Saul Goodman about the Bartók Sonata

**JASIONOWSKI:** *What was your approach to learning and performing the Sonata during its première?*

**GOODMAN:** You have to remember that I didn't get the part until the day of the first rehearsal, and the parts were badly written. It wasn't until the next day that we got decently written parts which I was really able to study. I didn't find it that difficult.

**JASIONOWSKI:** *Did you have any problems regarding tuning factors during the première?*

**GOODMAN:** No problem. No problem at all. The drums that I had, the chain drums and pedal timpani, were no problem at all. I used two chain drums on the ends, and two pedal timpani as the middle two drums. For the second rehearsal I brought my drums over from Carnegie Hall. The only reason I sent those two hand-tuned drums over to the first

rehearsal was because no one told me anything about the complexities of the music, since Bartók had the music with him on the boat.

**JASIONOWSKI:** *You didn't have too much time to prepare for the first rehearsal?*

**GOODMAN:** No, not at all, no time at all.

**JASIONOWSKI:** *Did that make you nervous?*

**GOODMAN:** Not really. I knew that we would have plenty of rehearsal time. Of course it took quite a few rehearsals to get it into shape.

**JASIONOWSKI:** *What was your approach to performing the Sonata later on?*

**GOODMAN:** Well, [regarding] the arrangement of the timpani, the type of timpani used: you're better off using two pedal timpani as the middle two drums. Although Bartók recom-

mends three timpani for the composition, I would suggest the fourth timpani as the high drum. The outside drums should be chain or cable drums, but not pedal drums because you can move your hands faster than your feet. Instead of having to shuffle your feet back and forth pedaling the two outside drums, you can use your hands and reach much easier.

**JASIONOWSKI:** *Have you always used four drums when performing the Sonata?*

**GOODMAN:** Absolutely, even at the first performance I used four drums. I never performed the piece with three drums. I always used four drums.

**JASIONOWSKI:** *What was your approach to teaching your students to learn and perform the Sonata?*

**GOODMAN:** I would teach the student to play it on four timpani instead of

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## An Interview with Saul Goodman about the Bartók Sonata

three. Player One should have his own two snare drums instead of trying to use the two snare drums of the second player.

**JASIONOWSKI:** *What is your advice to players learning the Sonata regarding performance problems that percussionists will encounter?*

**GOODMAN:** Well, when it comes to timpani, the tuning arrangements need to be worked out: which drums to tune, where, why, and when. Of course, any mallet part would have to be worked out and practiced. One of the most important things that has to be worked out is the arrangement of the percussion instruments, especially when more than one player is involved. Another is coordinating the parts so that each player knows which part to cover, and realizing the importance of making the percussion lines blend with the two pianos as well as project.

**JASIONOWSKI:** *Part One and Part Two are separate lines. Can Player Two cover some of Player One's parts?*

**GOODMAN:** Yes. A good example is in the introductory section in the first

movement just before the allegro. At bar 14, Player Two can pick up the tam-tam part. It's very important for Player One to be relieved of that responsibility.

**JASIONOWSKI:** *Was the New York premiere recorded?*

**GOODMAN:** No it wasn't. As far as I know it wasn't. If it was recorded, I wish that I could get a copy of that. There was a recording made about two weeks after our performance with Bartók and his wife. They wanted me and Denecke to play it for CBS radio, but we didn't do it. It was a program called *An Invitation to Music*. It was recorded from the air. My comment on that recording: probably stinks percussion wise, and inadequately played. The two guys who played it are dead. It doesn't make any difference. I'm not going to mention any names.

**JASIONOWSKI:** *What early recordings would you recommend?*

**GOODMAN:** To tell you the truth, I think the best recording was a recording that I made with Abe Marcus. Abe Marcus was the princi-

pal percussionist with the Metropolitan Opera, and later became personnel manager for the Metropolitan Opera Orchestra. He is a very close friend of mine. The recording that we did was recorded on a 78 record. You might be able to pick up an old one at a collectors record store.

**JASIONOWSKI:** *How long ago was that recording made?*

**GOODMAN:** Forty years ago.

**JASIONOWSKI:** *What current recordings would you recommend?*

**GOODMAN:** There's only one recording that I have any respect for, and that's a recording that was made in Budapest, a Hungarian recording. You see, it's very hard to record this piece. First of all, you have to have an engineer who can produce a quality sound. There are these different



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sounds that are very important that Bartók had in mind: for instance, the sound of a drum without snares, the sound of a smaller drum with snares, the sound of a high pitched cymbal, the sound of a large tam-tam.

All these things are important. As far as I can see no one has taken the trouble to try to make a good recording of this piece.

JASIONOWSKI: *Did you keep in contact with Bartók after 1940?*

GOODMAN: Oh no. I was never that close to him. I don't know anyone who was that close to Bartók. I don't know if he was that kind of a person. He seemed to be a very closed—in sort of a person. After all, who am I? Just a timpani player! PN

**Paul Jasionowski** received the bachelor of music degree from the University

*of Lowell, Massachusetts, and the master of music degree from California State University at Long Beach. His principal teachers have been Everett Beale, Fred Buda, Dr. Michael Carney, Greg Goodall, and currently Ed Shaughnessy. He has also studied with Douglas Howard and Benjamin Herman at the Aspen Music School, and with Mitchell Peters at the Music Academy of the West.*

*Paul has served as timpanist/percussionist for the Bedford [MA] Symphony, Concord [MA] Orchestra, Longy Chamber Orchestra, and Inland Empire Symphony [San Bernardino, CA], and is currently the New York percussionist for English composer John Rutter.*

*Paul has taught percussion studies at CSU-Long Beach and CSU-San Bernardino. He maintains an active teaching studio at his Loma Linda, California, home.*

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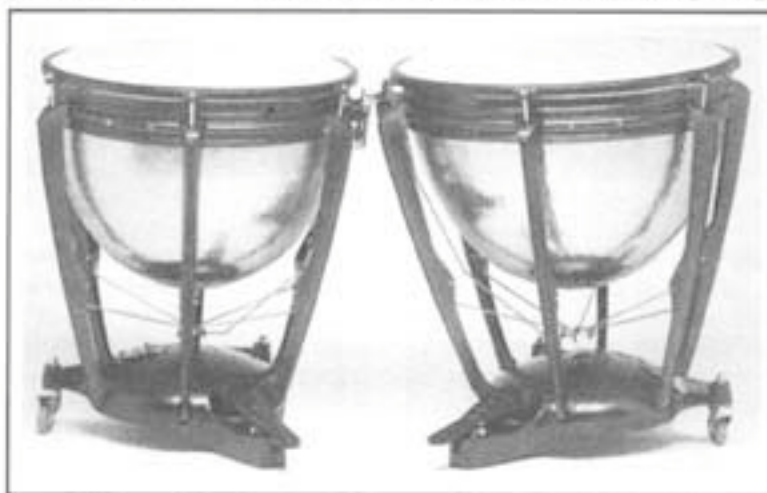
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## A Pictorial Guide to Ludwig Black Beauties

By John M. Aldridge

*This article is the first in a series of articles on vintage drums. Before we get into the first article, I'd like to tell you about some of the areas these articles will address. In addition to being coordinator of these articles I am also the publisher of a newsletter (Not So Modern Drummer) that caters to vintage drum collectors. I have had the opportunity to gather a lot of information pertinent to collecting, maintaining and identifying rare drums. Although my personal knowledge is limited to my favorite drums ("Ludwig Black Beauties"), I can generally find the answers to questions most asked by new collectors.*

*I am also a part-time drummer and I use my vintage drums extensively in my work. In using these drums I've discovered several ways to protect their originality by adapting parts to existing holes, swapping new rims for single flanged (the dreaded "Stick Eater") rims and experimenting with a variety of drumheads to produce the optimum sound from each drum.*

*The upshot of all this is that if you are looking for information on vintage drums, you can write to me (3B 3rd Street; Fair Haven, VT 05743) with your vintage drum questions, which potentially will generate other articles.*

**I**N THE SEVENTY ODD YEARS THAT the "Ludwig Black Beauty" snare drum has been in existence, there have been quite a few changes in design. Most of these were simple modifications to keep up with the "status quo" and compete with other drum manufacturers. In this short overview, the pictures appear in chronological order, and this information will provide a little historical background for each period.

The First Ludwig drums to be blackened and engraved were not referred to as "Black Beauties" in the catalogs. Instead, the name "DeLuxe" was used to denote drums with more than standard features. A DeLuxe could be engraved or unengraved, blackened, gold plated or art-gold (simulated gold) finished and the hardware could be nickel, chrome, gold or art-gold. Early Ludwig & Ludwig DeLuxes featured only 6 tube lugs, as did all of the "top of the line" drums made by Ludwig. The shell (2-pc. spun brass) and the hoops (flat band, steel) were the same as those featured on the "Univer-

sal" model (circa 1922). The flowing scroll pattern was less ornate than later scroll designs. While real gold plating was available, this drum (and most Black Beauties) has a simulated "Art Gold" finish (transparent gold lacquer sprayed over copper or brass plating) [see Photo 1].

Even though six-lug DeLuxes are slightly rarer than eight and ten-lug drums, the value of a six-lug drum is generally less. This is due to the fact that most modern drummers prefer the extra control over tuning that the 8 and 10 lug drums offer. The switch from 6 to 8 lugs on the "Black Beauty" happened around 1923, although the engraving pattern didn't change until a little later. In addition to more repetitions of the scroll pattern (to accommodate more lugs), later 8 lug versions of the "Ludwig DeLuxe" were either done by a different engraver, or the pattern was altered by the engraver to occupy more space on the drum. This drum features the later design. Note that the strainer on this drum says "Patent Pending" on the throwoff arm. Earlier versions of this throwoff have the words "patent applied for" stamped into the arm. The only structural change in this drum other than added lugs was the addition of single-flanged brass hoops, using collar hooks to hold the hoops in place [see Photo 2].

Although 10 lugs were used on 15" "DeLuxes" at the same time 8 lugs were used on 14" drums, the limited space on 14" drums necessitated a change in engraving when 2 more lugs were added. The depth of a drum also altered the design of the engraving. This 8 lug, 6 1/2x14 "DeLuxe" shows the larger scroll used on deeper drums. It was probably manufactured around 1924-25 and was supposedly used with John Phillips Sousa's band in 1932 [see Photo 3].

The first "flower" pattern appeared around 1925-26. This 10 tube lug, 5x14 model "Ludwig DeLuxe" shows the first flower pattern with the most common details. The flower pattern on this shell has 12 pointed leaves; 3 long ones, one each side and three smaller ones on the top and bottom. While some flower patterns feature this same outline, it is interesting to note the interior details which appear on some models but are missing on other models which are structurally the same. Apparently the engraver had a little bit of leeway in



MARK HAYMON

reducing the amount of engraving. This drum was once a part of the collection of William F. Ludwig Sr. [see **Photo 4, page 62**].

This other drum from later in the same period shows how the same pattern would be altered to fit on a smaller drum. Notice that the central vein running through the outer six leaves is missing on the smaller drum [see **Photo 5, page 62**].

Throughout the 20s and the beginning of the 1930s, Ludwig & Ludwig stuck with the same shell design in their 1922 catalog. The two piece, spun brass shell used in these drums as well as in the less expensive Standard model and the parallel throw-off Super-Ludwig model, is more in demand today than it was in the 20s. This late 20s Ludwig Black Beauty reflects some of the changes made in engraving patterns and another size of the “Professional” throwoff. The 12 point design has been dropped in favor of a “heart shaped” four petal design in the center of each pattern. The leaves on either side of the petals remained the same, although with some additional interior details. The Strainer on this drum places it around 1927. The extended lever offered on the Super-Ludwig model was adapted to the simpler P-83 design and streamlined a bit to produce the “Professional” strainer. This strainer was in common use up until the late 30s. Unfortunately this drum suffered a “brush with stupidity” sometime during its life. The shell and all hardware were buffed to the brass, and the hardware was later copper plated [see **Photo 6, page 62**].

Around 1929, Ludwig was purchased by Conn, who also purchased Leedy Manufacturing about the same time. One of the new ideas introduced at this time was the Sensitive snare mechanism. Designed to produce a snare sound with the batter head, the Sensitive mechanism was offered with three different models. The Super-Sensitive had a parallel extended mechanism on the bottom of the drum, while the Sensitive mechanism was located inside the drum underneath the batter head; the Standard-Sensitive featured the Sensitive mechanism in conjunction with the “Professional” model strainer in the traditional location; the “New Era Sensitive” featured two of the Sensitive snare mechanisms internally, one under the top head, and one on top of the bottom head. One of the rarest Black Beauties in existence is this New Era Sensitive Black Beauty. This particular example features a variation on the previous four petal flower pattern. Instead of the heart-shaped petals shown in the previous drum, the petals in this pattern have squared tops. In addition, the outer leaves have extra details which appear mostly on (circa) 1929 model Black Beauties. This model was probably only made for one year, since it appeared only in a 1929 flyer, but is conspicuously absent from later Ludwig catalogs [see **Photo 7, page 64**].

All of the drums shown to this point have featured a two

piece spun brass shell design. It wasn't until the early 30s that Ludwig (and Leedy) began producing a seamless brass shell. While Leedy introduced their drums with one piece shells first, Ludwig soon followed suit in 1936 with their Sil-



PHOTO 1— Ludwig DeLuxe, Circa 1922, Earliest Ludwig Scroll Engraving pattern, 6 tube lugs, Flat Band Hoops, Art Gold hardware. Photo by Greg Wilson

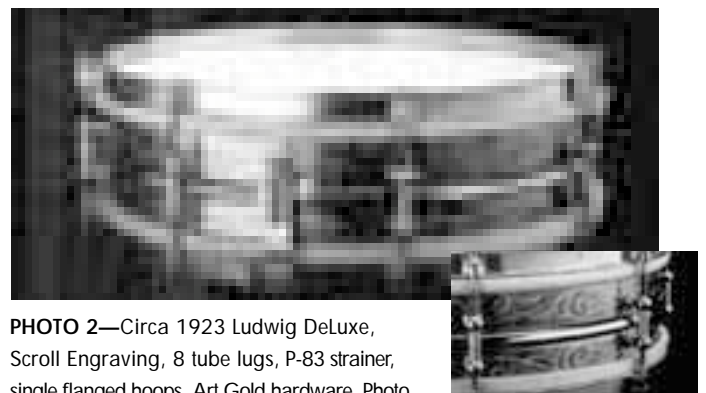


PHOTO 2—Circa 1923 Ludwig DeLuxe, Scroll Engraving, 8 tube lugs, P-83 strainer, single flanged hoops, Art Gold hardware. Photo by Mark Hamon, John M. Aldridge-Owner

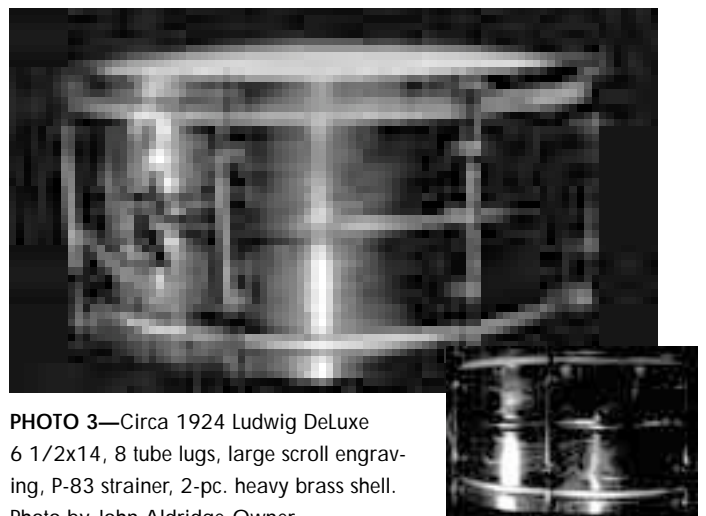


PHOTO 3—Circa 1924 Ludwig DeLuxe 6 1/2x14, 8 tube lugs, large scroll engraving, P-83 strainer, 2-pc. heavy brass shell. Photo by John Aldridge-Owner



## A Pictorial Guide to Ludwig Black Beauties

ver Anniversary model Black Beauty. The shell was the same as previous designs with the exception of the bead, but was constructed of one seamless piece of brass. A half-hexagon shaped bead replaced the familiar rounded bead. The lugs were also changed at the same time in an effort to distinguish Ludwig drums from similar looking tube lug drums.

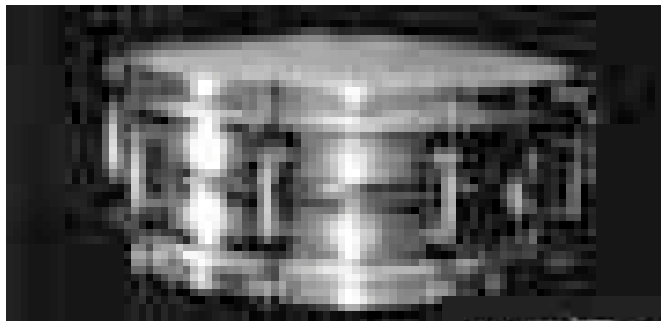


PHOTO 4—Ludwig DeLuxe, circa 1925, 5x14 10lug, 12 pt. flower engraving, Art Gold hardware (very worn), P-83 strainer. Photo by John M. Aldridge-Owner

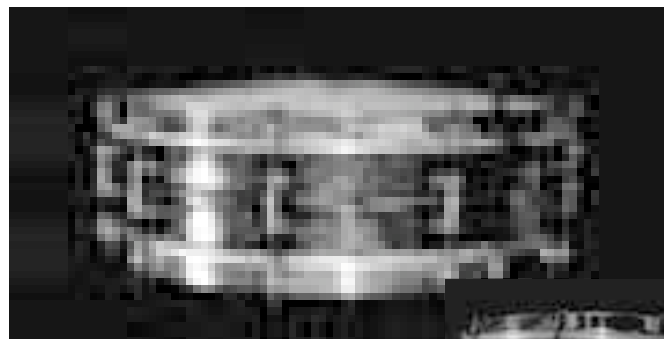


PHOTO 5—Ludwig & Ludwig DeLuxe, 1928, 4x14 10 lug, 12 pt. flower engraving, Art Gold hardware, Professional strainer.

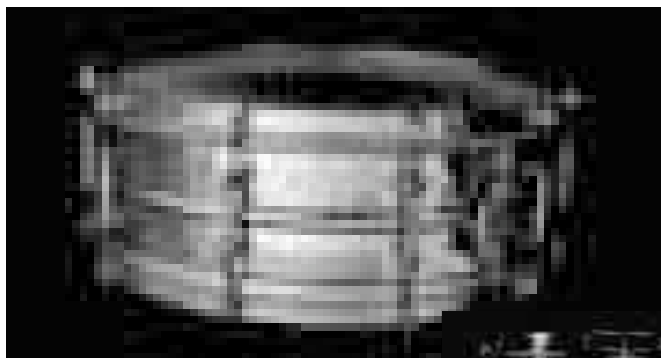


PHOTO 6—Ludwig Black Beauty, circa 1927, 10 tube lugs, Single flanged hoops, Professional strainer, Heart-shaped flower pattern. Photo by John M. Aldridge-Owner



Tube lugs were then relegated to lower line drums. This Ludwig Silver Anniversary Black Beauty features the first version of the modern “Imperial” lug which is in common use today on the Supra-Phonic 400s and other Ludwig snare drums. However, look closely and you’ll see that there are no lug inserts. The tension rods screw directly into the cast casing. It wasn’t until the next year that Ludwig added “swivel nuts” to the Imperial casing in an effort to prevent cross threading and modernize their design up to Leedy’s standard. The engraving was also changed slightly to accommodate the altered spacing caused by the use of 8 Imperial lugs instead of 10 tube lugs. The four petal flower in its last phase shows pointed central petals and new interior details in the outer leaves, with an overall smaller size of pattern [see **Photo 8, page 64**].

Shortly after the “Silver Anniversary” drums came out, Wm. F. Ludwig (Sr.) left the Ludwig & Ludwig Company. He had been employed by Conn to run the Ludwig side of Conn’s drum companies, but gradually grew dissatisfied with the amount of attention and funding for development that Ludwig & Ludwig received as compared to Leedy. Around 1937 Mr. Ludwig started over with the WFL drum company with his son William Jr. and a few trusted employees. Once Mr. Ludwig was gone, most of the energy in producing Ludwig & Ludwig drums separately fizzled out. Although Conn maintained Ludwig & Ludwig as a separate company, the continuing development of new Ludwig products seemed doomed. Although the option to have engraving and art-gold hardware was listed in catalogs up until 1939, the page devoted to the Black Beauty disappeared from Ludwig catalogs. Although it’s very possible that “post Silver Anniversary Black Beauties” (8 Imperial lugs with swivel nuts) exist, neither I nor anyone I know has ever located one.

After World War II, Conn struggled to maintain two complete drum companies and recover from World War II. Finally, in 1951, Conn combined Leedy & Ludwig into one company, supposedly taking the best features of both companies and combining them to produce what they considered the ultimate drums. This is where Conn’s bias towards Leedy drums became most apparent. The lugs used previously for Leedy drums were put on the top line drums, while Ludwig lugs were used on secondary line drums. Leedy-Ludwig was a short-lived venture, and eventually Conn sold the Ludwig tooling and name back to William F. Ludwig around 1955. Leedy was purchased by Slingerland and relegated to their second line.

The first re-issue of the Ludwig Black Beauty occurred in the late 70s. Although Ludwig had long since abandoned brass as a shell material due to cost, a special line of seamless spun brass shells were produced and plated in Black Chrome. These drums featured the “Acousti-perfect” shell design, used by Ludwig since 1963, and 10 Imperial lugs. The drums were available without engraving or with machined engraving. Unlike their predecessors which were



hand-engraved by skilled craftsmen, these drums were "stamped-out" on a machine engraver. The shape of the pattern is similar to the late 20s Black Beauty but the lines are scalloped and tripled to create the illusion of hand engraving [see Photo 9, page 64].

The Super-Sensitive Black Beauty shows the lengths Ludwig went to cut costs on engraving, which still raised the price of the drum to almost double what it sold for without engraving. Note that several panels which have hardware (strainer, muffler, badge) have not been engraved. Early in the 1980s, Ludwig discontinued the Black Beauty line.

In 1989, Ludwig surprised a lot of people by reintroducing the Black Beauty as an unengraved model. While the shells are made of bronze on this latest edition, the design of the shell lugs and strainers are all

the same as before with the exception of the first true (3x13 size) piccolo Black Beauty. Although Ludwig initially had no plans of offering an engraved model, many vintage drum collectors (who also happened to be Ludwig dealers) began suggesting engraving as an option on the new Black Beauty. The expense would be prohibitive, but apparently there were many folks who would be happy to pay the price. In early 1990, I began conversing with the Ludwig company about doing the engraving on the new drums (I am also very active in hand-engraving). After a long dialogue with many "It'll never sell..." comments from the Ludwig folks, I had the pleasure of designing all three patterns to fit on the re-issue. While all of the patterns are based on earlier Ludwig designs, all of them had to be altered to fit in the space available on modern

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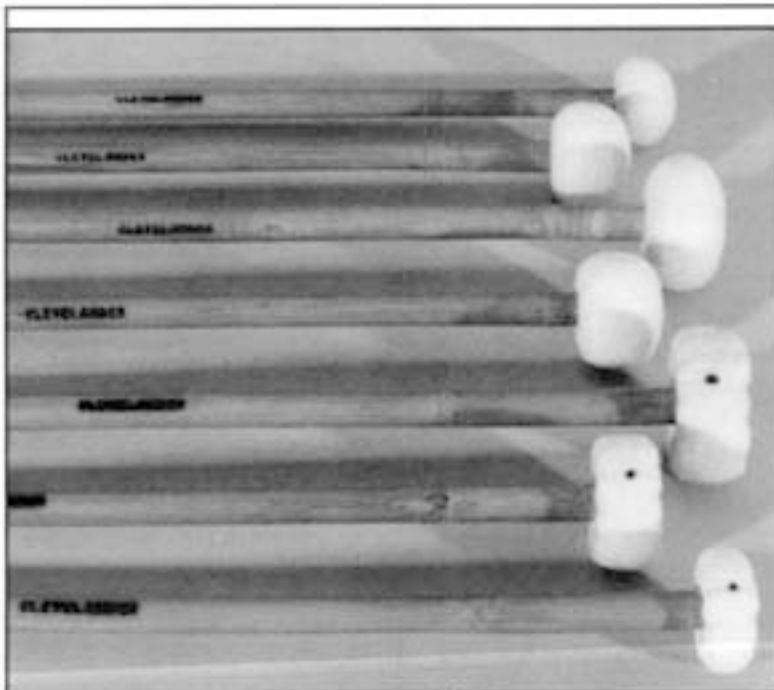
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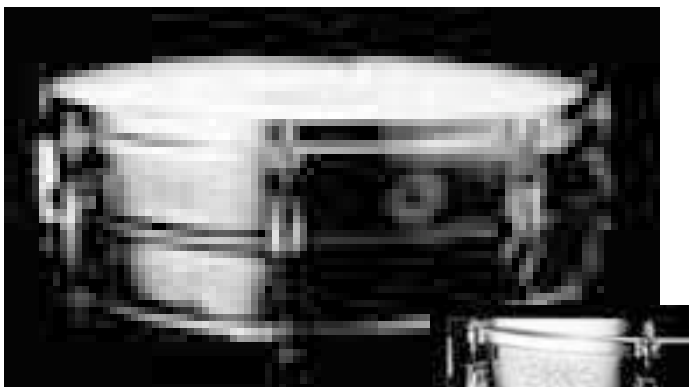
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## A Pictorial Guide to Ludwig Black Beauties



**PHOTO 8**—Ludwig Black Beauty, New Era Sensitive. Note the two sets of internal snares. Photo by John M. Aldridge, John M. Aldridge—Owner



**PHOTO 8**—Ludwig Silver Anniversary Black Beauty, circa 1936, 8 Imperial lugs, pointed-petal flower engraving, seamless shell design with hexagonal bead, Professional strainer, Art Gold hardware. Photo by Mark Hamon, John M. Aldridge—Owner



**PHOTO 9**—Late 70s 6 1-2x14, Black Beauty, Super-Sensitive, machine engraved, 10 Imperial lugs. Photo by John M. Aldridge, Albie Urban—Owner

drums. All of the engraving is once again being done by hand in the same manner as it was done in the twenties. No two drums are exactly the same, and the appearance of hand engraving on the dark black shell of the modern drums is stunning. The patterns featured on the new models are as follows: 6 1/2x14 drums have the 12 point engraving pattern featured on the first 10 lug Black Beauties around 1925; 5x14 drums have the late 20s flower pattern with four heart-shaped petals in the center; and the 3x13 models feature the same pattern as the 6 1/2x14s, altered to fit in the limited space.

### AUTHOR'S POSTLUDE

As many examples of “Ludwig Black Beauties” as were available for photographing were included in this article; however, it is known that at least three other variations in the flower pattern engraving from the late 20s and a couple more scroll patterns. This author is constantly amazed at the number of drums surfacing with new variations. If you have a “Black Beauty,” please write me at the address in the introduction and send me a picture of it.

PN

***John M. Aldridge** is a professional musician, publisher, author, historian, hand-engraver and collector of vintage drums. John has been playing drums for over 20 years and has played with artists in almost every style of popular music from Pat Boone to the Platters. He currently performs with jazz, rock and country ensembles in the New England area where he resides with his wife, Dr. Joyce Spivey Aldridge, and a rather rotund feline by the name of Trouble. John has written articles about vintage drums for Drum Magazine and Modern Drummer. He continues to do custom engraving for the Yamaha and Drum Heaven, in addition to engraving drums for individuals, including Kenny Aronoff, Tommy Lee, Jamie Oldaker, Larrie Londin and many others.*



MIKE MANNING

# Percussion Instrument Repair Forum

By Brian Stotz

**D**URING THE COURSE OF THE year I receive hundreds of phone calls and letters from percussionists requesting information on various percussion instrument service projects, such as the cost of such services, time involved, options available, etc. I also receive many questions regarding percussion instrument repairs that can be performed by the percussionists themselves. These include not only the techniques required but sources of supply. The following are two sample letters I use as examples of this, the first being a fairly frequent request and the second, somewhat unique!

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**Jonathan Haas**  
Peabody Conservatory

This is a common problem on older keyboard instruments. Most of this tubing was natural gum rubber, which will dry out and crack over the years. To replace these, I now use black neoprene tubing, which will remain soft and flexible for many years. For the standard size marimba bar pins, you'll need tubing that has an inside diameter of 5/16" and a wall thickness of 1/16" (when buying the tubing, you'll need to specify these dimensions). To do a complete four octave instrument will have minimum ordering policies; you may need to purchase 25 feet or more. So you may either have to buy much more than you need, or split the cost and share it with one or more fellow percussionists. Once you have the tubing, cut it into 3/4" long pieces, using a Stanley carpet razor with a new blade for easy cutting.

*"I have an old tambourine that sounds great, but the shell is too wide, making it difficult to hold and play long rolls. In fact, I occasionally get a sharp*

*pain at my elbow which almost paralyzes my arm for a moment. Is there any way to reduce the width?"*

**Luanne Warner**  
Berklee College

That is possible, although you'll need help from a fairly well-equipped wood shop to assist you. Your first step will be to remove the head. If any of the jingle nails are close to the top (head) edge, you'll have to remove them and the jingle as well. If not, leave them in. Then, you'll have to find a woodworker or shop that owns a thickness sander. This is a large stationary machine with a conveyor feed and one or two large sanding drums, very similar in design to a planer. The wood is fed into the drums which remove a small amount of material (usually in thousands of an inch) from the thickness. The height or width of the tambourine shell can be reduced in the same manner.

**M**any readers of this column may remember my survey article from *PN* Volume 30 #1, October 1991 regarding the changing, tuning, etc., of timpani heads, and how many of the professional timpanists surveyed were quite unhappy with the quality of plastic heads made today. Since then a small controversy has developed, with several follow-up articles appearing in *PN*. I have also received numerous calls and letters echoing this opinion, two of which are reprinted below:

*"I thoroughly enjoyed your timpani head changing article, and am sorry I was not able to take part in the survey. While I do not entirely agree with every technique used by the other timpanists, I very much agree with them in their belief that good quality plastic heads are almost non-existent. It truly amazes me that there is an almost endless variety of heads available for snare drums, yet only two available, those being translucent and transparent, for timpani! One*

*would think, what with the sound of timpani being so much more definitive than snare drums, it would be the other way around! Why not have several thicknesses of film to choose from, say thin, medium, and thick! Why not an "artificial calfskin" head, similar to those I've seen in use on bass drums? It seems to me that a little competition might bring along some better, more diverse products. Right now I don't think that's happening."*

**Louis Charbonneau**  
Timpanist, Montreal Symphony

*"A friend called my attention to your excellent article on changing timpani heads. Your report that many players today are dissatisfied with plastic heads reminds me of an idea that has nagged me for a long time. I mentioned it to Saul Goodman a couple weeks ago, and he was intrigued by it. It arises out of my background as a former physics teacher.*

*I no longer have timpani, but if I had one with a plastic head I'd do some experimenting. My feeling is that the plastic head is too even and smooth, compared with calfskin. It's the unevenness of the calfskin head—starting with the "backbone"—that produces the overtones that give calfskin the richer sound quality. The greater density of the calfskin has something to do with it as well, I'm sure. In other words, it's the distribution of mass in the calfskin head that accounts for its superior sound.*

*Now this is just an experimental hunch, but that's how things often start, of course. Adding mass to a plastic head might be done by putting strips of masking tape on the surface of the head. I think of masking tape because it can be peeled off the plastic as well as stuck on—that would have to be checked on of course! I'd begin by adding a "backbone" and see how that affects the sound. Consulting the diagrams of timpani head vibrations would I think suggest where to apply strips so as to form*

## Percussion Instrument Repair Forum

*or strengthen nodes rather than impede vibrating areas. Someone who is into timpani as well as physics, as I was many years ago when I studied with Saul, might find this an interesting problem—but a physics background isn't really required.*

*What does tickle my imagination is that if a mass-loaded plastic head made a good sound (and why shouldn't it?), then it could be produced by molding..."*

**Burnett Cross**  
Hartsdale, NY

**S**o, I put it to the 6,000 plus members of PAS: do you agree or disagree with what you've just read? Are today's plastic timpani heads, in your opinion, excellent, OK, or awful? Does some improvement need to be made? And are those

suggestions put forward in these two letters worth experimenting with?

Well, for what it's worth, here's my opinion. I, too, am very dissatisfied with our available selection of plastic timpani heads. As I install dozens during the course of a year, I think their sound is vastly inferior to calf. On the other hand, plastic is easier to work with than calfskin, due to calf's susceptibility to temperature and humidity changes.

I think there must be a "common ground"—a plastic head with a calfskin sound. Or a Louis Charbonneau suggests, a choice in the head films, so you at least can vary the sound you want to suit the occasion. Perhaps the ideas offered by Burnett Cross are the answer. I, for one, will do as he suggests—a little experimenting.

If you feel obliged to respond to these questions and opinions, I'd love to hear from you, and will possibly publish your responses in upcoming *PN* issues if space permits. Even if you disagree, let me know! The ultimate goal of any percussionist, myself included, is to obtain enough ideas, whether they are useful or not, to achieve an end product one can be proud of. That goes for musical performances, musical instruments, and general knowledge. That's one of the fundamental reasons I'm an editor for this magazine, and with the responses and ideas from you, the membership, I hope to continue to bring you informative and stimulating articles. So call or write me—I value your opinion!

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# Real-Time Envelope Shaping/Part One

By Richard A. Sanford

PERFORMANCE ENVIRONMENTS using electronic percussion have one prominent common element: virtually zero note-on time. The mallet strikes the bar or pad and bounces off. The question of whether the player really is in control of this “contact time” is not to be discussed here. I’ve heard timpanists say one thing and I’ve heard marimba virtuosos say other things. For the capabilities of a tone generator (sampler, FM device, whatever) to be used to their fullest, the performer must be allowed to exercise immediate (real-time) control over the sustain, note duration, and note-on/note-off messages as the music is played.

In its simplest application, this real-time control takes place with a piano-like sustain pedal. Many tone generators are pre-set for this arrangement, with a convenient jack on their chassis for just that sort of pedal control. My preference is for a simple computer interface between the controller and the tone generator, allowing for flexible access of the tone generator’s features. This access involves the use of pedals, but in ways far beyond the simple on-off function of the piano-like sustain

pedals most often seen in MIDI setups.

The computer program, MAX™, which I have used in my music since 1990, is a real-time MIDI processor which runs on the Macintosh II computer. When MIDI messages are sent to the computer, MAX™ acts upon them in a variety of ways, depending on how the user has programmed the software. The MAX™ programming language is a superb real-time handler of MIDI signals. Even the smallest computing environment running MAX™ can process the MIDI data and create the performance interface I’m describing.

I call the following patch an “attack stopwatch”: it is a practice device reading the uniformity (attack-time or articulation) of a player’s strokes. It will, if one is interested, tell with great exactness whether one’s “contact time” (mentioned in the introduction) really is uniform. The patch displays each stroke’s contact time in thousandths of a second, printing the time in a number box on the computer’s monitor (See **Illustration 1**).

A simple performance interface can be created using this same information

flow. The “attack stopwatch” operates by reading the note-ins from the controller, whether it be a single pad, multipad, or keyboard. Rather than having the patch follow the player’s mallet strokes, this next patch uses the “makenote” object to generate note-off messages. In the default setting, the argument “250” within the object gives each attack a 1/4 second (250 milliseconds) duration. This patch change alone can make better use of a particular tone generator, but to improve the patch even more, the performer should be allowed to vary each note’s length, whether it be short (like regular mallet playing), our 1/4 second case, or even longer one or two-second durations. This is all achieved by pedal control, as mentioned in the introduction (See **Illustration 2**).

Control inputs, like note inputs, can be structured in the MAX™ language from any MIDI source or channel. In **Illustration 2** below, “ctlin 64” takes messages from a pedal which the player operates. The values (from 0 to 127) are passed through a simple multiplier and on to the duration inlet of the “makenote” object.

Illustration 1

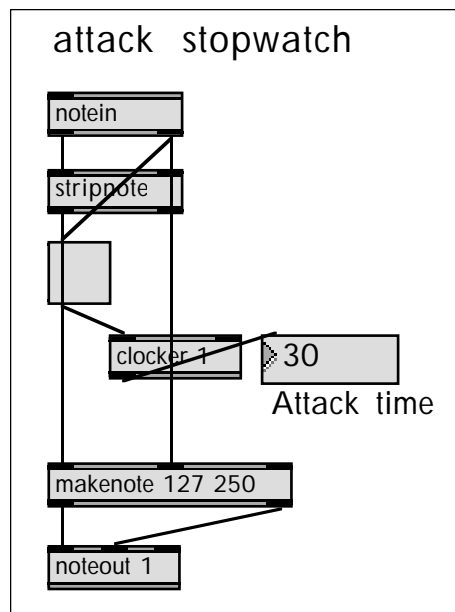


Illustration 2

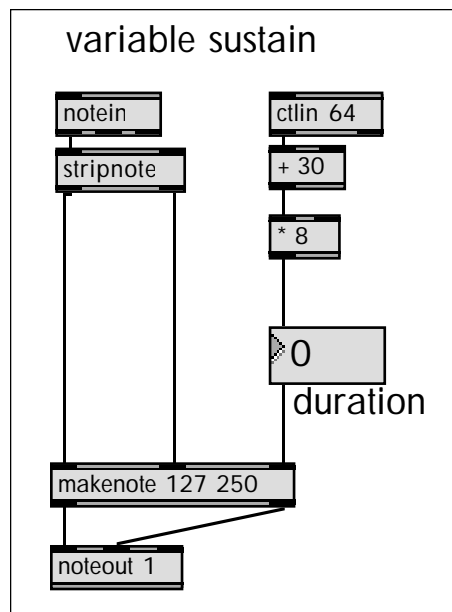
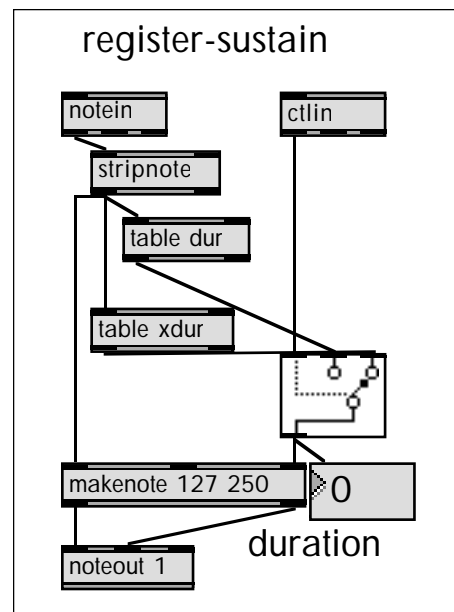


Illustration 3



## Real-Time Envelope Shaping/Part One

As a monitor during performance, the number box (shown as duration in the illustration) displays these note lengths. More accurately, the box really displays the pedal's setting, whether or not MIDI notes are being performed. In this way, the player has control and shapes the envelope of the sound: this patch lets the player set sustain times of notes as the performance is going on.

It must be stressed that Illustration 2 is not simply a sustain pedal. We might call it a sophisticated half-pedal device, since it enables countless variations of note length.

### FURTHER REAL-TIME ENVELOPE SHAPING

A very simple transfer function (Ill. 3) replaces the duration pedal control with a duration based on pitch. In this sample case, low notes on the mallet keyboard

are given long durations (such as 1.3 seconds) while high notes are given short durations.

A simple switch (control input from footswitch) enables the performer to reverse this arrangement, allowing for sustained sounds at the upper range of the instrument and short, staccato sounds in the lower range (See Illustration 3).

### SUMMARY

Many performing setups using electronics involve a small computer. The MAX™ language has shown itself to be remarkably versatile in passing real-time messages in such small, on-stage environments.

The interface extends real-time management by the performer over sustain/articulation characteristics, and flexibility in sounds surpasses common acoustical instruments. High pitches can be very short in duration while low

pitches can be very long, or vice versa—all on the same instrument. I submit that an increased use of software patching in real-time performance situations leads to more versatile results, and makes for more economical use of tone generator capabilities. PN



**Richard Sanford** won the PAS Western States Timpani Competition in 1981, while studying with Gary Cook at the University of Arizona. His first works for percussion and electronics date from 1984, while working toward a Master in Electronic Music at Mills College. Rick's current teaching duties are at SUNY/Buffalo, where he has recently completed examinations for his Ph.D. in Composition.

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# The Software Story: Power Chords 1.1

Reviewed by Brian Bunn

**T**HINK BACK TO YOUR GARAGE band days when you and your buddies had just written the next chart buster. Did you whip out the Kalmus paper and write everything out in neat calligraphy adhering to all the rules of part writing? I didn't think so. Here's what usually transpired: The guitarist came up with about half a dozen cool changes, for which the bass player sat on all the roots. The singer read scribbled lyrics off notebook paper and sung a rather repetitive but catchy melody that required a range of a perfect fourth. Meanwhile the drummer (probably yourself) slammed blissful

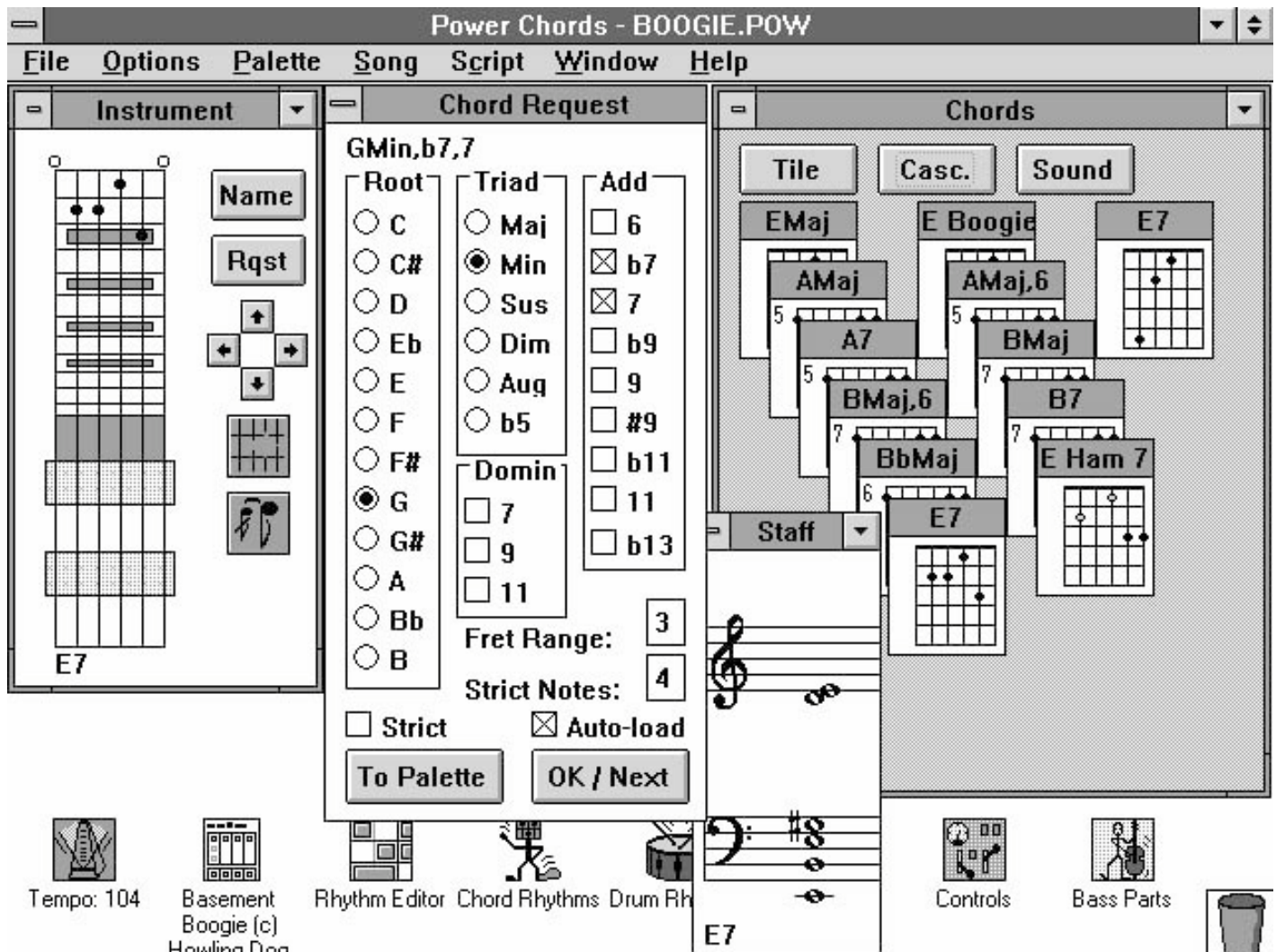
backbeats with all the hot licks to boot. This is the style of the masses who just want to write a cool tune, not a symphony. In the true spirit of song writing, this is the style of Power Chords.

Logistically speaking, Power Chords behaves similar to other MIDI sequencers with most of the obligatory functions. However, a revolutionary interface forms an iconic authoring tool which puts this program in a class all by itself. Power Chords transcends the number crunching that can bog down your creativity (like some other sequencers) and allows you to op-



erate with your right brain. Power Chords is not a computer-generated rhythm section or accompaniment; the software merely facilitates the creation thereof. All

FIGURE 1—The combination of practical and theoretical perspectives enhances chord construction.



## The Software Story: Power Chords 1.1

parts still must be written from scratch, but simple graphical symbols bypass traditional representations allowing users with even the most minuscule amount of musicianship to enjoy otherwise hindered capabilities.

However, Power Chords is not a toy designed for hobbyists; the potential exists—even for seasoned writers—to benefit from this alternative approach to composition. Overall, Power Chords was designed to let you fully utilize those skills at which you excel, and compensate for your limitations.

For this particular Windows implementation, Power Chords certainly holds a candle to Macintosh's characteristic user friendliness. It even has a

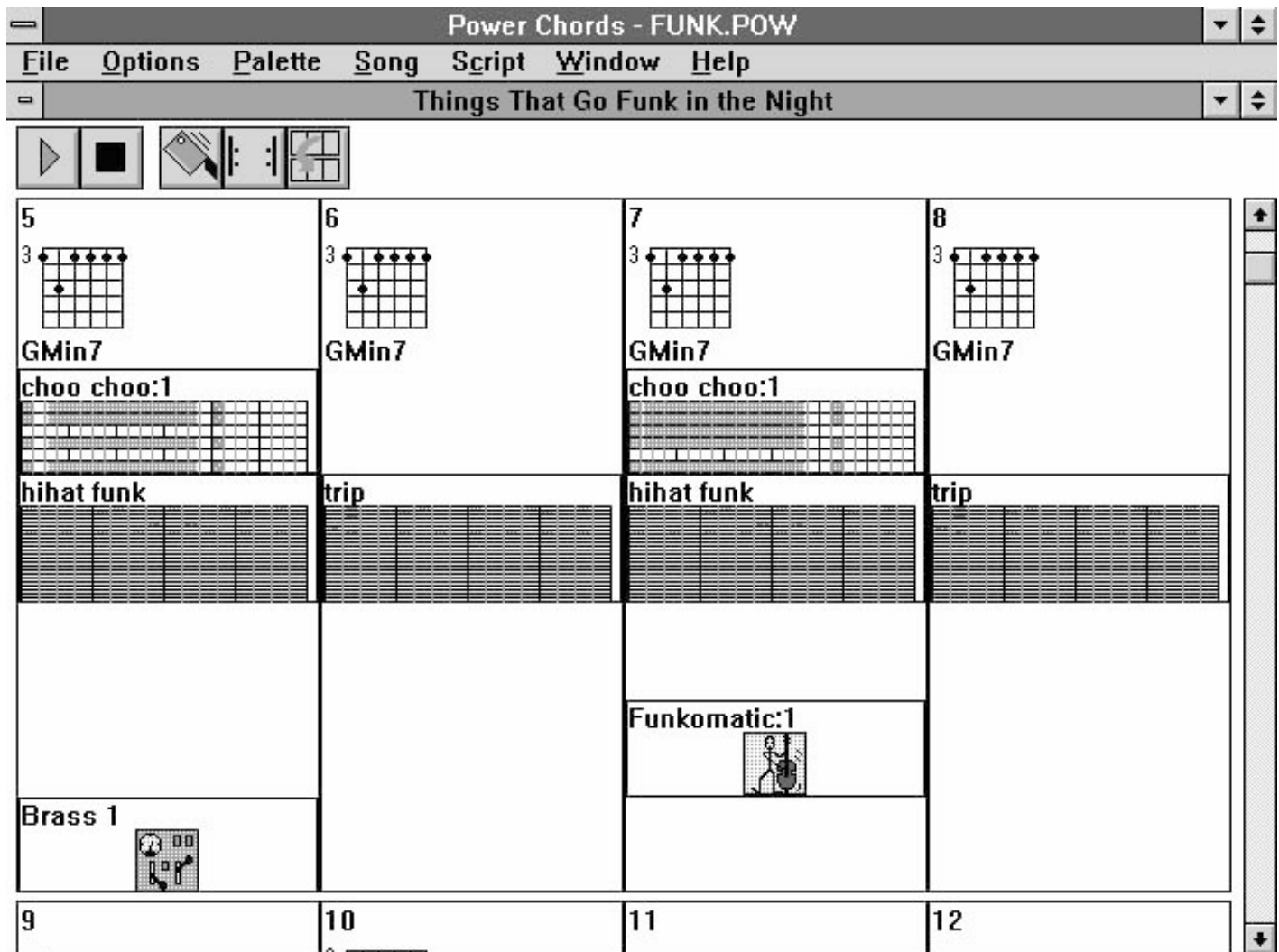
garbage can in the lower right corner for trashing. The entirely graphic interface lets you direct your music as an artist, not a computer operator. Like they used to say on Miami Beach bandstands, "you're the painter." In this case the paintbrush is your mouse.

Power Chords manages composition with respect to the major attributes of a song: melody, chords, rhythm and bass. Each part is created separately and then resides in one of several segregated palette windows along with other parts of the same kind. After any part is created, it is hence forth represented as an icon in its palette and the song window. The actual song construction requires merely dragging and dropping

icons of each part into the desired measures. At first glance, the song window appears as a grid decorated with hieroglyphics. Being accustomed to standard musical notation and traditional sequencing methods, this was probably the hardest aspect of learning the program. However, it did not demand a great deal of effort to learn the whole object-oriented environment. Each song can last up to 128 measures with two to six beats per bar. But, the actual number of events depends only upon the memory in your machine. This doesn't promote a great deal of hipness but is certainly adequate for the vast majority of tunes.

Right out of the box, you fumble

FIGURE 2—Parts are dragged and dropped into the song window.



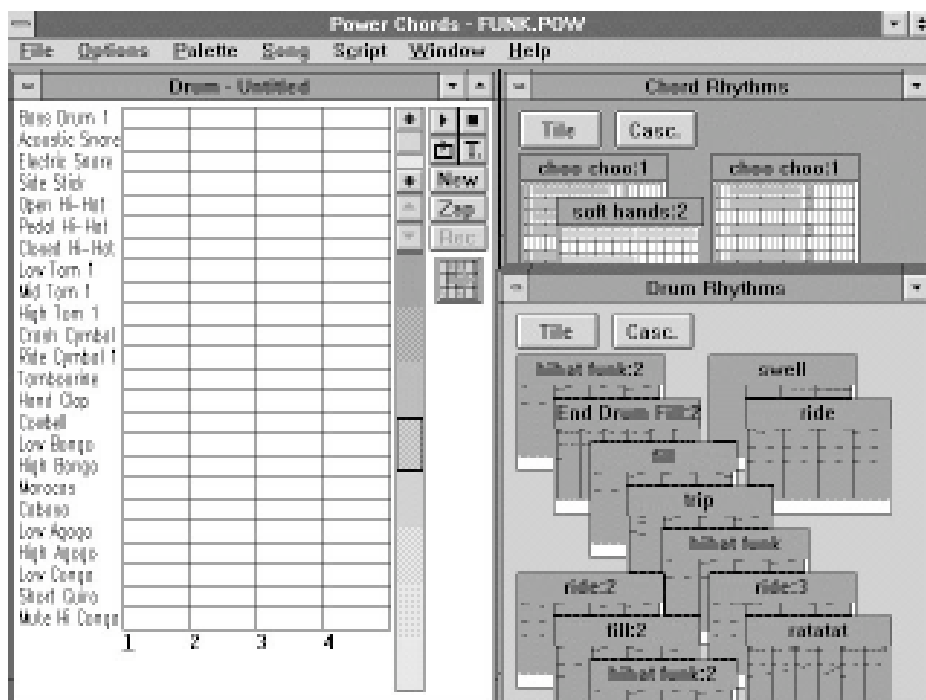
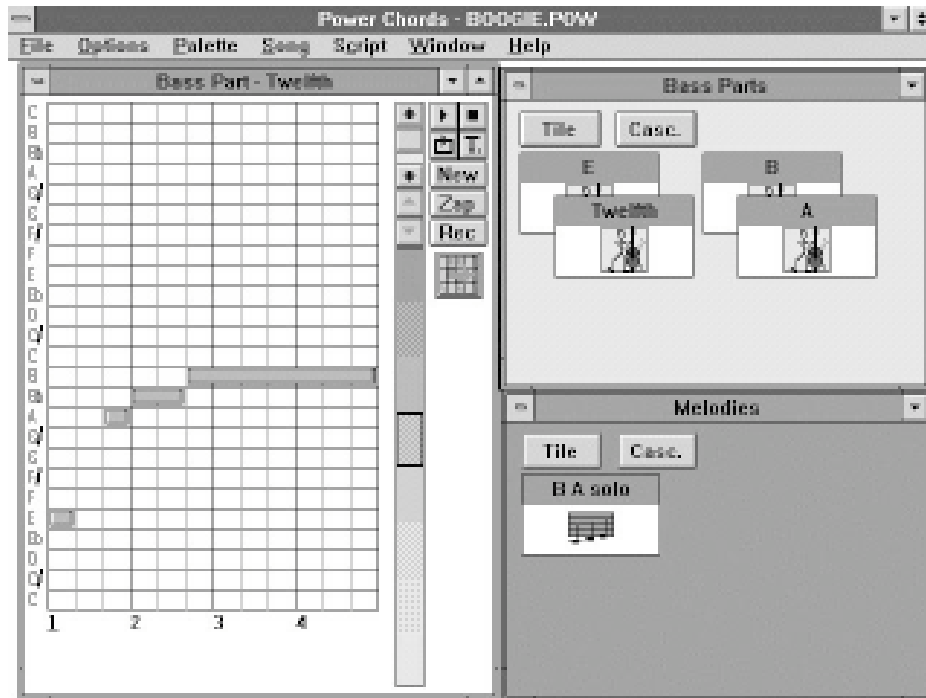


through a bundle of paper wondering, “where’s the manual?”. Then much to your surprise, you find a small booklet (actually more like a large pamphlet)

which turns out to be an abbreviated guide showing little more than instructions for installing and running the program. While the written manual

may be small, an on-line help system contains the comprehensive owner’s reference. Without having to shuffle papers, the user remains near the task at hand (plus the fact that it saves a few trees).

**FIGURES 3 AND 4**—Drum, bass and melody parts are all edited piano-roll style. Each part resides in its respective palette window. The names, notes and MIDI channels of the Drum part are completely configurable.



To get you active in the program immediately, Power Chords employs three interactive tutorials to introduce and rigorously explain the program. This system cuts the guess work out of interpreting an owner’s manual. After completing these interactive lessons, I acquired a very solid working knowledge of the software and immediately began hammering out some ideas.

The Rhythm Editor serves as the workhorse for all part editing. Don’t be misled by the title; it serves many more functions than just editing rhythms. It handles all the primary note parameters of pitch, duration, and velocity. Only a rough velocity scale is available (having basically sixteen levels across the normal 0-127 range); but again, it fits the musical genre. In keeping with the graphic orientation of the program, the rhythm editor interface is a grid layout where each horizontal row denotes a pitch, and blocks in the grid represent notes. Since subdivisions can be selected down to 1/96 of a quarter note, drum machine programmers will feel right at home as it follows the same display as the front panel of some of the more popular devices. When creating drum parts in the rhythm editor, the actual instrument names (e.g. snare, ride cymbal) are displayed on the horizontal lines instead of note names. To map drum sounds to MIDI notes you can select from predefined kits for General MIDI or Roland GS, or create a custom configuration tailored to your own set-up. For bass and melody parts, the rhythm editor basically resembles a flavor of piano-roll display.

The rhythm editor operates on chords in a slightly different manner than the other parts. Rhythms are created only for the strings of the chord-producing instrument (to be explained later), not individual pitches. Within the development environment, the

## The Software Story: Power Chords 1.1

rhythms of the chord are a distinct part and should not be confused with the actual chords themselves.

Chords are drawn from an instrument that is visualized as a guitar. Now before you panic and run down to your local music store for lessons, read on. Remember, Power Chords was designed to compensate for your limitations; therefore, no prior knowledge of stringed instruments is required.

A chord request function circumvents any need for an exhaustive study of fretboard voicings. You simply select the root, triad quality, and desired extensions. Power Chords will then step through all available inversions and voicings, and let you pick the one that sounds the best. Should you happen to be a guitarist, this virtual instrument resembles the real thing in many respects. You can place fingerings directly on the fretboard which can also include open, blocked strings, and hammer-ons. At certain locations along the neck of the guitar, the mouse icon turns into a pick that allows you to strum, pick or bend the strings. In no way is chord selection bound by the limits of a physical guitar. All chords do not necessarily have to be humanly playable. The guitar instrument can be customized to have anywhere from 2-12 strings, 4-24 frets and literally any tuning scheme. Each string can have a separate MIDI channel and separate patch—which certainly opens up avant-garde possibilities. As a reality

check, there is a small staff window that just lets you see how chords will lay on a grand staff.

Power Chords can play an active role in teaching studios. Even the greenest students will tap into their creative juices and produce complete works. Using most sequencers—where all parts have to be played in—a student with limited playing abilities could never accomplish such a task. For some of the hipper institutions of higher learning, Power Chords would make a nice workbook for Jazz Arranging 101 or related course. Its versatile chord construction abilities give theory and ear-training instructors alternate resources for drill in harmony and chord progressions. With the guitar fretboard displayed in the instrument window, the opportunities for learning voicings are obvious; however, due to the low probability of guitar players reading this publication, I won't expound on that topic.

Power Chords empowers you to implement these educational ideas with a dynamic scripting language. This user-friendly programming language can create free-standing presentations and interactive lessons. For example, script files drive the program's helpful tutorials mentioned earlier. It executes all of the commands normally available in Power Chords, plus Windows Media Control Interface commands. The scripts encourage great flexibility, with pop-up dialogue boxes for explanations and even multiple choice questions. The only drawback I encountered was that the scripts will only execute one command at a time.

The Power Chords program could also prove useful in a production studio. It's perfect for cranking out those multimedia backgrounds. You could easily build your own library of canned tunes for jingles, underscoring, or whatever the next job might require. The MIDI implementation, although not extensive, completely suffices for the mission of the program. Native Power Chords song files can export to type one standard MIDI files. Likewise, standard MIDI files can be imported, however, only the melody and bass parts. Melody and bass parts can have the additional luxury of being recorded in real time from a MIDI controller. Since the program runs under Windows, interfacing is not a concern; it can, however direct MIDI "thru" operations to follow a choice of routes. Power Chords offers three popular patch configurations for its instruments: General MIDI, Roland GS or standard numeric. Patch changes and controller events are created and handled in a manner to the other major parts of the song.

Just when you thought music and computer technology had reached the peak of their relationship, Power Chords breathes a new life into the creative process. What would otherwise appear as formulaic composition emerges as artistry.

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## Injury Prevention in Percussion

By David Warren May

**R**ESearch in the field of medical problems of the performing artist has increased a great deal in recent years. Today there are a great number of resources available to the injured performer. The challenge is to become aware of injury prevention before an injury occurs. The risk involved in ignoring or being unaware of simple injury prevention techniques can be career-threatening. While some performance-related injuries may be due to an isolated incident, many injuries are the result of the cumulative effects of bad habits. In addition to bad habits, the stress placed on a percussionist is compounded by the required mastery of multiple techniques and instruments, as well as the additional strain created by moving a great deal of heavy equipment. In reality, percussionists should view themselves as athletes because of the unusual demands placed on the body.

The two most common problems for musicians are hearing loss and upper extremity injury. Hearing loss in musicians, unlike the general population, is a direct threat to one's ability to perform. For the percussionist, potential hearing loss is likely for several reasons: 1) percussion instruments are capable of extreme volume, 2) percussionists are able to practice several hours a day, 3) certain types of percussion playing (drumset, drum corps, percussion ensemble) operate at consistently high volumes, and 4) percussionists tend to spend a great deal of time in rehearsals since percussion is found in most common ensembles. Many things can lead to hearing loss. A variety of illnesses and hereditary traits can cause a loss of hearing in people who are not exposed to loud noise. The same traits will make those exposed to loud noise even more susceptible (Sataloff 51). The two main types of hearing loss are conduc-

tive and sensorineural. Conductive hearing loss is a result of problems in the outer and middle ear. Sensorineural hearing loss refers to damage to the more than 15,000 nerve endings of the cochlea in the inner ear. This results in the loss of volume and clarity. The nerve cells on the cochlea are responsible for analyzing auditory input and then coding it so that the auditory nerve can carry the signals to the brain. Sensory deficiency in the cochlea causes a distortion of sound quality and a distortion of pitch (diplacusis) (Sataloff 56). Diplacusis will create problems for any musician, who must be able to distinguish correct pitches (for example, a timpanist). Another

While some performance-related injuries may be due to an isolated incident, many injuries are the result of the cumulative effects of bad habits.

very common condition due to sensorineural hearing loss is tinnitus (ringing or noises in the ear). For those who suffer from severe cases of tinnitus, the use of ear plugs is highly recommended.

Some warning signs of hearing loss are: 1) a ringing or buzzing in the ears immediately after exposure to loud music, 2) a slight muffling of sounds after exposure, 3) a difficulty in understanding speech after exposure, 4) difficulty hearing conversations in groups of people when there is background noise after multiple exposures, 5) trouble hearing in rooms with poor acoustics, and 6) loss of the ability to discern consonants. For musicians, overtones will

begin to fade and only the fundamental will remain audible (Cohen 6). Another condition, called threshold shift, occurs when the level at which a person can hear raises after exposure. Sounds below this temporary new level will not be audible. If repeated threshold shifts are experienced, a permanent shift will occur (Silverman 79).

Excessive noise can cause more than just hearing loss. When the body is exposed to loud noise the blood pressure rises, heart rate and breathing speed up, muscles tense and perspiration appears. The heart receives the most stress due to the blood vessels changing size (vasoconstriction). Cholesterol and triglycerides may also increase. The digestive tract can be affected by an increase in the secretion of hydrochloric acid in the stomach. Another symptom is spasms along the intestinal tract causing diarrhea and irregularity. Research in men indicates that sound can increase sexual drive and decrease sexual potency. High sound levels can also cause stress on the immune system by reducing the levels of natural disease fighting substances in the body. Psychological effects include irritability, tension, insomnia, and even epilepsy (Silverman 79-80).

With all these negative side effects it is surprising that hearing loss is not addressed more often in the percussion community. The steps that can be taken by both teacher and student are fairly simple. The teacher can suggest what lesson material could be practiced on a muffled instrument, such as a practice pad or a towel over a snare drum. Most warm-up material can be executed under these circumstances. Snare drum playing with the snares on can usually be reserved for the day or two before a lesson or a performance. Drumset practice can be done using ear plugs or a product like SoundOff drumset silenc-

## Injury Prevention in Percussion

ers made by HQ Percussion Products. These are foam rubber pads designed to fit all cymbals and drums. Timpani practice, which usually occurs in small rooms, can be done with ear plugs or muffling on the drums. Practice for tone production, when no muffling can be used, should be done in short intervals to allow the ears to rest. The safest way to practice xylophone and glockenspiel, especially when working on excerpts, is with ear plugs or soft mallets, as the xylophone has one of the highest decibel capabilities of all the instruments in the orchestra. Ear plugs and softer mallets can also be used for some marimba practice. Multiple percussion practice may be among the most dangerous activities of the percussionist. The long and sporadic hours spent practicing such pieces in small rooms can potentially cause threshold shifts and add to a permanent hearing loss condition. Again, ear plugs and muffling is the best advice. In percussion ensemble rehearsals, directors can make sure that no playing occurs during breaks, therefore allowing badly needed rest time for the player's ears. The best strategy for overall hearing conservation is for the percussion instructor to lead by setting an example.

Ear plugs are an important part of any hearing conservation program. Conventional foam ear plugs, often used by hunters and factory workers, pose three basic problems. First, conventional ear plugs tend to reduce too much of the high-end frequencies. For example, drumset players may not be able to hear their cymbals as well as their drums. Second, they have a large occlusion effect. This means that they make the sound generated by the bones in the body sound unnaturally loud. Lastly, they tend to block too much of the overall sound. This makes conversation and most musical situations impossible. The result is that people either wear them loosely or not at all. While these common foam ear plugs are good for drumset, multiple percussion, snare drum and xylophone practice, they are of little use for performance

situations. For example, if a drumset player wears a typical foam ear plug for a performance, he/she will likely end up playing louder so that they can hear themselves better. To compensate for this the other band members will turn up their amplifiers causing greater harm to themselves and the audience.

The alternative is to use an ear plug like the ER-15 made by Etymotic Research. The ER-15, especially designed for the musician, mirrors the shape of the natural frequency of the open ear, but at a reduced level. They are designed for those who, like most musicians, need a reduction in their sound input but still need to hear accurately. Those with or without hearing loss and side effects, like tinnitus, can benefit from wearing them. Any serious percussionist considering a lifelong career should consider seeing an audiologist who deals with this product.

In addition to hearing loss, upper extremity injury is also very common in musicians. The causes of these injuries are usually muscle overuse, poor ergonomics, poor body mechanics and poor overall fitness. These injuries may include tendinitis, carpal tunnel syndrome, bursitis, arthritis, fibrositis and many others. Percussionists tend to damage their shoulders, hand areas, and upper arms and elbows (often due to four mallet marimba playing). The rotator cuff (in the shoulder area) is particularly vulnerable because the forceful and repetitious motions used by percussionists are both initiated and absorbed by the shoulder musculature. In recent years, research in shoulder rehabilitation has been used to benefit the injured percussionist (Judkins 83). In the early stages, treatment often involves no playing, exercises for the hands using putty, anti-inflammatory drugs, heat/ice, ultrasound, and physical therapy. Care must be taken with the use of crash cymbals, timpani, drumset, chimes and equipment moving in both the prevention of injury and with rehabilitation of the shoulder area (Judkins 84).

The other major area of injury is the

wrist and hand. Perhaps the worst condition in this area is carpal tunnel syndrome (CTS). The carpal tunnel runs down the middle of the wrist. It is through this area that tendons, nerve connections and blood flow to the hand. Repetitive motion of the wrist without proper rest, warm-up or cool down leads to CTS. The complications include finger and hand stiffness, tingling, pain, decreased strength, loss of sensation and muscle atrophy (Dagostino 37). According to the Bureau of Labor Statistics, CTS is now the single largest cause of occupational illness. It should also be noted that CTS first appeared in the meat packing industry years ago and has all but disappeared after corrective measures were taken. For percussionists, these corrective measures should be fairly easy to implement, as percussionists are not governed by time clocks or managers when involved in practicing. We must depend on our time management to insure that we have the time to warm-up, take breaks and cool down. Three basic principles should be observed if injuries are to be prevented:

**Ergonomics:** Observe how various musical instruments are set-up to make certain that they are positioned in such a way that the area of impact is directly in front of the performer and at the proper height (Judkins 85). If a set-up is causing strain on a part of the body, it is likely that a minor adjustment will help relieve the stress (i.e. lowering a cymbal, raising a marimba).

**Body Mechanics:** Observe how the body is positioned to strike the instrument(s). One should avoid reaching upwards, face the instrument directly, use a body turn and/or begin motions in the legs for instruments arranged in an arc (timpani, drumset, multiple percussion), and avoid striking while in a rotated position (Judkins 85). While it is a recognized part of the profession to perform awkward and physically demanding tasks, it is equally true that very few situations cannot be modified to be less harmful.

**Fitness:** Overall physical condition



must be observed and assessed. A body in good physical condition will be able to resist injury better and will recover faster if an injury does occur. Basic fitness has other beneficial side effects: increased alertness, less dependence on caffeine/nicotine, and increased energy levels.

Other suggestions to decrease injury potential include the avoidance of the "back to school" syndrome (Manchester 12). This refers to the sharp increase in injuries recorded in music majors in the months of September and October. This is followed by an additional increase that peaks in April and drops by nearly 75% in May. Though it has yet to be documented, injuries in the fall seem to be caused by a huge surge in the amount of practice time to compensate for not practicing during the summer. Injuries towards the end of the school year may be due to an increase in the number of recitals and juries. To help avoid this, the student should incorporate maintenance-oriented practice in the summer to facilitate a smoother transition into the school year. Injuries in the spring can be avoided by learning repertoire well in advance so that no last minute cramming takes place. In addition, both students and teachers should educate themselves so that they can recognize the potential problems related to injury prevention. In summary, the most responsible stance to take for all performers is to vigorously learn and promote the techniques of injury prevention in order to sustain a long-term, healthy approach to performance.

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I would like to thank Warren May for providing the research material and guidance for this article. PN

**David Warren May** is currently a graduate fellow at the University of Michigan. He holds a Bachelor's degree in music performance from Kent State University, including studies at Lawrence University. Besides research in injury prevention, David has also explored the art of tabla drumming on a recent research trip to India. His teachers include Michael Burritt, Dane Richeson, Erik Forrester, Sri Bharat Jungum, Vicki Jenks and most recently Michael Udow.



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## Selected Reviews of New Percussion Literature and Recordings

**Edited by James Lambert**

*Publishers and composers are invited to submit materials to Percussive Notes to be considered for review. Selection of reviewers and the editing of reviews are 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, P.O. Box 25, Lawton, Oklahoma, USA 73502.*

### Difficulty Rating Scale

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

### SNARE DRUM

**Machinery** I-II  
 Todd A. Ukena  
 \$2.95  
 RBC Music Publishers  
 San Antonio, TX

*Machinery* is a 48-measure solo for snare drum. It is primarily written as a training piece to provide rhythmic training and technical control. There are no technical demands other than quarter notes, 8ths and 16ths with varied accents, all occurring on strong or primary beats. There are no syncopation patterns included. The solo is phrased well, and the accents create interest.

The print is very clear and presented with both rehearsal letters and measure numbers. This solo is interesting as a beginning level solo and should be a good first solo for the young band student.

—George Frock

**Checking The Blueprints** II  
 Todd A. Ukena  
 \$2.95  
 RBC Publications  
 P.O. Box 29128  
 San Antonio, TX 78229

*Checking The Blueprints* is another wonderful addition to the solo snare drum repertoire for the beginning percussionist. This particular solo employs syncopation and encour-

ages the performer to develop an awareness of dynamics and accents within various syncopated patterns. The solo also employs rolls, specifically thirteen rolls. The composer suggests alternate sticking throughout the solo; however, the performer may elect a more comfortable sticking for the syncopated rhythms. The print is very clear and measure numbers are marked every four measures. I would highly recommend this solo for the beginner.

—Lisa Rogers

**Making the Deadline** II  
 Todd A. Ukena  
 \$2.95  
 RBC Publications  
 P.O. Box 29128  
 San Antonio, TX 78229

Designed and written with pedagogical goals in mind, Ukena's *Making the Deadline* focuses on five-stroke and nine-stroke rolls and accents in a context of sixteenth-note patterns moving at a brisk "allegro" (suggested metronome marking of quarter note = 116-124).

The "performance suggestions" that preface the solo provide a valuable addition to the solo. These include a warm-up exercise that shows the student how to integrate the bounced strokes of the rolls into a basic sixteenth-note pattern. In addition, suggestions about sticking, performance of accented notes, beating spots and stick heights are given. A range of dynamics from pianissimo to fortissimo is utilized.

Teachers of beginning snare drum students should find this very useful material. It would be an excellent selection for solo festivals as well.

—John R. Raush

### MULTIPLE PERCUSSION

**Tricotinette** III-IV  
 Jean-Clement Jollet  
 \$12.50  
 Gerard Billaudot  
 14 rue de l'Echiquier  
 75010 Paris

Selling agent Theodore Presser  
 Those who write music that is directed at younger students and is pedagogical in thrust should look over this multiple percussion solo

found in the series "La Percussion," under the direction of Jean-Claude Tavernier. It offers that which is most desirable in material designed for teaching purposes—flexibility. The work is presented in two versions (actually, it could even be adapted to more configurations)—for a multiple percussion soloist accompanied by piano and as a multiple percussion solo with a xylophone and vibraphone accompaniment.

The percussion instruments needed in this two-movement piece, in addition to xylophone and vibes, are three wood blocks, three tom toms, suspended cymbal, snare drum and bass drum. In the second version with xylophone and vibrate accompaniment, the composer has simplified and accommodated the piano part to be played on the xylophone in the first movement and, in the second movement, on the vibraphone. Some three- and four-note chords are required in the first movement xylophone accompaniment. The vibrate accompaniment in the second movement also necessitates four-mallet performance skills. The xylophone solo part in the second movement in both versions requires two mallets only.

The piano part, as well as the adaptation of some of xylophone and vibraphone, is kept quite simple. The music of the second movement, with its seventh-chord sonorities, creates a distinctive jazz popular music flavor.

The publication comes with a multiple percussion part for the first movement, a part for solo xylophone in the second movement and a piano accompaniment if the first version is used. If the second version is desired, a separate part with the xylophone accompaniment in the first movement and the vibrate accompaniment in the second movement is provided.

This publication is best considered as material for the advanced high school level percussionist. If used in its duet format (version two), it would also be well suited to college players.

—John R. Raush

**Message** IV  
 Ted Sajdyk  
 \$3.00

HamMar Percussion Publication, Inc.  
 333 Spring Road  
 Huntington, NY 11743

This unaccompanied, multiple percussion solo has some features that should be appealing to college-level percussionists looking for short recital or jury exam pieces. The work requires a minimum setup, compared to many multiple percussion pieces, only using a set of four tom toms and two suspended cymbals. However, a variety of sounds can be elicited from this limited instrumentation by playing these with rattan mallets, using both the ball and stick ends, and positioning the left stick with one end across the rim and the other on the head. Another feature of the piece is the inclusion of four sections that may be played as written, or may, at the discretion of the player, be used as a "solo forum" to display the "creativity and ability of the player."

The major challenges in this work are not musical in nature. They are problems of technique, related to maneuvering over the four toms while executing sixteenth-note patterns that move at a rapid tempo. This technical challenge should prove particularly appealing to the student population for which the piece is aimed.

—John R. Raush

**Pulsations 5** V  
 Jean-Clement Jollet  
 \$18.75  
 Gerard Billaudot  
 14 rue de l'Echiquier  
 75010 Paris

Selling agent Theodore Presser  
 Written for the advanced player, this multiple percussion solo with piano accompaniment offers material that is challenging, but is, at the same time, presented in a very attractive musical package, thanks to the efforts of Monsieur Jollet. The music is tonal with melodic appeal. Unlike some multiple percussion works, it is not directed at a small group of aficionados; the general public will also find it engaging. Thematic unity is created through use of a recurring motive that is found in all five movements. These five movements segue from one to another, forming a continuous fabric.

The work begins in unusual fashion, with an unaccompanied cadenza for the percussionist. The performer has the option of choosing between two versions of this cadenza—one written for three timpani and suspended cymbal, and an alternate version scored for suspended cymbal and five timpani. An interesting feature is the incorporation of a three-bar improvisation. The publication thoughtfully provides a suggested “fill” for those not wishing to try their hand at improvising. A few three-note chords require picking up a third timpani mallet. A brief piano interlude (mvt. II) leads into a movement with faster tempo that frames a tuneful xylophone solo. A slow fourth movement presents the theme in a chordal setting for the vibraphone. The final, fifth movement is a brisk “allegro” with a section set in an alternating metric scheme of 4/4 + 3/8 + 3/8 measures, with snare drum as the solo instrument. A coda-like conclusion to this movement moves the soloist to a large array of instruments, including three toms, four temple blocks, triangle, wood block, snare and bass drums. Total playing time of the entire piece is approximately 28 minutes.

The piano part should be readily playable by a reasonably competent college-level pianist. This, in addition to its musical strengths, places this work in that category of repertoire that should receive serious consideration as undergraduate and graduate recital fare.

—John R. Raush

Konzert Fur Schlagzeug und Orchestra (Piano Reduction) VI  
Berthold Hummel  
No Price Provided  
Schott

This concerto is scored for vibraphone, marimba, bongos, tom toms and assorted wood and metallic accessory instruments. When performed in its entirety, the work takes 32 minutes and is scored in four movements which alternate slow, fast, slow, fast. Instruments are designated by picture grams, and all are clearly indicated.

Experimentation with setup will be needed as there are passages which move between the instruments quite rapidly. There are no

unique techniques required although the level of difficulty is clearly for the advanced player.

The percussion parts are presented in a printed score and the piano accompaniment is in manuscript but clearly written. Highly recommended for the advanced recital.

—George Frock

## MIXED MEDIA

Wechselspiel III V-VI  
Jan W. Morthenson  
\$15.50

Edition Reimers

*Wechselspiel III* is a composition for piano and one multiple percussionist who performs on vibraphone, bells, wood blocks and claves. The tempo is quite slow (8th note mm 55-65), but the complex rhythmic bursts and interchanges between the two performers occur quite rapidly. There are extreme dynamic contrasts and many mallet changes. Creative techniques include sympathetic resonance of the vibraphone bars from accented piano attacks, the pianist playing claves and performing on the strings of the piano. The work only takes four minutes to perform, but there are numerous points of interest included in this brief work.

The print is quite clear, and all instructions are specific. The rhythmic content will require two advanced players. This should be a nice addition to the advanced recital.

—George Frock

Space Model For Solo Percussion VI  
Marta Ptaszynska  
\$12.00

Theodore Presser Company  
Bryn Mawr, PA 19010

Rather than explain in my words what *Space Model* is about, let me quote Marta Ptaszynska, “*Space Model* is built in the form of a two- and three-voice canon, using prerecorded tape. The piece is comprised of three movements, each using a different set of instruments in three widely separated locations across the stage. The form resulting from the canon between live performer and prerecorded tape is:

	Part I	Part II	Part III
<b>Performer:</b>	Mvt. I	Mvt. II	Mvt. III
<b>Tape:</b>	—	Mvt. I	Mvt. II Mvt. I”

As you can see from the preceding diagram, *Space Model* requires prerecorded tape to fulfill its musical intent. The three percussion setups require 23 different percussion instruments, but, I might add, that all the instruments are standard percussion instruments, and it would not be a problem to bring them together. Following is a movement by movement list of instruments: Mvt. I: triangle, 4 almglocken, quiro, 4 temple blocks, bongos, 4 tom toms, tambourine, 2 suspended cymbals, tam tam and maracas; Mvt. II: marimba, vibraphone, sizzle cymbal, 2 timpani and crash cymbals; Mvt. III: triangle, glockenspiel, 4 wood blocks, 3 tom toms, glass chimes, 2 suspended cymbals, chimes and tam tam.

*Space Model* is a unique 12-minute work for solo percussion. Its uniqueness comes from its concept, musicality and creativity. Each movement is a well-written multiple percussion solo providing the player with a musical challenge. Superimposing each movement over the other provides the player with a technical as well as a musical concept not possible in any other format. Some sections are free and performed over the tape ad libitum while others require a split-second timing with the tape. The results of this compositional style are not fully realized until one hears the tape with the live material. Only then can one phrase the musical line to enhance the tape.

*Space Model* is an excellent composition for mature percussionists. The instruments are identified using the symbol notation concept and each has its own line. The parts are of the large size and require the player to read horizontally as well as vertically. The parts are easily read and printed on good paper stock. Congratulations to composer Marta Ptaszynska and to Theodore Presser Co. for an excellent publication. Highly recommended.

—John Beck

Marimolin VI  
Thomas Oboe Lee  
No Price Provided  
Margun Music, Inc.  
167 Dudley Road  
Newton Center, Massachusetts  
*Marimolin* was composed for violin and marimba in 1986 by Thomas Oboe Lee. The work was commissioned by, and is dedicated to, Nancy Zeltsman and Sharan Leventhal. The piece has been named after Zeltsman’s and Leventhal’s highly acclaimed violin/marimba duo, Marimolin.

Thomas Lee currently serves on the faculty of Boston College and has an impressive list of honors and awards to his credit. Lee claims that *Marimolin* is “loosely based on one aspect of Stravinsky’s *Concerto in Re*’ (1946) for string orchestra in that the first movement, in triple meter, and the last movement, in duple meter, are written at the same metronome marking of quarter-note = 126. The middle movement, slow and molto cantabile, is the centerpiece and focal point of the entire work. The concerto character is preserved in *Marimolin* not only by the timbral contrast between the marimba and violin, but by the soloistic roles that each instrument is asked to perform.”

*Marimolin* is published by Margun Music, Inc. of Newton Center, Massachusetts. It comes with a study score containing both violin and marimba and reportedly also comes with a set of performance parts extracted from the score for the violin player and marimba player. (I did not receive a complete set of performance parts for this review.) The manuscript has been copied by hand but it is neat, legible and very precise in its indications for dynamic nuances.

*Marimolin* is written for a 4 1/3 octave (low A) marimba and is an excellent work for concerts or recitals. I would highly recommend this work for college students who have good 4-mallet control and are looking for recital literature. The technical demands on the marimba player are very accessible and the dialogue with the violin encourages a very sensitive and exciting musical exchange between players. All three movements require a performance time of 11:15. Players seeking further interpretive insights

## Selected Reviews of New Percussion Literature and Recordings

regarding this composition will be pleased to know that Nancy Zeltsman and Sharan Leventhal have recorded this work on their album "Marimolin" available from GM Recordings on compact disc and digital cassette (GM2023).

—Douglas Wolf

Neptune VI  
Grace Brown  
No Price Provided  
M. Baker Publications  
SMU Box 752510  
Dallas, TX 75275

*Neptune* is a duet for flute and marimba in three movements. Copyrighted in 1980 by composer Grace Brown, *Neptune* has been released by M. Baker Publications in a clear format that is user friendly. Each player reads from a score and the movements are printed in a way that insures no page turns.

All three movements (moderato, andante, and allegro) are related harmonically. A large use of chromaticism is employed through the music as well as broken or extended chords. Written for an advanced marimbist and flutist, the music requires four mallets throughout on a low "E" marimba. None of the movements are long, and each creates a distinctive mood as the two parts intertwine. Both instruments play an equal role in developing the music.

The combination of flute and marimba is not unusual in chamber music. Searching for new ways to display this ensemble's potential is part of the composer's task. *Neptune* creates an emotionally static atmosphere which some would describe as progressive. However, this writer finds that most of *Neptune* seems energetic but experimental. The material and form are well organized but the listener is left searching for more. However, Grace Brown's *Neptune* would be suitable for college recital programming.

—Mark Ford

Gedichte VI  
Elin Carlson  
No Price Provided  
Baker Publications  
Route 9, Box 38  
Lewis, NY 12950  
*Gedichte* is a song cycle for marimba and medium voice with poetry by Hugo Von Hoffmanstahl. It is written in three movements: 1) *Vorgefühl* (Premonition), 2)

*Sturmnacht* (Storm Night), 3)  
*Reiselied* (Travel Song).

Movement I *Vorgefühl* is rather pensive in its musical texture. The slow tempo and musical lines between the marimba and voice create a haunting mood as if a premonition of things to come. Movement II *Sturmnacht* has the underlying feeling of a restless storm created by the ostinato figure played by the marimba. This is not a storm in the sense of a rainstorm, but a restlessness between a man and a woman and their desire for each other. Movement III *Reiselied* has the feeling of determination and intensity. It is the fastest movement of the three.

*Gedichte* is a well-written composition for marimba and voice. The marimba part requires the technique of a one-handed roll, but generally is not difficult from a technical standpoint. It would require that the player be musically mature and have a knowledge of the text to fulfill the musical intent of the composition. This would be an excellent work for a voice recital. It is printed on good paper stock and is easy to read. Congratulations to the composer and publisher.

—John Beck

### PERCUSSION ENSEMBLE

Proliferation Suite IV  
Saul Goodman  
\$9.95  
CPP/Belwin, Inc.  
15800 NW 48th Ave.  
Miami, FL 33014

Originally copyrighted in 1977, and now published in Belwin's "Percussion Performance Series," Goodman's suite is a septet, graded at an intermediate level, best suited to high school-aged students. It is scored for four timpani, two bass drums, tom tom, field drum, chimes, drumset, three snare drums, vibraphone, temple blocks, bongos, wind whistle, suspended cymbal crotales and crash cymbals.

The ensemble is organized into three movements, including a very brief "overture," an equally short "interlude," and a "finale" of more substantial proportions and musical substance. Except for a handful of chime notes, the slow-moving, fifteen-bar overture features membranophones and a texture saturated with rolled notes. The

"interlude" utilizes a drumset accompaniment with "ride rhythm" played with brushes. Jazz-flavored melodic patterns are given to the vibraphone. Some three-note chordal playing is required. The "finale" begins with a recitative-like statement on timpani, chimes and vibraphone. The work concludes with hard-driving, sixteenth-note patterns, presented in a contrapuntal setting in a rapid tempo (quarter note = 132). Some "pyramid" figurations will keep the players on their toes.

Time devoted to this septet will be time valuably spent. One caveat needs to be mentioned, however. Although the publisher had the best of intentions, the full scores provided for each of the performers will not prove helpful. Performances of this piece, especially by high school groups, will necessitate a conductor. And, although the conductor needs a full score, the players do not. In fact, younger performers may have difficulties attempting to read their individual parts on the full scores. Page turning will also be problematic in some places.

—John R. Raush

Counterpoint for Percussion Quartet VI  
Gregory Kosteck  
\$9.95  
CPP/Belwin, Inc.  
15800 NW 48th Ave.  
Miami, FL 33014

This quartet (first copyrighted in 1976), although rather short in length is "long" on challenges. The latter comes in the guise of rhythmic complexities for each player, and the ensemble problems that are sure to plague the four advanced performers who attempt to put this piece together.

Kosteck's writing is contrapuntal in nature, using multiple textural layers containing rhythm patterns that are characterized by numerous subdivisions of each beat, resulting in a complex and dense texture. Six, seven, eight, nine and ten subdivisions of the beat are encountered.

The quartet is scored for six suspended cymbals, five temple blocks, snare drum, crotales, three triangles, tam tam, bass drum wood block, bongos, timbales, tambourine, five almglocken, five brake drums, five cow bells, castanets and glass and bamboo wind chimes. One

negative feature of the publication is that in the four full scores provided, instruments are identified only as they appear in the context of the music. Therefore, players will have to search through the entire score to determine what instruments will be required in their setups.

The work juxtaposes extreme dynamic contrasts. Audiences are sure to be impressed with the technical prowess of the performers playing the often rapid flurries of notes at ranges of **pianissimo** to **fortissimo**. However, those considering programming the piece must bear in mind that executants must be willing to sacrifice generous portions of rehearsal time to the project.

—John R. Raush

### INSTRUCTIONAL VIDEOTAPES

Musical Expression on the Drum Set  
Jack DeJohnette  
No Price Provided  
Homespun Video  
Box 694  
Woodstock, NY 12498

*Musical Expressions on the Drum Set* is an instructional video applicable to drummers of all levels of ability. Harvey Sorgen poses the questions to Jack DeJohnette who answers them in an articulate and relaxed manner—just as he performs on the drumset.

*Musical Expression* covers all aspects of drumset playing from hand position, to basic ride cymbal technique, to basic wire brush patterns. Many styles of music are covered along with Jack's musical ideas relevant to the musical intent. Not only are the drum patterns demonstrated for each style, but mental and physical feelings are also expressed.

Sorgen asks DeJohnette good questions that are easily understood by the listener and superbly answered by Jack. A plus for this video is the fact that DeJohnette takes the time to play slowly all that he explains, thereby getting all his points across. The culmination of each section is a solo feature which puts it all together.

*Musical Expressions on the Drum Set* is an excellent educational video for all drummers. Facts are explained well and meticulously performed. To watch and listen to



Jack DeJohnette perform would be well worth the time. To have him explain what he is doing is icing on the cake. Highly recommended.

—John Beck

**Play Conga And Bongo Drums Today**  
Jurgen Lottman  
No Price Provided

Backstage Pass Productions, Inc.  
P.O. Box 90

Van Nuys, CA 91408-0090

*Play Conga And Bongo Drums Today* is a new teaching video from Backstage Pass Productions. It is designed to aid the beginning-level student who is interested in developing hand-drumming skills.

Jurgen Lottman is the instructor on this 48-minute video. Jurgen graduated from the Ralph Moufang Percussion School in Darmstadt, Germany, in 1983. Since then he has worked as a studio recording and touring musician throughout Europe and the United States.

The video is divided into two basic sections. Section one deals with conga drum techniques and rhythms while section two addresses bongo techniques and rhythms. Jurgen presents the material in these two sections with good detail and clarity. His method of instructing is clear and precise.

Under section one, on conga techniques and rhythms, Jurgen discusses and demonstrates the closed-tone, open-tone, slap technique, forward-backward rotation, plus the Mambo, Bolero, Calypso and Guaguanco rhythms on the congas. In section two, on bongo techniques and rhythms, Jurgen discusses and demonstrates the open-tone, slap techniques, side-to-side rotation, rotating little finger and thumb, edge tone with the finger tips, plus the Mambo, Bolero, Guajiro, Martillo, and rhythms on the bongos.

This video is a valuable tool for students because it demonstrates these techniques and enables the viewer to see and hear with great detail how these techniques and effects are achieved. Jurgen is well-organized in his presentation of the material and the camera work captures his technique with excellent clarity throughout.

To conclude this video Jurgen joins with Tom Roady of Nashville plus Thomas Stewart and Danna Novotny to provide a combined ensemble performance on hand-drum-

ming. I highly recommend this video for all percussionists interested in getting their conga and bongo chops together. *Play Conga And Bongo Drums Today* is a clear and easy-to-follow instruction method that is certain to be very beneficial.

—Douglas J. Wolf

**The Essence of Playing Mallets for the Drummer and Percussionist**

Emil Richards

\$39.95

Interworld Music

67 Main Street  
Brattleboro, VT 05301

Emil Richards' instructional video titled *The Essence of Playing Mallets* is not really new—at least, not in terms of production and distribution. Interworld Music copyrighted this video in 1991 and released it as an instructional aid to Richards' book of the same name (see *PN* review, February 1992). Of course, the book and the video are based on the same materials, but both items are quality instructional materials which can be useful with or without their counterpart. The video comes with a sheet of examples from the book. However, the videotape is self-explanatory and accessible to intermediate/beginners to advanced mallet players.

The video begins and ends with performances with Richards on vibraphone, Joe Porcaro on drums, Dave McKay on piano and Joel Di Bartolo on bass. These selections by Richards are aptly named *The Long Blues* and *The Closing*. Richards also plays a vibe solo titled *Video Waltz*. All of the performances are energetic and virtuosic.

The bulk of the video is devoted to exercises for developing speed and accuracy on keyboard instruments. Richards plays the vibraphone throughout the tape, but suggests these exercises also be played on the marimba. All of the exercises are for two mallet technique. As with the text, these exercises are based on rhythmic groupings to help the student become a fluid performer. Chromatic and scale exercises are illustrated in groupings ranging from "twos" to "eights." Details such as sticking problems and scale pattern visualizations are emphasized. Richards sticks to his text material and does not delve into other topics such as sight reading, phrasing, etc.

Richards is releasing other books to deal with these areas.

Throughout the video Richards stresses the importance of staying relaxed and having fun. The instructional material in combination with Richards' accuracy, speed and good humor sell this tape. *The Essence of Playing Mallets* would be of benefit to anyone aspiring to play mallet instruments, from the beginner to the professional. It is an excellent resource.

—Mark Ford

**In The Pocket**

Dennis Chambers

No Price Provided

DCI Music Video Productions, Inc.  
CCP Media

15800 NW 48th Ave.

Miami, Florida 33014

For those of you who have heard Dennis Chambers perform, this review needs no introduction. However, if you have missed this drummer's records or concerts, Chambers is an "extraordinary" drummer. He has recorded with such artists as John Scofield, Steve Kahn, Bill Evans, The Brecker Brothers and a host of others. Chambers' style of jazz/funk music is exciting and his technique is equally impressive. *In The Pocket* is one of two videotapes on Chambers released by DCI and CCP. In combination with the other tape, *Serious Moves* (see *PN* review, December 1993), the viewer gets an insight into Chambers' drumming style and ideas. Neither are pedagogical in format, but the performances are inspirational and educational.

The main item on the agenda for *In The Pocket* is the music. Chambers is joined by former band members John Scofield on guitar, Gary Granger on bass and Jim Beard on keyboards for several electrifying performances. The group plays the tunes *So You Say*, *Cissy Strut*, *Blue Matter*, *Pick Hits*, and *Loud Jazz*. Chambers' relaxed approach to drumming almost makes these tunes look easy. He is capable of driving these songs as he combines steady grooves with dynamic fills. Bassist Granger and Chambers also demonstrate the grooves to the songs, *Cold Sweat*, *Cissy Strut*, and *Chameleon*. Granger's playing is impeccable as DCI also recommends this tape for bassists.

The camera angles catch almost everything that Chambers plays

and the "Hi-Fi" sound is excellent. *In The Pocket* does not come with any printed materials such as transcriptions of Chambers' grooves. However, this video is another example of DCI's commitment to excellence in drumset performance. *In The Pocket* would be a fine resource for drummers of any level.

—Mark Ford

## KEYBOARD PERCUSSION

**Essential Sight Reading Exercises with Jazz Phrasing in Even and Odd Times**  
Emil Richards  
\$15.00

UnderDog Publishing  
1023 Brockton Lane  
Ventura, CA 93001

Emil Richards has developed a new book to help players sight-read better. This text, *Essential Sight Reading*, does what few other such texts do. It gives the player sight-reading material that is applicable to real performance situations. The book's main focus is jazz music. It is the author's belief that by learning to read in a wide variety of styles the student will become a better musician and sight-reader.

There are 38 selections that range from easy two-mallet works to advanced four-mallet pieces. Each piece is one page long and comes with a short guide to help the player understand the composition. Richards emphasizes sight-singing and analysis for every work. According to Richards, "sight-reading is not a gift, but a skill that can be learned and developed." This book continues in that train of thought throughout. Each selection gives chord changes with the melody so that another player may accompany the mallet player. Many of the works are in odd meters and Richards incorporated interesting rhythmic deviations.

*Essential Sight Reading* is a challenging text that will be enjoyed by all levels of students. The material is well thought out and the presentation is excellent. Plus the music is interesting! For \$15 this book is a gold mine. I am sure I will be using *Essential Sight Reading* with my students for a long time to come.

—Mark Ford

## Selected Reviews of New Percussion Literature and Recordings

Maple Leaf Rag V  
 Scott Joplin  
 Arranged by Michael Baker  
 Baker Publications  
 Route 9, Box 38  
 Lewis, NY 12950

The famous ragtime piano solo, *Maple Leaf Rag*, is now available in a solo marimba transcription from Baker Publications. Written for a low "F" marimba, arranger Michael Baker presents this Joplin classic in typical style. The marimbist is required to perform with four mallets and Baker has inserted sticking considerations throughout. There are no mysteries here, most of the original music is represented in this five-page transcription and the notation is crystal clear.

*Maple Leaf Rag* will require an advanced marimbist. Most players of this caliber would probably prefer compositions with more substance, but this selection would be fine for novelty performances.

—Mark Ford

Suite NR. 5 V  
 J.S. Bach

Transcribed by Mark Christopher Lutz  
 No Price Provided  
 Musikverlag Zimmermann  
 Frankfurt am Main  
 Mark Christopher Lutz has recently transcribed the fifth cello suite by Johann Sebastian Bach for solo marimba. Published by Zimmermann Music, Lutz recreates the C minor suite (BWV 1011) on a five octave marimba (low C). According to the composer, "My intention was to pick up once more a performance practice of the pre-baroque and baroque period, when composers who were at the same time excellent instrumentalists adjusted their works to the instrumental conditions of their sphere of activity." Lutz also feels that a marimba transcription of Bach's cello suites will help younger musicians understand and appreciate the music of the baroque.

The *Cello Suite Number 5* is constructed in the typical movements of a suite, Prelude, Allemande, Courante, Sarabande, Gavotte I and II and finally the Gigue. All of these selections work well transcribed up an octave to avoid the necessity of a five octave marimba. Each movement has suggested sticking and mallet choices. Most of the music demands four mallets, but some performers could

easily choose to perform the last two selections with two mallets. A nice addition to this work is a chart for suggested trill interpretations. Each trill is displayed with movement, measure numbers and written out interpretation. This chart would be a valuable resource to an inexperienced performer. Lutz's editing is thorough, but it should only be the springboard for students to research this music further.

The transcription requires an advanced marimbist. Depending on performance situations, performers may select to perform all or choice movements of this work. As with most music by Bach, the Suite Number 5 will need a major time investment regarding preparation. However, the work may find appreciation by audiences and performers on the marimba.

—Mark Ford

Two Short Dances V

Thom Hasenpflug  
 No Price Provided  
 Baker Publications  
 Route 9 Box 38  
 Lewis, NY 12950

*Two Short Dances* is a four-mallet marimba solo which employs a 4 1/3 octave instrument. The composition consists of two dance-like movements both in 12/8 meter. In the preface, it is stated that these two dances were originally from a collection of three dances. The third dance was accidentally destroyed and is slowly being reconstructed for later publication.

The first dance begins at a fast tempo (dotted quarter note = 160) in a swing feel. The performer must be able to execute double vertical and single independent strokes using a wide variety of leaps and virtually covering the range of the 4 1/3 instrument. This dance seems to follow an **ABAB Codetta** format with the B sections in a 4/4 or 6/4 meter, quarter note = 60. The A sections exploit a swing feel and the dichotomy of triple and duple. Tonally the composer seems to explore quartal and quintal harmony throughout with the tritone used as the prevailing sound quality. This first dance is a very delightful part of the entire work and one which students will enjoy perfecting.

The second dance also begins in a fast tempo (dotted quarter note = 150). Once again, the performer must be able to execute double

vertical, single independent, single alternating/double lateral, and triple lateral strokes. This dance follows a similar format as the first dance (**ABAB Codetta**). The A sections are in a 12/8 meter while the B sections use 2/4, 3/4, and/or 4/4 meter. The A sections employ a perfect fifth ostinato in the right or left hand while the other hand establishes the melodic line. The B sections are filled with rhythmic flurries and underlying accent patterns. The second dance, in a similar vein to the first dance, exploits fourth and fifth relationships. *Two Short Dances* by Thom Hasenpflug is a wonderful addition to advanced four-mallet literature and I hope the third dance will be added to the set soon. Highly recommended.

—Lisa Rogers

Celestial Dances V  
 Charles Argersinger  
 \$12.00

Music for Percussion, Inc.  
 170 N. E. 33rd Street  
 Ft. Lauderdale, FL 33334

*Celestial Dances* is a work for four-mallet marimba and tape. The tape is included with the music and synthesized sounds are scored with the marimba part. These sounds are recorded on one stereo channel and a click track is recorded on the other; therefore, the performer must wear an earphone in one ear to hear the click track. The synthesizer track signal should be split to two speakers. Some of the synthesized sounds include tabla, sitar, gong, etc. Although the composition is billed as a marimba and tape work, the performer also plays crotales in the last section. In addition, special effects on marimba and crotales are employed. For example, dead strokes and pitch bending on the marimba and bowed and choked/open syncopated patterns on the crotales.

Technically, single independent and double vertical strokes are used throughout the piece. The tempo begins rather fast (quarter note = 162), later slows (quarter note = 117), and ends at the original tempo. There are no sharps or flats in the key signature; however, accidentals are plentiful. The performer will have to diligently work at counting groups of 5 and 7 due to the addition of the tape and click track.

Argersinger's work is approxi-

mately eight to ten minutes in length. The exploration of timbres and textures in this work is very prevalent and refreshing. The title, *Celestial Dances*, perfectly, but not entirely, describes this composition. I would highly recommend this work for university level students.

—Lisa Rogers

Mizmor VI

Tzvi Avni  
 No Price Provided  
 Israel Music Institute  
 Selling agent Theodore Presser  
 Company  
 Bryn Mawr, PA 19010

*Mizmor* is a nine-minute concerto for marimba and orchestra. The orchestration is for strings, oboe and two percussionists. The piece was originally written for the Persian instrument, the santour, on the occasion of the Radio Oriental Music Department's twentieth anniversary (Radio Oriental Music is a part of the Israel Broadcasting Authority). After hearing the work, Israeli marimbist, William Zien, suggested to Mr. Avni that it be scored for marimba. Mr. Zien contributed much to its revision.

The first section of the composition is marked spiritosamente and alternates between 4/4 and 3/4 meter until a cadenza is reached. Following the cadenza, the composition is marked Con Moto and alternates between 6/8 and 4/4 meter until a fermata. A brief Meno Mosso section follows until the original Con Moto section is again used which culminates in another cadenza. The end of the composition uses elements from previous music and meter and comes to a conclusion in a fast 6/8 meter. Throughout the composition, the oboe plays a soloist role while the strings and percussion function as accompaniment. The marimba part is not terribly difficult but does require a good command of four mallet technique.

*Mizmor* is a well-written composition. It is based on a special mode created by Mr. Avni because of the limitations of the santour. It has the elements of the oriental music in that it has a slow and pensive section, leading to a fast and more rhythmical one; however, because of the special mode, it does not have the characteristic oriental sound. Recommended if looking for something different in a marimba concerto.

—John Beck

The Source  
Toshi Ichianagi  
\$9.95

VI

Schott Japan Company Ltd.  
Since the early seventies, Japanese marimba works have been popular in the United States. Composers such as Tanaka, Miki, Miyoshi and Abe have received a great deal of attention in the percussion world for their treatment of the instrument. Toshi Ichianagi is looking to capture some of that interest with his new marimba solo, *The Source*.

Written in two movements with four mallets, *The Source* creates a definitive mood. The first movement is very slow and expressive as linear lines rise and fall in volume. There is a great deal of poly-rhythmic interplay as a pedal tone in sextuplets is juxtaposed with syncopated melodic material. The movement increases in texture and volume towards the middle and then reverses itself to end quietly.

The second movement utilizes some unusual compositional techniques. Ichianagi offers a chart of six patterns to be played throughout the work. Blank bars indicate which pattern is to be played and how many times. When new material (besides the patterns) is introduced Ichianagi writes normally. Of course, the composer could (and should) have written out the entire work in the traditional fashion. But perhaps this compositional technique is the idea of the title. Nevertheless, this movement is a fast and furious counterpart to the opening selection. The patterns help focus the form and contrast rhythmic motives with the other material. The pitch material is advanced and motivic ideas are repeated and developed to give the listener a sense of entity.

Ichianagi's *The Source* is an interesting marimba solo. Advanced players will find that the harmonic language is similar in style to Miyoshi's and Miki's music except that it lacks the flow and presence of these earlier works. However, the technical difficulty is reasonable, and the piece would be appropriate for senior and/or graduate level recitals. All in all, *The Source* is worth further inspection.

—Mark Ford

## PERCUSSION AUDIO RECORDINGS

Aqua VI  
Kjell Samkopf  
No Price Provided  
Pro Musica  
Norway

*Aqua* is the title of a major composition by composer Kjell Samkopf. Written for electronic tape and two percussionists, *Aqua* was commissioned and premiered by the "Collage Dance Company" and choreographer Lise Nordal in 1986. The music was originally a part of a multimedia performance consisting of dance, music, video, slide projections, light and stage design.

*Aqua* is (of course) based on water as a sound source. The tape features every possible facet of water dripping, splashing, gurgling, etc. The two percussionists featured on this CD are Rob Waring and the composer. Each percussionist has a huge multiple percussion setup with a wide variety of instruments. The original score was divided into ten "tableau" or sections and was 76 minutes long. Two of the ten "tableau" have been omitted for this recording leaving this CD over 58 minutes in length.

The work begins with two tableau based on water sounds. These two sections together are over 16 minutes long. The percussionists begin playing in the third tableau adding color and accents. The music advances into a metered section that incorporates advanced rhythms. Several of the tableau focus on timbral effects with the percussionists interacting with the tape. The best tableau is number six. This section could easily be performed on its own without the other sections. An ostinato bass line creates a static environment as instruments are added. Finally, a melody on the tape floats over the rhythmic progression and begins the conclusion of the section.

The percussion performance in coordination with the tape on *Aqua* is very good and the overall sound quality is pristine. The music itself has a tendency to be long and drawn-out. *Aqua* would be much more effective in combination with a multimedia presentation.

—Mark Ford

Lift Off  
The Robert Hohner Percussion Ensemble  
\$15.00

Digital Music Productions, Inc.  
Park Square Station  
P.O. Box 15835  
Stamford, CT 06901

The Robert Hohner Percussion Ensemble has done it again! Their second recording under the DMP label is titled *Lift Off* and is a wonderful display of musical talent and recording ingenuity. This latest CD was recorded by Tom Jung, using Wadia Reference 20-bit A/D Converters and Yamaha DMR8 20-bit digital mixer/recorder, on March 6, 7, and 8, 1993. The recording took place at the new Hit Factory in New York.

The title track, *Lift-Off*, captures the predominant bass drum sonorities of this exciting composition with remarkable clarity. The low pitches of the bass drums retain amazing clarity throughout the most intricate rhythmic figures. The articulations of each player remain clear and clean throughout the enormous dynamic range which the Robert Hohner Ensemble brings to this driving piece.

The second cut is Samuel Barber's *Adagio for Strings* and it's easy to see why classical record executives at the Allegro Label Conference voted Hohner's CD "The Most Ambitious of the Year." The *Adagios*' sheer beauty and musical expression transcends all barriers as the Robert Hohner Ensemble performs this work brilliantly on marimbas.

Minoru Miki's *Marimba Spiritual* is the third cut on this CD and it really cooks! Clean, tight, and exciting every inch of the way. Kudos to the marimba soloist, too. This is a wonderful rendition of this difficult marimba solo and offers aspiring marimba players some excellent interpretive insights.

Who could imagine following Miki's *Marimba Spiritual* with *La Bamba*? But, it works! And it works extremely well thanks to the superb musicianship of the Robert Hohner Ensemble. This is a real tribute to the versatility and flexibility of this group. And, if this were not enough, the ensemble also performs *Oyelo que te Conviene* with everyone playing on steel drums. With this selection recorded in DMP's usual fashion, the steel drum sound is

truly magnificent. Bravo to the players and also the technicians at DMP for capturing the steel drum sonorities with such beautiful and artistic tone quality.

The sixth cut on this CD takes us back to the great old Red Norvo classic *Dance of the Octopus*. Bob Mintzer joins the Robert Hohner Percussion Ensemble and makes a wonderful musical contribution on bass clarinet. *The First Circle* by Pat Metheny is also a real hit! This is an all-out combination of steel drums, synthesizers, mallet percussion, rhythm section and Mintzer on soprano sax. Great arranging techniques and state-of-the-art production make this exciting marriage of instruments a wonderful addition to the CD.

The final cut is a marvelous arrangement of the Spyro Gyra classic, *Helipolis*. Jay Beckensteins' music takes on a wonderful new appearance when scored for steel drums, percussion and tenor sax. This new and refreshing arrangement provides an uplifting conclusion to this extraordinary CD.

*Lift Off* brings a wonderful cross section of musical styles and venues to the public through the ingenious programming of Robert Hohner. Hohner is the champion of modern-day percussion ensemble literature. His ensemble performs with a musical mastery that is rarely heard. And, thanks to the magnificent recording techniques of DMP, this group's extraordinary playing will leave a lasting impression on all who hear this recording! Congratulations to Robert Hohner and DMP on another brilliant CD which is certain to be a big success!

—Douglas Wolf

Norwegian Contemporary Percussion Music

The Norwegian Percussion Society  
No Price Provided  
Pro Musica

Norway

This compact disc is sponsored by the Norwegian Percussion Society. As a sub-organization of the Percussive Arts Society, the NPS supports the teaching and performing of percussion in Norway. One of NPS' main tasks is to commission works for percussion. In 1990 the NPS celebrated its tenth anniversary with the release of this recording. This CD represents a collection of composers who have written

## Selected Reviews of New Percussion Literature and Recordings

percussion works for the society in the past decade. All of the works were recorded under the supervision of the composers.

The disc begins with Magne Hegdal's *Schema Sonante*, subtitled "demoralizing etude for young percussion players." *Schema Sonante*, like other works on this disc, was commissioned for high school level players and intended as a pedagogical work. It is written for four main performers with other added players and explores the creative improvisation of an ensemble. There is a framework to this 13-minute work that the players follow and develop individually.

Next comes Bjorn Howard Kruse's duet *Syllables*. This multiple percussion duo is framed into three movements with a large use of ostinato. Again, the NPS desired a teaching piece for the conservatory and academy levels. *Syllables* uses keyboard instruments in coordination mainly with wooden toys to achieve an interesting and energetic selection, especially in the second movement. The final movement begins with hand drumming before it recapitulates to the motivic ideas of the first movement.

The third work on the recording is a percussion solo by Oistein Sommerfeldt entitled *Music for One Percussion Player*. Expertly played by Per Erik Thorsen, this solo has been performed extensively in Norway. There are four movements which focus on different instruments, vibraphone, tom toms and bongos and xylophone. The work is short, but effective as the player is required to play in a variety of styles.

Kjell Samkopf's *Variations on a Parang Chant* is the fourth selection. Written for a sextet of young percussionists, "Variations" features repeated rhythmic themes that eventually lead to a quasi-Latin section with marimba, congas and toys. The final work on the recording is Jon Christensen's *Rhythm Notes*. This selection was commissioned by the NPS for professional percussionists. The composer stages *Rhythm Notes* as a collective improvised session. All of the instruments were chosen by the performers in this 19-minute work.

The playing is excellent on this disc. Featured performers include Rob Waring, Einar Fjaervoll, Bjorn Rabben, Gunnar Berg-Nielsen,

Lisbeth Wathne, and Bjorn Arne Loken. By contacting the Norwegian Percussion Society or PAS you can obtain information on these works. Congratulations to the Norwegian Percussion Society on this successful project.

—Mark Ford

### The Rhythm of Wings

Bruce Dunlap  
No Price Provided  
Chesky Records, Inc.  
P.O. Box 1268  
Radio City Station  
New York, NY 10101  
Jamey Haddad has been active as a performer for Chesky Records lately. Bruce Dunlap's new release, *The Rhythm of Wings*, features Dunlap on acoustic guitars, Haddad on drums and percussion and Scott Colley on acoustic bass. A truly "acoustic" venture, Dunlap's music is inspired by the birds in the mountains near Santa Fe. These fourteen tracks create a relaxed atmosphere with an eye for beauty as Dunlap reaches for the sky. Dunlap states, "There are no literal, musical pictures of birds on this recording. These pieces...reflect the characteristics that birds portray so well and that strike a chord in me."

Haddad's percussion blends and colors the music nicely. In fact his instruments add most of the timbral contrast to this disc. With exactly 61 minutes of music, Mr. Dunlap could have saved some of these fourteen selections for another recording.

—Mark Ford

### Vancouver Audio Profile

Various Artists  
No Price Provided  
Distributed by Festival Records  
3271 Main Street  
Vancouver, British Columbia V5V3M6  
The *Vancouver Audio Profile* is a compilation of the ethnic music diversity in Vancouver. Produced by the Vancouver Folk Festival Music Society and funded by the governments of Canada, British Columbia and the city of Vancouver, this compact disc contains 19 tracks based on the music of as many countries. Music by Vancouver groups from countries such as Greece, Laos, Croatia and Trinidad are represented, to name a few. The concept of the collection was twofold: to show the depth of variety of ethnic music in Vancouver, and to

"encourage those who hear it to delve more deeply into the music that exists around us."

Several percussionists are featured in this profile including Salvador Ferreras with Puerto Rican music; Themba Tana with South African; and Soul Survivors Steel band. The sound quality of the disc is fine and the performance notes are extensive.

I, for one, have never been in Vancouver. However, if this disc is any indication, it would be an interesting musical city to visit.

—Mark Ford

## TIMPANI

Rondo for Timpani V  
Rich Holly  
\$8.00

HoneyRock  
RD 4, Box 87  
Everett, PA 15537  
Rich Holly has written a new solo timpani work entitled *Rondo for Timpani*. Holly uses the standard four drums in this three-page composition and applies some performance ideas from the marimba for added contrast.

The work begins quietly as the player, using four mallets, plays a one-handed roll pedal tone. This sets the stage as the main theme is stated. A great deal of pedaling is required in this melodic theme, but all of the pedal changes are clear and accessible. The music grows faster as "marimba-like" permutations are played around the timpani. Stickings are well placed as the form changes into an energetic rhythmic section that is attractive but challenging. The player changes to two mallets in the middle of the piece and then returns to four mallets at the end as the rondo form would suggest.

*Rondo for Timpani* is a fine solo. It is musically interesting, technically challenging and it is not too long. Educators and students will enjoy this work as it finds its way to recitals of all levels.

—Mark Ford

Timepieces V-VI  
Richard Power  
\$15.00

HoneyRock  
RD 4, Box 87  
Everett, PA 15537  
*Timepieces* is a set of four advanced

etudes for timpani which are contrasting in style and mood. Each of the etudes contain sufficient interest to stand alone as a solo. The first etude is for four drums and is spirited and aggressive. There are numerous tempo and meter changes, and all pitch changes are approached from glissandi. Etude II is for two drums and is mostly punctuated accents which include rims, normal playing areas and the center. The instructions call for a wood mallet in the left hand and a soft mallet in the right. Pitch changes are clearly marked. Etude III is slow in nature and is played with brushes and assorted mallets including plastic. The fourth etude is free in nature incorporating non-metered and metered measures as well as complicated cross rhythms between the hands.

The print is clearly presented and the editor has printed it so that no page turns are required. Highly recommended for the advanced performer.

—George Frock

Prelude I VI  
Christopher Deane

\$4.50  
Earthshine Publishing  
Distributed by Innovative Percussion  
Box 270126  
Nashville, TN 37227  
*Prelude I* is a timpani solo by percussionist/composer Christopher Deane. Written for timpanist Carol L. Stumpf in 1984, this prelude is almost 10 years old. With a concern for a "positive contribution to the serious repertoire for solo timpani," Deane's prelude is a companion piece to his popular marimba solo "Etude for a Quiet Hall." Staying true to the compositional ideas of "Quiet Hall," *Prelude I* is an interesting work that is musically challenging.

A rhythmic heart beat is the main unifying factor in *Prelude I*. This pulse occurs in multidimensional ideas are presented around the rhythm. The composer uses a variety of ideas to achieve contrast in both themes and timbre. Different combinations of felt, wood and fingertips are used in conjunction with these themes as they interplay with the main pulse. All of the music is placed in one oversized sheet, and the notation is typical Deane. For those of you not familiar with this composer's music, Deane



uses standard notation, but he chooses to not to work within a meter. Some sections of the music incorporate bar lines and some do not. The procedure corresponds to the phrase structure and reflects the flow of the music. The work uses the four standard timpani and lasts approximately seven minutes.

*Prelude I* is not a pedagogical selection for timpani. It is a serious solo work that would be suitable for senior or graduate recitals. It is a welcome addition to the solo timpani repertoire.

—Mark Ford

Three Pieces for Five Timpani VI  
Kenneth La Fave  
No Price Provided  
M. Baker Publications  
SMU Box 752510  
Dallas, TX 75275

Most of the music available from M. Baker Publications is for keyboard percussion instruments. However, Kenneth La Fave's new timpani solo, *Three Pieces for Five Timpani*, is a new addition to this catalog and represents a welcome attraction. La Fave has chosen to compose for a standard set of four timpani with an added 20-inch timpani. The final movement of this selection was written in 1986 for a performance by Roland Kohloff, principal timpanist of the New York Philharmonic. The first two movements were composed later in 1988, and the entire set was premiered by Kohloff at the Waterloo Music Festival in New Jersey.

*Scherzetto*, the title of the first movement, is in an allegretto 3/8 meter. Staying true to the style of a scherzo, the music is in a light and bouncy ternary form. La Fave here has a tendency to compose long phrases with ample instruction for melodic shaping. Timpanist Kohloff includes stickings at selected spots in this movement. Most of the performance stickings and musical indications are self explanatory.

The second movement is a slow "lento" called *Chant*. Motivic ideas from the first movement are present as well as some from the final movement. The main body of *Chant* focuses on a theme accompanied by an eighth note ostinato which is interrupted by inverted motives from the first movement. The last movement, *Fanfare*, is a flashy 4/4 allegro that incorporates a rhythmic theme in contrast to a

slow lento section. A good deal of double stops are used throughout as the piece drives to the end.

Composer La Fave has written a cohesive solo for timpani given that the movements were written two years apart. The music makes sense and the rhythms are demanding. All in all, *Three Pieces for Five Timpani* is a good alternative choice to the "traditional" solo timpani repertoire.

—Mark Ford

## DRUMSET

Swing Shift  
Michael LaRosa  
\$7.50  
Somers Music Publications  
45 Kibbe Drive  
Somers, CT 06071

*Swing Shift* is a drumset duet in a jazz swing style. Two identical four-piece drumsets are used as the music revolves around accompanying and unison figures. LaRosa uses standard eighth note notation throughout with the performance interpretation of swing triplets.

As each player is given a written-out solo, the composer offers something a little different from most other published drumset works. LaRosa writes only the rhythms of the solo and leaves the realization up to the performer. Of course, LaRosa also has several sections that are "normal" drumset writing. But this opportunity to experiment within a given solo is somewhat unique. On the other hand, at no time are the players asked to improvise in either an accompaniment or solo section.

Drumset duets are not high on the list for practical performances. However, they do represent instructional and motivational materials for drummers and finding performance outlets is not impossible. This duet is energetic and fun and could easily find a place on a master class or percussion recital. *Swing Shift* can offer students an opportunity to perform a swing style and also give some relief to the routine of the drumset method book.

—Mark Ford

The Rhythms of Exhorder  
Chris Nail  
\$10.00

Exhorder  
P.O. Box 640427  
Kenner, LA 70064

This is a 33-page book of drumset transcriptions from Exhorder's "The Law." Chris Nail is the drummer on the CD/cassette and is also the transcriber of the eight songs for the book. The notation is very clear and gives information such as metronome markings, ritards and pauses. The drumming is "busy" with the double bass drums often playing sixteenth-note patterns. (There are virtually no simple patterns with backbeats.) Changes of tempo and (to a lesser degree) time signatures are fairly common.

Mr. Nail states "the backbone of Exhorder is its driving rhythmic force and lack for fear of odd time," and that "this book will be very useful as a guide to the 'metal' idiom." No recording was included with the book for this review so the above comments are an effort to describe the music without having the opportunity to hear it first-hand.

The book would be of great help to anyone wanting to study the drumming style of Chris Nail and especially the music on the recording "The Law."

—Lynn Glasscock

The Drum Teacher  
Howard Fields  
\$12.95  
Howard Fields  
1671 East 16th St., Suite 1338  
Brooklyn, NY 11229

In this era of self-help manuals and materials designed to appeal to a generation of students who often expect immediate, tangible results from minimal efforts, one notices some new approaches in pedagogical materials that are currently on the market for the training of beginning instrumentalists of all ages. An example is Fields' *The Drum Teacher: The Quick, Easy Way to Rock Drumming* (audio cassette included), which purports to take the beginner through the same material that might be learned "from a teacher in approximately ten to fifteen lessons." In addition, the goal of the text is to be achieved "using absolutely no notes." Rather than introducing the concept of notation, Fields "notates" his exercises by displaying the appropriate

counting pattern and utilizing a system which highlights the notes to be played in right hand, left hand, right foot and left foot parts by writing the appropriate counts in bold type. For example, one basic pattern so "notated" uses the ride cymbal on all counts (1&2&3&4&, all written in bold type), and the left hand on the snare drum on "2" and "4," right foot on the bass drum on "1" and "3," and left foot on hi-hat on "2" and "4," all indicated by presenting those numbers in bold type.

The contents of this twenty-eight page text printed on heavy, glossy paper, includes eighteen brief "chapters," most only one or two pages in length, with eighteen helpful photos, that illustrate things such as grip, position at the set, manipulation of the hi-hat, etc. In addition to basics such as "setting up," "holding the sticks" and "sitting behind the set," the text covers simple rock beats, with and without hi-hat, several easy fills and the use of the latter in context with a bar of "time." The text also shows how to accommodate fills to different instruments of the basic drumset.

The accompanying audio cassette is an important component of this package. It is carefully correlated with the text (the student is advised to read the chapter first, then listen to the tape) and offers, in addition to a "talk through" of each new topic, several short instrumental tracks that provide play-along opportunities.

Fields must be commended for keeping realistic goals for his text and working toward them in a logical and thorough fashion. The only question one has after examining this approach concerns the method of introducing those who work through this text to the reading of conventional notation.

—John R. Raush

## STEEL DRUM LITERATURE

The Rhythm of Calypso II  
Phil Solomon  
No Price Provided  
Panyard Publications, Inc.  
2335 11th Street SW  
Akron, Ohio 44314  
This work includes the following instrumentation: tenor, double tenor, double second, guitar, cello, bass, percussion (brake drum, congas), and drumset. The key is D

## Selected Reviews of New Percussion Literature and Recordings

Major and all repeats and signs are clearly marked. This work focuses on the syncopated melodic lines of the calypso style. In this particular piece, the melodic line occurs in the tenor and double tenor parts. Sometimes the double tenor part is in unison with the tenor part and sometimes the melodic line of the tenor part is harmonized by the double tenor. The accompanimental parts (guitar, cello, bass) should work on playing on the "a's" of a beat.

*The Rhythm of Calypso* is a great piece to introduce calypso to the beginning steel drum band or to even challenge the advanced bands at perfecting the calypso style. I recommend this steel drum chart highly!

—Lisa Rogers

### The Star-Spangled Banner II Key

Arranged by Steve Popernack  
No Price Provided  
Panyard Publications, Inc.  
2335 11th Street S. W.  
Akron, Ohio 44314

This patriotic arrangement is a welcome addition to steel band literature. Many public or civic functions in which a steel band performs request the national anthem to begin a program; therefore, when asked, it is always great to be able to answer, "Sure, we can play the Star-Spangled Banner on steel drums." The tonal center for this particular arrangement is D Major. The instrumentation includes: tenor, double tenor, double second, guitar, cello, and bass. In addition, I have had success with adding snare drum, bass drum, and crash cymbal parts to this arrangement which keeps your percussionists busy. This arrangement has several innovative changes from the usual Star-Spangled Banner. One such measure is measure five in the guitar, cello, and bass parts. The use of the rhythmic ostinato sounds wonderful!

Remember that steel band instrumentation and ranges are not standardized; therefore, if you need to play notes up or down an octave or double and/or change any existing parts, please feel free to do so. This arrangement and other works published by Panyard Publications, Inc. are very flexible in terms of substitutions, deletions, or additions. Steve Popernack's arrange-

ment of the national anthem is a must buy for any steel band.

—Lisa Rogers

### Steelband Paradise II

Ray Holman  
Transcribed by Jeannine Remy  
\$65.00  
Panyard Publications, Inc.  
2335 11th Street SW  
Akron, OH 44314  
Steelband Paradise is another of Ray Holman's easy-to-learn steel band compositions. Modeled after the larger and more complex version that the Hummingbirds played at the 1992 Panorama in Trinidad, Steelband Paradise brings the world of calypso to almost any steel band. This piece was transcribed by Jeannine Remy at the 1991 steel drum workshop at the University of Wisconsin-Oshkosh and performed at that clinic.

The instrumentation is similar to the other Holman compositions of this difficulty level such as Suzie and Oshkosh Jump. Arranger Remy uses tenors, double tenors, double seconds, cello, and bass with drums and extra percussionists. However, since steel drum ranges can vary, performers are urged to assign pans to the part where the range corresponds. The form for this fast calypso consists of an introduction followed by two different thematic areas. The introduction returns for the ending.

If you are trying to build a library for your steel band, Steelband Paradise should be included along with Holman's other beginner selections. Audiences will enjoy Steelband Paradise. The music is fun and easy to learn. Panyard Publications also publishes the larger version of this work for \$65. So if you decide to order this work make sure you designate which version you prefer.

—Mark Ford

### Tijuana Taxi III

Flamingo & Coleman/arr. Kerns & Irvine  
No Price Provided  
Panyard Publications, Inc.  
2335 11th Street SW  
Akron, Ohio 44314  
*Tijuana Taxi* is a wonderful arrangement of pop hit by Herb Alpert and the Tijuana Brass. The instrumentation includes: tenor, double tenor, double second, guitar, quad, cello, bass, marimba, percus-

sion (taxi horn, maracas), and drumset. Once again, this arrangement published by Panyard Publications, Inc. includes written drumset and percussion parts. The interesting addition to this arrangement is the marimba part. The marimba part is optional and if a marimba is not used, the tenor part can cover the marimba solo (i.e., letter D through measure 63). If a marimba is used, a 4 octave instrument is needed.

I hope anyone performing this arrangement will include a marimba. I believe the use of the marimba with the steel drums synthesizes the use of different members of the percussion family together to create innovative timbres. Another interesting twist in this arrangement is the scoring of letter B to C. The echo effect between the guitar, cello, and quad pans and the tenor pan is wonderful. Highly recommended.

—Lisa Rogers

### Trepak (Russian Dance) from the Nutcracker Suite III

Tschaikowsky  
Arranged by Hans Bohnert  
No Price Provided  
Panyard Publications, Inc.  
2335 11th Street SW  
Akron, Ohio 44314  
This arrangement from the *Nutcracker Suite* includes the following instrumentation: tenor, double tenor, double second, quad, guitar, cello, bass, and tambourine. The key center for this arrangement is G Major. Measure numbers and repeats are clearly marked; however, I believe a second ending indication has been forgotten two measures before letter B. The form is **ABA** with the tenor part stating the melodic line alone in the A sections and the double tenor and cello parts retaining the melodic line in the B section. There are a variety of leaps and accidentals which need to be carefully learned in all parts; therefore, I believe the rating for this particular arrangement is medium.

This well-known classic will come to light in a new way once performed on steel drums. Furthermore, this arrangement creates another avenue for a percussionist to perform the tambourine part. Highly recommended.

—Lisa Rogers

### Fete Champetre IV

Jeff Borckardt  
No Price Provided  
Panyard Publications, Inc.  
2335 11th Street SW  
Akron, Ohio 44314

*Fete Champetre* is a steel drum work in a calypso style which incorporates lively syncopated passages in all parts. The instrumentation for this work includes: tenor, double tenor, double second, guitar, quad, cello, bass, percussion (congas, cowbell, agogo bells), and drumset. Drumset and percussion parts, including instrumentation, are written out for the students; however, these are mainly used as a guide for the performers. The piece begins in E-flat major, shifts to G minor, and returns to E-flat major. Also, an effective slower, half-time section begins at letter D.

The print is legible and measure numbers are marked every few bars. The most difficult challenge in this composition is to make sure all syncopated rhythms in unison are played in unison. In addition, the lead pan/tenor, double, and double second parts have some difficult passages to learn and execute (i.e., measures 30, 59-60, 78-79). This is another must-buy chart from Panyard Publications, Inc. which I highly recommend.

—Lisa Rogers

### Oshkosh Jump IV

Ray Holman  
Transcribed by Jeannine Remy  
\$20.00  
Panyard Publications, Inc.  
2335 11th Street SW  
Akron, OH 44314

Right from the start the title of this steel band chart raises questions like, "Is Oshkosh really in the islands?!" Maybe in the dead of winter the folks in Wisconsin wish they were in the Caribbean, but no. This Ray Holman tune was written for the University of Wisconsin-Oshkosh steel drum workshop in 1991. Some of you may be familiar with the steel band chart "Suzie," which was also written at that workshop and published by Panyard Publications. Oshkosh Jump is similar in form to Suzie and is an excellent choice for a beginning steel band.

The music is scored for a standard set of pans: tenor, double tenor, double second, cello, and bass pans with drum set. Added percus-

sionists playing "irons" (break drums), shaker, and congas in the "engine room" (rhythm section) are expected. An explanation with rhythms for these added players is shown in the performance notes.

Oshkosh Jump is an upbeat calypso that would be easy to learn. It is short and fun. Players who are learning the pans will find that the Oshkosh Jump is a good starter piece. However, it would also be effective with advanced performers.

—Mark Ford

Sonate Pathétique Op. 13 IV  
Ludwig Van Beethoven  
Arranged by Shelly Irvine & Ron Kerns  
No Price Provided  
Panyard Publications  
2335 11th Street SW  
Akron, OH 44314  
The music of Beethoven's *Sonate Pathétique* needs no introduction. Panyard Publication owners Shelly

Irvine and Ron Kerns have adapted this classic for solo tenor pan (lead pan). This selection is consistent with Panyard's dedication to offer quality literature for the steel drum in both new compositions and transcriptions.

The work begins with the pannist using four mallets in the slow "Grave" material. This opening is stately, and the multi-mallet use gives the music contrast. Right before the Allegro section, the player moves to two mallets for the remainder of the work. From here the work takes the player through a variety of fast musical excursions. This three-page solo has the approximate duration of five to six minutes. Transcriptions such as *Sonate Pathétique* can bring the classics to audiences that would not normally hear them. They can also test the diversity of the steel drum and its players.

—Mark Ford

## New Arrivals

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A Selected Bibliography For Jazz Music  
Geary Larrick and Richard Pinnell  
No Price Provided  
G and L Publishing  
2337 Jersey Street  
Stevens Point, WI 54481

The Broadway Musical from 1927 to 1990  
Geary Larrick  
No Price Provided  
G and L Publishing  
2337 Jersey Street  
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By J.B. Smith, Host

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## PERCUSSIVE ARTS SOCIETY

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### **PAS EXECUTIVE COMMITTEE GETS ENTHUSIASTIC NOD FROM BOARD OF DIRECTORS**

LAWTON, OKLAHOMA--In an overwhelming vote of confidence in the Executive Committee as it stands, the Percussive Arts Society Board of Directors has elected to extend the terms of the current committee officers.

The Executive Committee comprises Garwood Whaley, President; Randall Eyles, First Vice-President; Genaro Gonzalez, Second Vice-President; Mike Balter, Treasurer, and Bob Breithaupt, Secretary.

In response to requests by numerous members of the percussion industry and by PAS board members, President Garwood Whaley agreed that the current committee should continue in office to "complete the goals that we have established" and "develop long range stability for the society...".

Executive committee members typically serve two years per term in office. The current term of Executive Committee in office would have expired December 31, 1994, but due to the extension, will actually expire December 31, 1996.




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