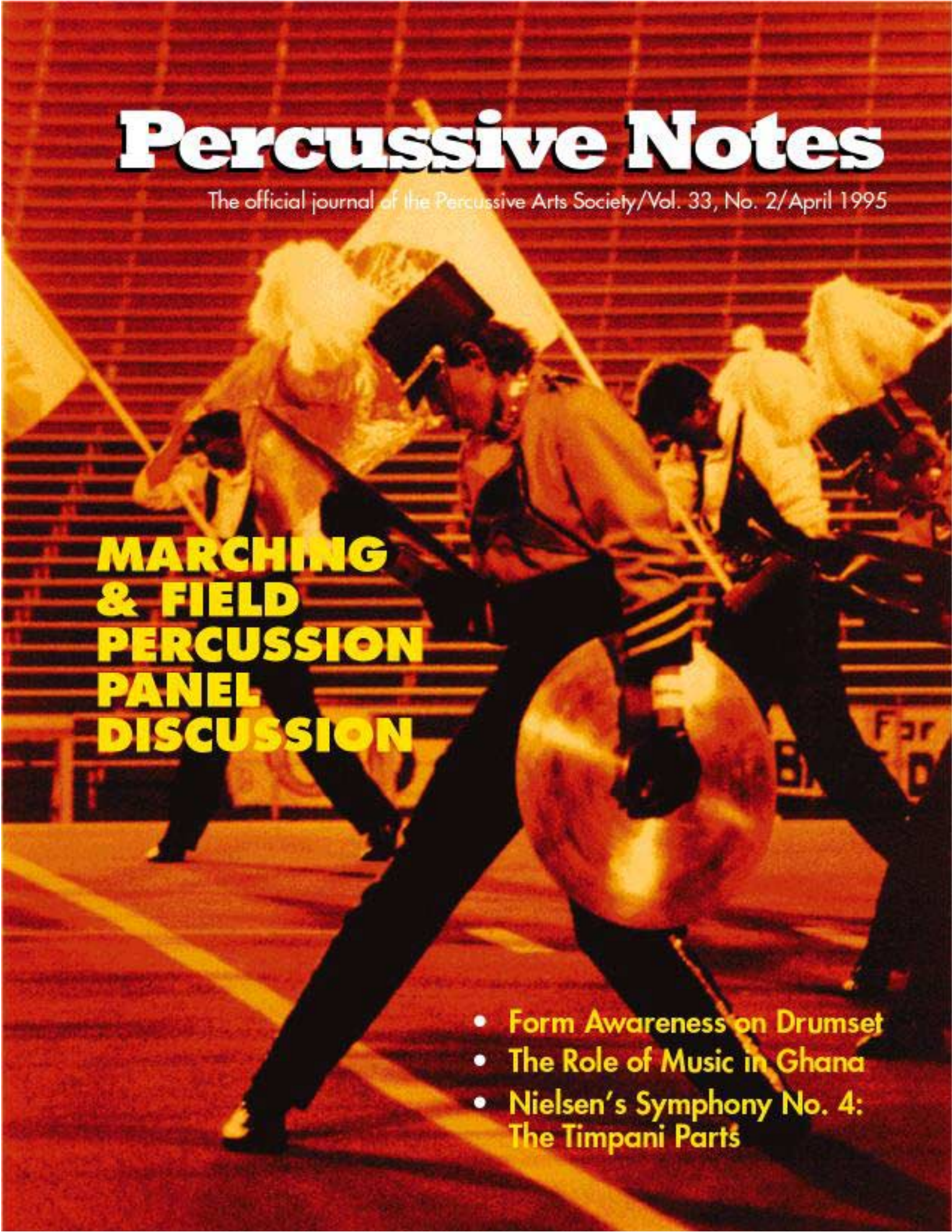

Percussive Notes

The official journal of the Percussive Arts Society/Vol. 33, No. 2/April 1995

MARCHING & FIELD PERCUSSION PANEL DISCUSSION

- Form Awareness on Drumset
- The Role of Music in Ghana
- Nielsen's Symphony No. 4: The Timpani Parts

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NOT PICTURED: **Lee Rudnicki,** *Santa Clara Vanguard;* **Scott Johnson,** *Blue Devils.*

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Percussive Notes

The official journal of the Percussive Arts Society • Vol. 33, No. 2/April 1995

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Cover art derived from photo of Spirit of Atlanta, 1987

COLUMNS

COVER STORY

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MARCHING PERCUSSION

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President's Report

By Garwood Whaley

BY THE TIME YOU READ THIS message, the finishing touches will have been made on the expansion of the PAS Headquarters and Museum in Lawton. Soon, a large portion of the PAS museum holdings will be back on exhibit, with the remaining pieces stored on site. The Chad Smith drumset will be on display until it is auctioned off in December, and next month, PAS Executive Director Steve Beck will travel to New York to discuss potential acquisition of percussion instruments from the Metropolitan Museum of Art. The PAS museum is also receiving xylophone and marimba recordings and music manuscripts from the Ed Gerhardt collection—currently held by Towson State University in Towson, Maryland—including some wax cylinder recordings manufactured before 78 rpm records were available. A grand reopening ceremony is planned for the first week of August.

Just as we are expanding and enhancing our museum, so are we expanding and enhancing the editorial staff of *Percussive Notes*. We'd like to welcome Associate Editor Jim Coffin and Contributing Editors Keiko Abe, John Bergamo, Bill Molenhof and Heinz von Moisy to the *PN* staff. Coffin will edit the Drumset section; he is taking over this position from Rick Mattingly, who was appointed Senior Editor last year. Abe, Bergamo, Molenhof and von Moisy will assist Rich Holly in obtaining articles for the International Percussion section. Each of these prominent PAS members brings a wealth of percussion education and performing experience to our journal:

• **Keiko Abe** was inducted in the PAS Hall of Fame last year for her contributions as a solo marimbist over the past thirty years. She teaches privately and at the Toho Gakuen College of Music in Tokyo. She served as a member of the PAS Board of Directors from 1984–1991.

• **John Bergamo** regularly conducts clinics in hand drumming and has performed on numerous film scores and albums. He has taught at the California Institute of the Arts (CalArts) since its founding in 1970 and was a member of the PASIC '91 committee.

• **Jim Coffin** is a member of the PAS Board of Directors, and previously served in that capacity from 1970–1986. For more than 20 years he was involved in the percussion industry, first with the Selmer Company and then with Yamaha Corporation of America. He is the author of *The Performing Percussionist, Volumes I* and *II* and *The Solo Album*, and is a regular contributor to *Drum Business* magazine.

• **Bill Molenhof** has composed for and concertized on vibraphone, marimba and mallet synthesizer throughout the U.S. and Europe. He is currently on staff at the Meistersinger Konservatorium in Nürnberg, Germany.

• **Heinz von Moisy** has taught at the Tübinger Musikschule since 1979, and is well known for hosting the International Days of Percussion in Tübingen, Germany. He served on the PAS Board of Directors from 1986–1993 and is active in planning future PAS Euro-Meetings.

Warm regards,

PASIC '95/Phoenix, Arizona—November 1-4, 1995

By J.B. Smith, Host

PLANS FOR ANOTHER GREAT PASIC are taking shape. As of the deadline for this article most artists and clinicians were yet to be engaged, but with the quality of the proposals submitted and the ideas generated by the PASIC committee it is certain that the program will be exciting and educational.

Two events have been confirmed, however. With the help of the Phoenix Symphony Orchestra, the Canadian group NEXUS will give an encore performance of Toru Takemitsu's *From me flows what you call Time*. Those of you who missed their performance in Columbus will get the opportunity to hear a marvelous work performed by a phenomenal group of musicians. Also, after a long absence from PASIC, the internationally acclaimed Swedish percussion ensemble Kroumata returns.

You'll be happy to hear that all PASIC activities will take place in a single block of downtown Phoenix. The Convention Center, Hyatt Regancy and Symphony Hall are right next to each other and close to numerous restaurants and nightspots. Furthermore, the airport is only a short taxi or bus ride away.

Because of the mild weather anticipated in Phoenix in early November, we plan to have the Atrium concerts outside on the Symphony Hall Terrace. This will ensure that performances will be in a easily accessed, prominent location.

The PASIC Marching Festival will be held across the street from the Convention Center in the 2,500 seat Symphony Hall, which will make access convenient for participants and spectators. College and High School applications will be accepted from September 15 to October 15. Space is limited so apply early. Look in upcoming issues of *Percussive Notes* for more information.

Also taking place while PASIC is in town is a hot-air balloon race. On Friday of the convention, PASIC participants will get to enjoy an evening balloon glow that is being held throughout the downtown area. Inflated balloons will light up the night as they dot the streets of Phoenix.

If you're interested in combining your PASIC trip with a visit to the Grand Canyon, you should call (602) 638-2401 for lodging information. Since it is one of the most popular vacation spots in the nation, it will be necessary to make your reservations as early as possible.

PAS Clubs and school groups are encouraged to make plans early to attend. PAS has instituted special rate packages for PAS Clubs and student groups. Club sponsors and school directors should take advantage of the special savings that are available. PAS Clubs can attend the *entire convention* for $25 (as long as they're accompanied by their adult leader). Now, more than ever, it makes sense to start a PAS Club.

A special event is being arranged for all you golfers out there. On Tuesday, October 31, the PASIC '95 Golf Tournament will be held at the Orange Tree Golf Course. Come to the convention a day early and enjoy the finest golfing Phoenix has to offer. Tee time is set for 1 P.M. For more information call Lissa Wales at (602) 838-3507.

Whether this will be your first convention or one of many, make your plans now to attend PASIC '95 in Phoenix. We have secured reasonable rates at the Hyatt Regency and have made every effort to make your visit to the Valley of the Sun exciting and productive. PN

Percussive Arts Society / Administration

Mission Statement

The Percussive Arts Society (PAS™) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS™ accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN™), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC™).

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Cloyd Duff, 1977
Alfred Friese, 1978
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Maurice Lishon, 1989
William F. Ludwig, Jr., 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

REBOUNDS

MORE ON BOO BAMS

In the "WPN to the Rescue" article in the February issue of *Percussive Notes*, I believe some of the information regarding boo bams was not totally correct.

I was first introduced to boo bams when I met Harry Partch in Sausalito in 1955. He was living in an area called "Gate 5." His neighbor was Bill Luftborough (although I'm not sure if that's the correct spelling). To my knowledge, Luftborough was the first to build boo bams. They were wooden resonators (not bamboo) with tunable skin heads. I bought my first set at Drum City in L.A. in 1961, and Louie Bellson also had a set at that time. In 1965 I purchased the bass boo bams made by David Wheat.

If you refer to my catalog, "Range Finder for the Percussion Seeker," of which there is a copy in the PAS Museum, you will see that boo bams are a chromatic, two-octave set starting on F below middle C and going up chromatically two octaves. They are played with open hands or very soft mallets. The bass boo bams are a one-octave chromatic set starting at the C on the second space of the bass clef. The resonators for the lowest notes are about six feet tall, so some of us stand on a riser to play them with hands or soft bass drum mallets. Remo Belli has made custom plastic heads for me as the skin heads didn't last. Tama's set came much later.

Emil Richards
Toluca Lake CA

WPN AND INTERNET

I would like to comment on Hugo Pinksterboer's letter in the December '94 issue of *PN* concerning the unavailability of the World Percussion Network on the Internet. As an excited college student, I recently joined the WPN and then had to promptly withdraw from it after receiving my first phone bill. However, as a student using the Internet on my home campus, I have wandered into list serves for every conceivable instrument free of charge—*except* for percussion! Therefore, I and every other cash-strapped student humbly ask that the creators of WPN find some way to make the WPN what it was always intended to be—an open forum available to all.

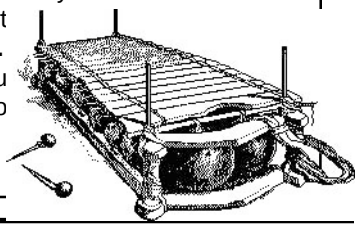
Kenyon Williams
Abilene Christian University

CORRECTION

In the February issue's "Timeline of Marching and Field Percussion" article, a paragraph on page 33 referred to the Star of Indiana splitting the pit in half in 1990. A sentence was accidentally omitted that credited the Phantom Regiment for first trying this idea during the 1987 season.

Percussive Notes *welcomes comments and responses to articles. Send letters to: Rebounds, c/o* Percussive Notes, *P.O. Box 25, Lawton OK 73502.*

WE'RE EXPANDING! That's right; the Percussive Arts Society Museum will soon have an additional 2,000 square feet of exhibit space t devote to unique percussion pieces from around the world. If you have historical percussion instruments that you would like to donate to the PAS Museum, please write to PAS, P.O. Box 25, Lawton, OK 73502. Remember, the dollar value of your donation is tax deductible.



Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($36) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac IL, and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris, Lawton, OK 73507; telephone: 405-353-1455. Second Class postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$45, Library—$40, Student/Senior—$25. • **POSTMASTER: Send address changes to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502.** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: 405-353-1455; fax: 405-353-1456. • Editorial material should be sent to: James Lambert, *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service). • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service).

By Jeff Hartsough and Derrick Logozzo

THE FOLLOWING PANEL DISCUSSION WAS HELD during PASIC '93 in Columbus, Ohio. The focus of the discussion was on the history, techniques, styles, features, equipment and other issues relating to marching percussion. The panel included some of the most well-known marching and field percussionists in the country, representing several periods and styles throughout marching percussion history. It is a very rare opportunity, in any profession, to have so many experts together at one time and we thank everyone who was able to participate in the discussion: James Campbell, George Carroll, Dennis DeLucia, Tom Float, Thom Hannum, Al LeMert, Bill Ludwig, Jr., Fred Sanford and Jay Wanamaker. Following is Part 1 of an edited version of the discussion.

PN: **The last time this many marching percussion people got together was probably around 1933, when the National Association of Rudimental Drummers was formed. I'd like to start with Dennis. Who, in your opinion, is primarily responsible for taking precision playing to the level it is today?**

Dennis DeLucia: We're not talking about artistry yet, just playing notes together, right?

PN: **Yes, playing low to the drum, etc.**

DeLucia: My teacher was the great Bobby Thompson, who taught Marty Hurley and me, even though we were from different corps. Bobby had come out of the ancient style, and his approach was very rigid and very arm oriented. Marty kept true to that style; I modified it so it was more applicable to my drumset playing. At that time, you had Bobby Thompson with Blessed Sacrament and Golden Knights drum and bugle corps, Jerry Shelmer with the Boston Crusaders, and Les Parks. These were the guys who came out of the era of the late '50s into the '60s. That was really the turning point in terms of just accuracy. If you want to talk about style, that's a whole different topic. But those are the people from the East Coast that I was familiar with firsthand, since I grew up in New Jersey.

PN: **Tom, as far as the West Coast goes, does anybody come to mind in terms of precision playing?**

Tom Float: I was born in Pittsburgh. About the time I got to California in 1969, that's when drum and bugle corps started to make its move out there—especially with Santa Clara, the Blue Devils and the Kingsmen. I think Fred [Sanford] had a lot to do with the initial stage. Ralph Hardimon came on the scene about the same time as me. There really wasn't that much of a movement until probably 1972 when DCI started. Some West Coast corps hadn't even been on tour. With some of the corps I marched with before the Kingsmen, state competitions were our main thing. We weren't in the mainstream like the East Coast corps. Remember, they were touring for many, many years before the West Coast corps toured.

Fred Sanford: From the early '60s, the center of the activity was really in the east with the Blessed Sacrament, the Garfield Cadets and the Cambridge Caballeros. Then you saw a slight shift in the emphasis, around the mid '60s, into the Midwest, especially with the Cavaliers, the Royalaires and so forth, and this was the time I started to get involved. I was in the Troopers at that time, a young corps coming out of Casper, Wyoming. It was interesting to see the Troopers emerge onto the scene pretty successfully in the mid '60s. Then I went out to California in 1966 to go to school, and I started teaching the Anaheim Kingsmen. So it was interesting to see how that development shifted to the West Coast with the emergence of the Kingsmen and Santa Clara. Right after that, the Blue Devils came along. And, of course, we've seen it go back to the East Coast and again shift to the Midwest. So it started in the east, shifted to other areas of the country, and recycled again.

A lot of what I was doing in my early days of teaching was not so much technically oriented as it was rhythm and timing oriented, because that was how the tick sheet was designed. But when I gradu-

ated from college, one of the biggest influences in terms of style and technique was a fellow who marched with me in the Troopers, who I brought to California to work with me. This was Bob Alcott. He was a major influence on what was going on technique-wise with Santa Clara. At the time, I was back in New Jersey teaching school and spending summers with the corps and writing my book. So I would say that the contemporary style developed in the '70s, and Bob Alcott certainly had an influence on it.

PN: **Al, when did you start to see more traditional military aspects leave the drum corps scene?**

Al LeMert: Probably '63 or '64 was the transition from traditional marching songs into playing more contemporary music. Relating to what Fred just said, the Troopers in '70 and '71 went to a totally bizarre program with Indians attacking the settlers and circling the wagons and so on. Bob Alcott was in the line at that time. Right about '64 and '65, a few of the East Coast corps started to get into some good-sounding big band music with a large drum line. They scared everybody to death. They marched wall-to-wall snare drums.

PN: **Have all of you heard of Eric Perilloux, and if so, what effect did he have on the whole scene? Was he the one who started Drum Corps Associates?**

DeLucia: Not to my knowledge. He was teaching the New York Skyliners senior corps. Their director, along with the directors of half-a-dozen or so very well-known senior corps, had gotten together. Eric was the percussion instructor and arranger for the Skyliners at that time, but I don't think it was Eric's motivation to create DCA; it was more of the management's.

PN: **What do some of you remember about Perilloux's teaching at that time? Was he profoundly different from what the trend was going to?**

Sanford: I had a good discussion with Eric when I was in New Jersey in the early '70s. Anybody who knows Eric knows his biggest concern was, can you play a roll? If you could play a roll, that was it. At that time I was just starting to write for Santa Clara, and I was writing a much more timing-oriented show. I remember saying, "Eric, I don't think I understand what you're saying." I mean, there are so many other aspects of playing. For me, a flam was probably the root of distinguishing between a certain goodness or greatness in a player. Trying to talk to him about the timing aspect of it always ended up in huge arguments. At that time, things like "difficulty" and "demand" were actually on the sheets. So we had to go through all the turmoil of how to deal with that, and what really is "demand" and "difficulty"? In many of my cases, playing a rest was more difficult than playing a note, and these were some of the things that would always come up in conversation. But Eric definitely always stuck to the old rudiment—the roll, that's what makes the drummer.

DeLucia: That was definitely his rudiment. It wasn't just the roll, but it was how you played the roll. Eric definitely believed in playing from the eyeballs. He did not take well to matched grip. He hated the California approach. He admired what you were writing, but hated the way the guys were playing. It was sort of that "East Coast macho" thing—higher is definitely better.

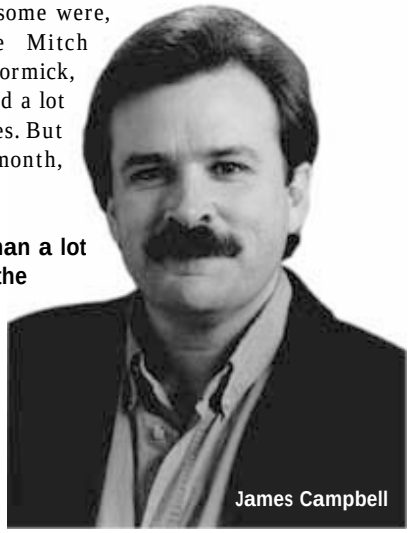
But I'll tell you what—if he was in the room today and we handed him a pair of sticks, he'd probably drum all of us under the table. He's an unbelievable player, but very much true to his own beliefs, which probably wouldn't fly anymore. For example, what we heard Star of Indiana play this morning was so beautiful, so musical. But with Eric's approach to playing, you could never do that. The two are totally incompatible.

PN: **What about Frank Arsenault, Jim?**

James Campbell: He was probably most influential in the Midwest. When I grew up and joined drum corps in '63, he was the guy in the Chicago area visiting all the instructors. In the Chicago area, you had literally thirty or forty drum corps based in different neighborhoods or sponsored by different VFW or American Legion Posts. Some of the instructors were hobbyists and some were, quote, "professionals"—people like Mitch Markovitch, Al LeMert and Larry McCormick, who were in the music industry and had a lot of influence through the next two decades. But Frank was usually brought in once a month, primarily by Mitch, Al and Larry.

PN: **How was his technique different than a lot of things going on in other parts of the country?**

Campbell: Well, the guy who started me was Mitch Markovitch. He taught a very high style, breaking down the rudiments slow to fast—open, closed, open again. That combination and technique was what we worked on the most. When things started be-


James Campbell

George Carroll & CSA Field Music

coming more musical and more ensemble oriented, rather than pattern oriented, the technique came down a lot more. But I think people who studied individually still played with greater stick height. Everything was a lot more geared toward the individual playing. For me, it was the mid- to late-'60s when you started to see more of an ensemble approach than an individual approach. As the stick heights came down the drum lines increased in size. Then the brass instruments got better, so they became louder, and so people started adding even more players to their drum lines. But for decades Frank was probably the most influential person, almost like a mentor to everyone in the area. You also had Al [LeMert], who was also a mentor. He was teaching the Guardsmen, the Kilties, the Troopers, and basically influencing all the major corps with great qualities.

PN: **Going back a little bit further in time, I would like to ask George, in relation to technique, did Sanford Moeller teach drum lines in the military?**

George Carroll: No, he was in the Spanish-American War as an infantry soldier.

PN: **So that's the military connection. What was the single most unique aspect about his teaching and playing?**

Carroll: He was a throw-back, just like I am, to the old school. He used to take tobacco to the old soldiers' homes, and because the Civil War drummers had been mostly teenagers, he would pick their brains and find out how they played, why they played, what they played and what their attitude was. He thought and lived and dreamed and drank to beat drums. He was the quintessential percussionist. We were lucky enough to have him. He was a very fine percussionist as well as a teacher. His heart and soul were in percussion. He marched all the way from New York to Boston once.

DeLucia: Whew! Long parade! [laughter]

PN: **In the '50s, how did he differ from Frank Arsenault or Eric Perilloux?**

Carroll: Like a lot of the old timers, he was very set in his ways and very focused in his approach to what he taught. From the Civil War drummers and preceding the Civil War drummers, Gus taught the use of the whole limb—not just the wrist, not just the fingers.

PN: **Why did he do that?**

Carroll: You're trying to communicate to a large audience of soldiers in the open air, so you have to really club the drum in order to get the sound across. That doesn't mean you can be devoid of musical sensitivity and not play shadings or listen to dynamics and pitch of the fifers and so forth—you can. But you also have to be able to play signals on the field that could mean life or death. And so you had to be able to really attack that instrument. Now this was before the plastic head was invented, so you had to work with a membrane that was very slack. You had to adapt your technique to play on a head that did not respond like the modern plastic head. So you still had a duty to play the instrument. You had to have a technique to handle that instrument under very adverse conditions.

PN: **This next question kind of extends on that. The common stroke that we might call the "check stroke," or in Texas it's called the "control stroke," is where the stick stops immediately after it's been tapped on the drumhead. That's a common trait in many contemporary marching percussion settings. Where did that begin, who did it begin with and why did it begin?**

DeLucia: I don't know who got it going, but I'd like to kill him!

PN: **Why is that?**

DeLucia: Picture teaching an eight-year-old. "I want you to take the stick, hold it like this, put it down and stop it." It's not a very easy concept. Obviously, we needed it, especially for all the flam stuff, which I think is the greatest application to control the down stroke, so the next flam is ready to go. But that's the only reason that ever made sense to me. Maybe George has the answer for that.

Carroll: Again, I know a lot of research on techniques

used in the old days. There's a common thread running through it, from the inheritance of the British, who in turn inherited this technique from the Swiss, all the way back to Henry II. The basic thread—and there are a lot of variations on this—was three kinds of attacks on the drum. One was a wrist stroke called a tap; one was a forearm and wrist stroke, called a stroke; and the other was a forearm or an accented stroke. Most of the instructors taught you to bring your arm down, attack the instrument, and then relax and let the stick come back to a natural position to prepare for the next blow, stroke or attack.

The basic concept was not to wear your drummer out. Again, we go back to the military. You had from 80 to 90 calls to play, from reveille at the crack of dawn till tattoo at ten o'clock at night. So you could wear out a lot of drummers playing that much. The reveille itself consisted of ten or twelve pieces that you played for about twenty minutes nonstop. Well, you had to do that most of the day. If you have ever gone to a reenactment, which is the closest environment we have to a soldier actually playing a drum in the field, you'll find out that the fifers and drummers wear out real fast because it's so much work. So the idea was to play an instrument with as much relaxation as possible, yet have the facility to play with as much power and control as possible over a long period of time. It was driven by utility; that's the idea of the stroke.

PN: **Have any of you seen an overuse of the check stroke, and do you think it causes problems in a player's technique—particularly from the physical or medical aspect? Is there is a lot of tension created as a result of it?**

Sanford: I'm not really a proponent of any sort of stiffness or jerkiness of motion; I go for a flow and a very relaxed kind of style. But the Falam head has changed the techniques because the actual feel of that head is probably as close to a table top as you could find. Because of that, I think there are a lot of injuries, especially if someone plays that head in a stiff, jerky fashion. On the other side, your rebounds are probably going to be a lot easier to control, so you might have a trade-off in the sense of power and feel. In terms of touch and sensitivity, it's an entirely different thing. Fortunately, the Falam head came long after I stopped teaching. [laughter]

Carroll: If you look back through a couple hundred years, you'll see the whole function of the drum corps was a group of youngsters, mostly taught by a salty old individual. Usually you joined a regiment, which was a thousand men; this was your military home. There were about ten fifers and ten drummers for every regiment. Your job was to learn almost everything under that drum major—good, bad or indifferent. And your job was to play a military drum in the field and barracks. They had schools for this—the eastern school for practice and a western school for practice in Newport, Kentucky for most of the nineteenth century. They weren't doing anything different from what had been done in any century before; it was an old army tradition at the time of the Civil War, because they couldn't have fought the war without musicians.

"…the idea was to play an instrument with as much relaxation as possible, yet have the facility to play with as much power and control as possible over a long period of time."

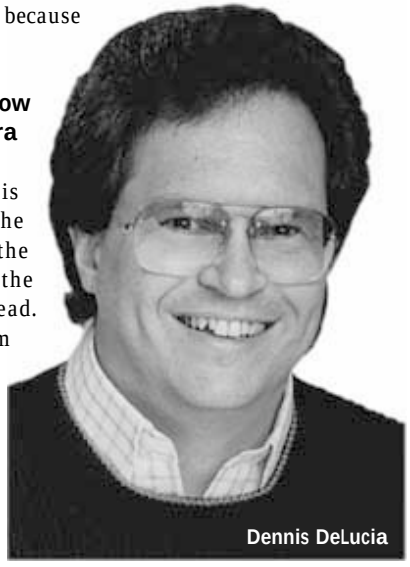
—George Carroll

So this is were drum corps started. The British considered a drum corps its own entity so much that they named it a "corps of drums." If you play bugle, fife or cymbals, you're considered a drummer. Because back in the early days, when fife became popular, they sent the drummers to a school and taught them to play fife. So you won't hear "fife and drum corps" in England; you will hear "corps of drums," because they consider them all drummers.

PN: **So in relation to the check stroke, how do the other styles of the modern era relate?**

Carroll: The point I'm trying to make is that drum corps have changed from the historical concept of the military over the last couple of centuries, right up until the time of the invention of the plastic head. And then, of course, the modern drum and bugle corps were invented. It's a completely different animal from the military descendant.

PN: **Okay, but can the plastic drumhead be played with some of those old military styles?**



Dennis DeLucia


Jay Wanamaker

Carroll: Yes it can, but usually it isn't. My point is that the techniques that are at work today are prominent to much more tight instruments, smaller instruments, played at a much more codified fashion in order to milk it. And in this common practice, people put in motions that look military but never really were. They make it look more uniform, but it actually was never really done that way. So, the techniques of playing were derived for the utility and necessity of having to play in the field—to play loud, heavy and long. Every time you bring in a new drumhead or a new kind of tension, like the modern type of tension, the equipment changes the technique. But the music has also changed, because you're really not trying to do the same thing that a drum corps did fifty years ago, let alone 150 or 200 years ago. So a lot of the old techniques may be transferable and usable to modern day, but on the other hand you would make yourself so obsolete.

Jay Wanamaker: Look back over the last thirty years at how the snare drum has changed from a 15" to a 14". Trying to get the pitch higher has caused the companies to add more tension casings and more screws to that tension casing. And as Fred brought up, the invention of the Kevlar head probably made one of the biggest changes. From a manufacturer's view we basically had to push the old drum aside because it works with a plastic head. Now we're at the drawing board, having to change the instrument to accommodate the head.

Sanford: Bill saw the plastic head come into existence. It was movie film at that time, right?

Bill Ludwig, Jr.: Yes, Mylar was invented by British scientists during World War II to replace celluloid film. Reconnaissance bombers were required to fly over enemy territory before and after a raid to photograph what was happening. They would come back with the cameras running but no film because the celluloid would break. So the British scientists were charged by the admiralty and the war department in England to find a solution, and they came up with Mylar. After World War II we began to see it replacing leather in furniture and automobiles.

The very first Mylar head I saw was sent to us by Joe Brolleman, our former marketing director who went with the Selmer Co. in Elkhart, Indiana. He had ordered about a dozen wood flesh hoops from us. We thought nothing of that, and as a favor to our ex-employee, we sent him the hoops. He wrote back and said, "I'm sending you something interesting—a new kind of head." He had stapled Mylar to a wooden flesh hoop. We immediately put it on a drum, tensioned it up, played it, and found that it probably had the best chance of any of the substitutes for calfskin heads. But the heads that Brolleman sent were too thin and we pockmarked them. The next step was to get a thicker Mylar, which was available. Then, the staples pulled out, so we attempted to glue the heads on with epoxy resin. When this pulled out, we were delighted because then we didn't have to change anything—just keep buying calfskin heads. [laughter]

So the problem was not the Mylar, but attaching it. And at the same time, I understand Remo [Belli] had the good fortune to live next to an engineer who worked for Lockheed, and they were using epoxy in some of their joints on the airplanes to replace riveting. And so he was working on a gluing process at the same time. Then we came upon the interlocking relationship. My father was sitting in his office one day with a pair of pliers, bending an aluminum hoop with the Mylar in between—clinching it, so to speak—and that is what we ultimately ended up with.


William F. Ludwig, Jr.

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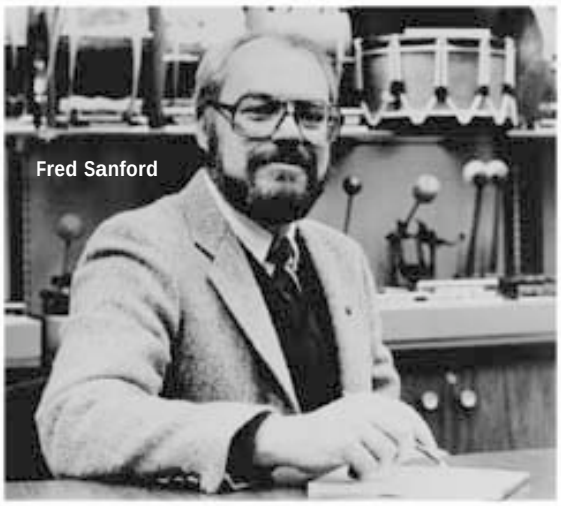
Fred Sanford

PN: **What do you think your father would say about today's modern drum lines?**
Ludwig: He would be heartbroken.

PN: **Why is that?**
Ludwig: Because the drum doesn't sound like the drum of his day, at all. You heard the real drum this morning. That was an octave and a half lower than where we are at today. He was constantly battling the newer generations. Al LeMert worked for me, and so did Fred Sanford and Frank Arsenault. Between the three of them, they were driving us crazy tightening the heads. What happens when you over inflate a tire? It blows up! In the case of a drum, it breaks the drum. First, the casings would crack and we'd beef them up. Then the casings would pull through the shell and take part of the shell out. And my father would be raging in the plant, "Don't tighten them so much." So these guys were going around tightening the production, and he was following them around at night loosening them. [laughter] So, in answer to your question, he would be heartbroken. I can barely stand it. It sounds like they're playing on practice pads. It's not a drum sound to me.

PN: **Thom, is there any advantage to using traditional grip when playing certain rudiments or passages?**
Thom Hannum: Not that I can think of, although, I think most of us all started out that way. I guess there was a trend away from the drum being held by a sling with a leg rest, to the more flat look using the harness, so people tended to move toward matched grip. From my standpoint, I just always felt comfortable with this [traditional] and felt I could play and teach it on a flat surface. With the lines that I taught, it always stayed that way. I don't really think there is an advantage or disadvantage to either. I guess logic would tell you that matched grip is easier for a kid to learn how to play, because it's more balanced or equal. But I think it's just a question of how you learn.
Sanford: We switched Santa Clara over to matched grip around '77 or '78. There were a couple of reasons we switched. First of all, this was the first time we worked with carriers. We basically had developed a whole timp-tom carrier. This was the first carrier that I recall, and was designed by Jim Jones. We first went into the multi-tom setup with the Troopers. He actually devised this big tin vest that supported two horizontal bass drums. That was the first vest carrier that I recall. At Santa Clara, we had a guy who worked with fiberglass, and he brought in this vest that worked very well. So he rigged up some hardware to connect the drums. By this time we had the entire line using some sort of vest carrier, and yes, it did certainly level the drums out.

But going beyond that, what I found to be a problem was our yearly change-over. This was a time when kids stayed in corps seven or eight years; they progressed from being a cymbal player to a bass drummer or maybe tenor, and then to the snare line. We had problems with some of the kids switching from playing the multi-tom with matched grip to playing snare with traditional grip. We also noticed that there was a lot of shifting and adjusting of the left shoulder any time they had to do a fairly high attack with the left hand. It looked kind of funny, because all of a sudden you'd see all the snare drummers dip their left shoulders trying to get some sort of extra momentum, in terms of their left attack.

And so, due to the fact that we switched over a lot of drummers that year from tenor to snare, we made that decision to use matched grip. The traditional players had no problem adapting and, of course, the guys that had been playing tenor/trios had no problem at all.

PN: **Why do you think traditional grip has come back to the flat drum?**
Sanford: It looks cool. [laughter]
LeMert: Many of the young people today who are marching in drum corps, drum lines, bands and so on, aren't in it to just be snare drummers. They're going to continue on with their education and end up playing timpani and keyboards, so matched grip works a lot better with that concept. Hence, there's no retraining program. In years past, when I used to do clinics, that question was constantly asked, "What do you prefer, matched or traditional grip?" My answer was always, "I do this" [shows traditional left-hand grip in both hands], and I'd say, "Matched grip is great." That would always end the conversation. [laughter]

PN: **So what about the angle of the drum?**
LeMert: When I was first involved in drum corps, in the early '50s, mid-'60s, there were no carriers. There were tenor drums and snare drums with leg rests. This worked out great for the snare player because that's where it originated. Unfortunately,

the tenor drummers were carrying the same drum with the same leg rest, and they were playing matched grip. I never saw a drum line that played tenor drums with traditional grip. The tenor drummers, as they grew up, would walk around like this [leans to the right] because they'd played this way for so many years with matched grip instead of traditional. To this day, guys walk around with their left shoulder up in the air and the right shoulder down. It was just uncomfortable, and I would have liked to have seen conventional grip go to tenor drums, but it always stayed matched grip.

Campbell: Do you think it was because of the mallets they used, Al? They were always smaller mallets and maybe it didn't feel good to have a traditional grip.

Carroll: Well, the original tenor drummers had one purpose—to play quarter notes and twirl mallets around.

LeMert: There really wasn't that much technique at all. Except for maybe... When did tenor drummers start playing real stuff?

Campbell: Right when you got out. [laughter]

Carroll: It wasn't that long ago. Drummers were drummers and percussionists were percussionists. The drummer was taught to play marching. The tradition was to play a drum with a rather high hoop, and consequently they kept bashing the hoop if they didn't use the conventional grip. Then along came better education, and drum corps were more or less being considered low-class. People could learn to play in a school band or orchestra, and you had to play other percussion instruments besides snare drum. Playing the rudimental drum became a lost art in an orchestra; you had to learn to play art music and learn to read. The next step, of course, was to learn to play mallets and timpani. And now to become a good percussionist, you're supposed to be able to play it all well, which is ridiculous. No one has enough time to practice timpani and mallets and all the other percussion instruments to keep them at a fine edge of performance. So you specialize, right back to square one. Bottom line is that matched grip is a result of having to play more percussion instruments.

PN: **George, when you see traditional grip on flat drums, how does that strike you, since you've researched all the styles?**

Carroll: Matched grip has been around a long time. Bass drummers back in the War of 1812 had matched grip, kettle drummers back in the eighteenth century were using matched grip, so it's nothing new. The only new application is on the snare drum. If you have a snare drum with a low hoop, there's no need to use conventional grip because you're not bashing into the hoop anymore. That was the only reason it started. Gene Krupa, who was a student of Gus Moeller's, taught the use of the matched grip in his drum method he published back in the '30s. If you want to play the tom-tom, you can draw more sound out of it if you hold the sticks backwards, use the butt ends, and use matched grip. So there is no reason why drummers can't use both when it's comfortable to play both. Again, the only reason for using conventional grip was the tradition of the high hoop, and that's where it's from.

Now, if you think about this again from the equipment view, use of the drum changes the style from the way they played it. But, again, if you're using a field drum in the field, you've got to put it on your body in some manner. If it's a drum with a high hoop and it works better if you slant it, then it will work better using the old conventional grip. If you are going to put it flat, then you have to change your equipment and the way you hold it, as well as the way you play it, too. So, to me, it's no insult to use matched grip on a flat surface. It's just a reflection on the change of our music, which is a reflection of the change of our time.

DeLucia: This comes up on every clinic that I've ever done in the last twenty-five years. And here we are talking about it in this forum, in terms of marching and field percussion. The key is to look at the great drumset players—even the younger great drumset players of today. Players from certain styles of music prefer traditional grip. *Jazzers* almost always play traditional grip, at least most of the time if not all the time. A lot of fusion players will play according to whatever the chart or phrase calls for, switching back and forth. It only seems to be in the drumset world—except with most rock drummers—that they prefer traditional grip. So there has got to be something more to it than just the argument


Al LeMert


Tom Float

LISSA WALES

about the drums being flat now. I think it has to do with more opportunities to propel the stick.

Carroll: There is another aspect, too. Jazz players want to learn more technique, because jazz players have to play a whole lot more technically. And the tradition of learning the technique came from people like Gus Moeller, who taught this style. It's a tradition passed through the students of the teachers who played the old rudimental technique.

Look at it this way: the harpsichord couldn't be played with dynamics so they used all these ornaments when they played to take your mind off the fact that you're only hearing one dynamic level. The drum has all of these rolls, drags, ruffs and rudimental content, which is roughly parallel to all the ornaments they used on the harpsichord. If you think about it, we are about the only instrument left that uses a lot of those ornaments—thus being a holdover from history, and a good one. The Swiss used the Geigy *Festival Concerto* to show off the Boy Scout drummers who learned rudiments. They would have the people who made fun of the Boy Scouts play the Geigy *Festival Concerto*, and normally they couldn't get past the first page unless they knew how to play what we call the rudiments extremely well, since it's the only well-known snare drum concerto. So to play a full bag of rudiments, and to play a modern set with jazz, echoes the influence of people such as Gus Moeller, still with us through the conventional grip.

"…everyone was so timing-oriented that everything got more *robotic…*"

—Jim Campbell

PN: **In relation to that, Tom, a lot of your students talk about your use of some Moeller ideas in your teaching of drum lines. Is that correct?**

Float: It depends on the charts that we're playing and how it applies to the music. I teach a lot of looseness in the grip that would be like a modified Moeller style. I teach traditional grip normally in marching, but I play matched. In fact, when Fred mentioned that Santa Clara had switched over to matched, I was teaching the Oakland Crusaders that year, and I thought maybe the trend, at least in DCI, was going to lean towards matched grip. I hadn't played that much matched grip snare, so I took a year to switch my hands over and I never switched back. But, I also never taught traditional grip. It's never bugged me very much seeing people use traditional or matched, especially the way quad drummers drum now. I think they play equally as well, if not better, than a lot of snare drummers. So I go back and forth a lot.

As far as the Moeller approach, when you talked about hand problems and people having problems with their grip, I am in the process of writing a paper on how people are gripping the stick and why they tend to play really locked up. I've seen them get strains in their wrists like cysts and tendinitis, and then they combine that with playing on a Falam head or another Kevlar head and I think it gets magnified. There's also been a problem with people using too heavy a stick or putting a lot of tape on a stick that's the right weight. The change of weight and balance is incredible. So I've been trying to do whatever I can, as far as teaching techniques at the schools, because a lot of those players go out and teach a lot of the other kids. If you get them to use the correct techniques, you'll see a lot more loose drummers and a lot less hand problems. I haven't seen anywhere near as many problems in the last three or four years as I did, say, ten years ago. I think a lot of instructors are getting a lot more street smart as far as the hand and ear problems by just being more aware of them. The looseness of the stroke is the basis of almost everything I teach. Especially if it's a jazz thing, like the last couple of years I was with Blue Devils. They couldn't have played a lot of the things they did if they had not used some of the techniques that were taught to them.

PN: **Jim and Al, do you think that rebound concept is used as much today as it was twenty or thirty years ago?**

Campbell: When I studied with Mitch Markovitch, his big thing, and even Al's, was playing on pillows to develop dexterity in the fingers and wrist. Rather than always relying on rebound, you had to learn how to get your muscles flexible enough to do it. We're a lot lower now and I'd say it's more wrist rebound now than arm rebound. I think some of the pre-stroke things you mentioned earlier, aside from flams, came through a generation where everyone

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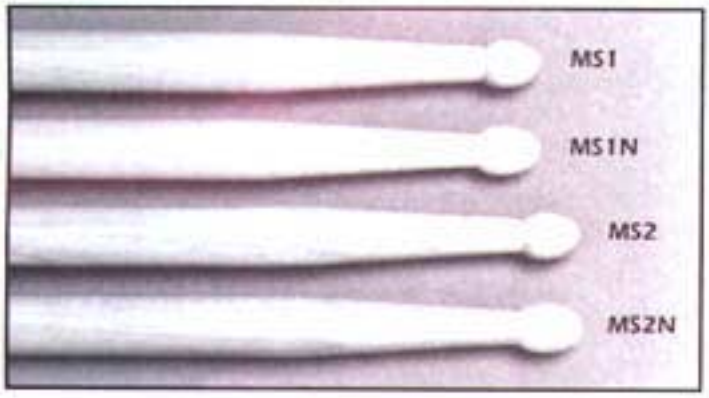

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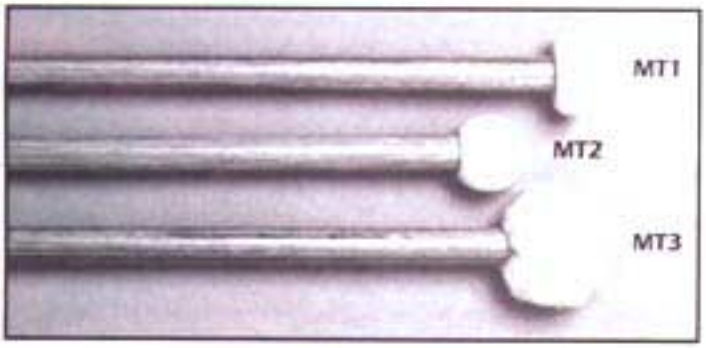

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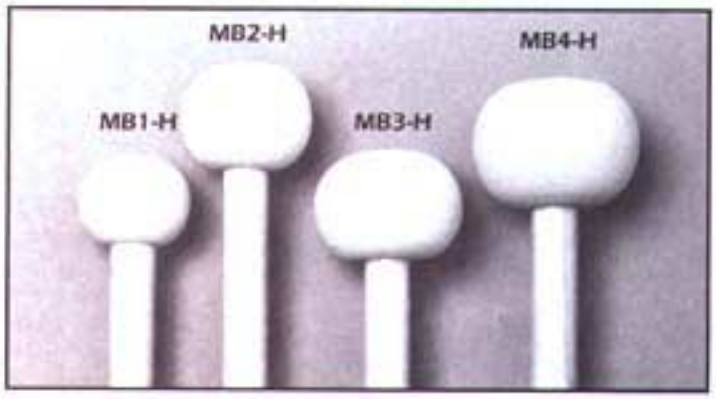

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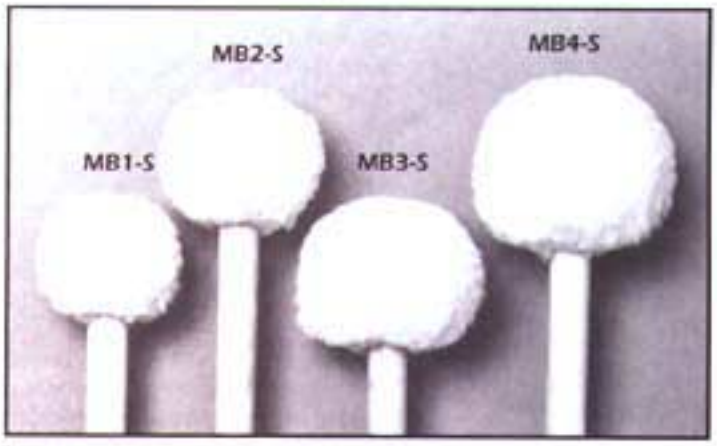

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Thom Hannum

was so timing-oriented that everything got more *robotic*, let's say, than others who always had a flow approach to their teaching. There were a few groups in the last decade that might have been a lot more robotic because if it was visually clean, then it would be audibly clean. Rather than teaching interpretation, they simply taught timing. I think the rule is moving more towards musicianship. Because of the harder surfaces, we're relying a lot more on the wrist than we ever have before, and less on the arm because of the shock to the elbow and arm.

LeMert: It's a case of making a transition from the plastic head to the Kevlar head. The plastic head had a fair amount of bounce to it, but it had a lot of stick absorption to it also. So in essence, kids were working to pull the stick out of the head while they were playing. Today, with the Kevlar head, it alludes to something that I'm sure we all will relate to here, and that is, when we played on a drum, there was one type of articulation that we got and we had a certain amount of finesse. But when we were in the back of the rehearsal halls, there was always an old Grover stove, Formica table top or something that had a hell of a hard surface, with bounce. Put us on the darn snare drum and it fell apart because we weren't getting the feedback that we would get off the hard surface.

You drop a straight pin on a Kevlar head, immediately you've violated all the laws of physics, because if you drop it from about here, it bounces clear up here. You would think you've got a wiffle ball. Well, in the course of that comes carpal tunnel syndrome, boils and everything else going wrong in the wrist right now. This gets back to the original topic that was brought up about the check stroke and so on. Basically, when that stick is coming off of that Kevlar head, it's coming off of there a lot faster than the velocity it was put into the head. As a result, the kid has to control the rebound of that stick, and it's going to start physically working on him. Keeping in mind while he's doing that, he's feeding the stick back into that head, and generating a lot of stress in the joint area. And all of that, really, is a combination of the instrument they're playing, with the material they're playing on, plus whatever stick they are using.

If you strike a Kevlar head with a 2B drumstick, you'll get the stick back like crazy. You can play all kinds of intricate figures, but you have no bottom. You have a very, very thin sound. Hence we go to the parade drum stick, which has a neck about the size of the butt end of a 2B and a large ball for the tip. The whole concept behind moving the drumhead is in the amount of force that's put into it. And the only way that you're going to generate a frequency at the bottom head, where the snares are going to react, is in the input power at the top, which causes the air column to move. When the air column moves, the bottom head moves. So you have to have enough emphasis into the top head to generate movement of the air column. And we all know that the point we're at now with the Kevlar head on the drum is similar to an empty one-pound coffee can: a very thin sound. The harder you hit the top of that, the more you might cause air to move at the bottom. Well, this relates back to the type of stroke that's used, and to the amount of shock that's transmitted through the stick, which in turn is the bumper right here [points to wrist], so it starts working in the wrist areas. We've done a lot of research into what makes the head move and what type of stick application is necessary to move a certain head.

Hannum: When I was teaching at Garfield, we were one of the last lines to go to the Falam head. In fact, we used plastic heads through the 1988 season. I think the only other line to do that was the Velvet Knights. I was never fond of the sound. From a competitive standpoint, I was probably stubborn about it. Time has gone by and I've gotten so that I use those heads. But the type of playing style I teach has no bearing on the drumhead. It is simply, how do you teach somebody to play to produce a good sound? And then the feel you get from the drum is how you maybe, slightly, alter your touch or velocity of your stroke. But I know that if the Star of Indiana were using a plastic head—and they also were probably one of the last groups to go to a Falam or Tendura top head—we would teach it the same way by having them play a rebounding stroke. You're not tight about it, and it's a very natural stroke.

Basically you have two choices—to let it rebound or to stop it. With this check stoke, the velocity

seems to be increased and you tense up to stop the stick. I think everybody plays accent patterns when you need different playing levels; we just stop the stick but your grip doesn't change. You're trying to remain consistent. If it's possible to be consistent with your grip a hundred percent of the time, then that's what you do, until you get to extremely demanding passages that are going to require other types of skills. But the basic stroke and sound production, at least from my standpoint, has not changed.

Float: There are a couple of things about the Kevlar head that are important to bring up from the player's standpoint. A lot of instructors will say they don't like the sound and they don't like the size of the drum; maybe that's why we are seeing the new designs of the 13" snares. Well, as these guys have pointed out, the drum pitch is going up and up, and I think the reason is because people are playing more and more beats. Also, look at how quad drums have evolved from the single-leg tenors or trios back when the drum sizes were 14", 16", 18". Now the quad drum sizes are normally 8", 10", 12", 13", so what used to be their smallest drum isn't even part of the setup anymore. Because of this, the pitches have gone up, which allows them to play rolls, singles and flams. As their hands developed, they wanted a shorter, more articulate note. Now there are bass drums 14", 16", 18" in diameter. As a matter of fact, I special-ordered a 14" bass drum for Disneyland; that's not normally even considered a bass, but it was for weight purposes.

The point is, there used to be larger drums, and if you want to hear the in-between beats, you want to hear the space. The Kevlar head has given the player the ability to hear better in most circumstances. So after they've been playing on it, a lot of times they don't want to go back to the plastic head.

There have been years that I've said, "We're not using this; we're starting out with plastic." I'd hang on until it was about time to go to the gig and then I'd break down. "Oh well...time to slide on the Kevlar." [laughter] I don't crank the head, though. I'll bet if you take a sampling from the lines out there today, you'll see a lot of the lines using Kevlar on the top, or on the top and bottom. From a player's standpoint, they are willing to sacrifice their technique a little to keep the tone of their instrument up so they will be able to hear better, and be more precise while they play more difficult parts. PN

Part 2 of this discussion will appear in the June issue of Percussive Notes.

Jeff Hartsough *is a member of the PAS Marching Percussion Committee and former caption head of the Magic of Orlando Drum and Bugle Corps. He is president of Perfection in Performance, a percussion consulting, arranging and instructing business in Columbus, Ohio, and Percussion Educational Specialist and manager for Columbus Pro Percussion, Inc. Hartsough has studied with Robert Breithaupt at Capital University and holds two Bachelor of Science degrees from Franklin University. He has marched with the 27th Lancers and Suncoast Sound Drum & Bugle Corps, is an adjudicator for the Ohio Music Educators Association and has radio, recording and touring experience with several regional groups. Hartsough is also editor and contributing author for* Focus on Percussion, *a newsletter for middle- and high-school music programs in Ohio and its surrounding states.*

Derrick Logozzo *received his Bachelor's degree in Music Education from Capital University in Columbus, Ohio, and currently attends the University of North Texas in Denton, Texas, where he is pursuing a Master's degree in Performance. He has performed with various jazz, Latin and chamber ensembles, and with the Canton Bluecoats Drum and Bugle Corps. He was co-chair of the marching percussion events at PASIC '93 in Columbus.*

"…the drum pitch is going up and up… because people are playing more and more beats."

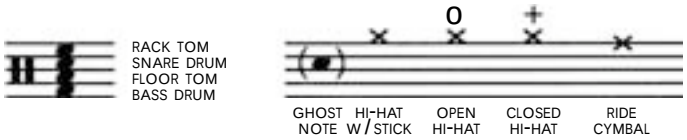
—Tom Float

Applying the Linear Concept

By Gordy Knudtson

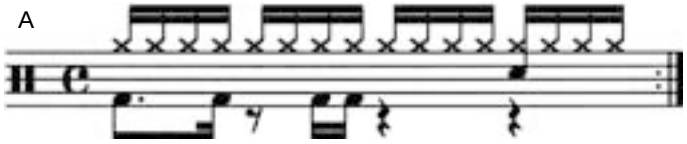
ONE OF THE STEVE MILLER BAND'S BIGGEST HITS IS "Fly Like An Eagle." Last year I thought it would be fun to take a linear approach to this tune. The basic idea of linear drumming is a flow of notes that never has two limbs playing at the same time. While most linear methods tend to involve a mathematical approach that I don't care for, I was able to approach this from a musical angle by applying it to this particular tune.

Key



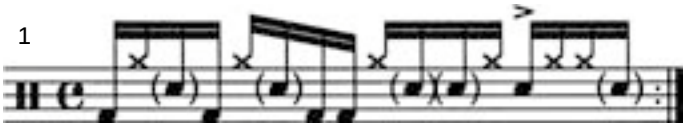
Example A shows the basic feel of the tune. The bass drum part comes from the bass guitar part.

Basic Feel



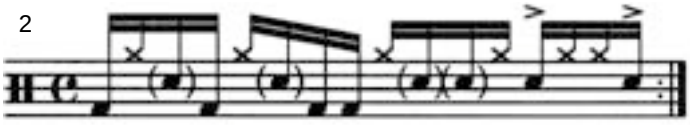
Example 1 shows my linear solution. The bass drum part stays the same and the backbeat on 4 stays the same. The notes in between are filled in with hi-hat or ghost notes on the snare. Ghost notes are notes that are played very softly. The pattern on beats 3 and 4 is an inverted paradiddle.

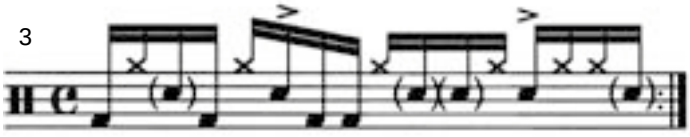
Linear Solution



In examples 2 to 4 we create variations by changing some ghost notes to accented snare notes.

Snare Drum Accent Variations

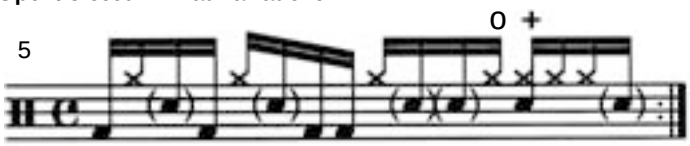


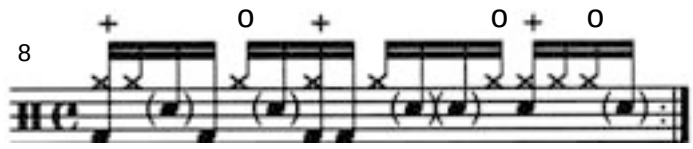


Gordy Knudtson *tours and records with The Steve Miller Band and The Ben Sidran Quartet. He's also the Drum Department Chairman at Music Tech in Minneapolis.*

In examples 5 to 8 we return to the original pattern and create variations by adding the opening and closing of the hi-hat in different places.

Open/Closed Hi-Hat Variations





In example 9 we add double strokes to the hands on beat 1 and include some snare accent variations from previous patterns.

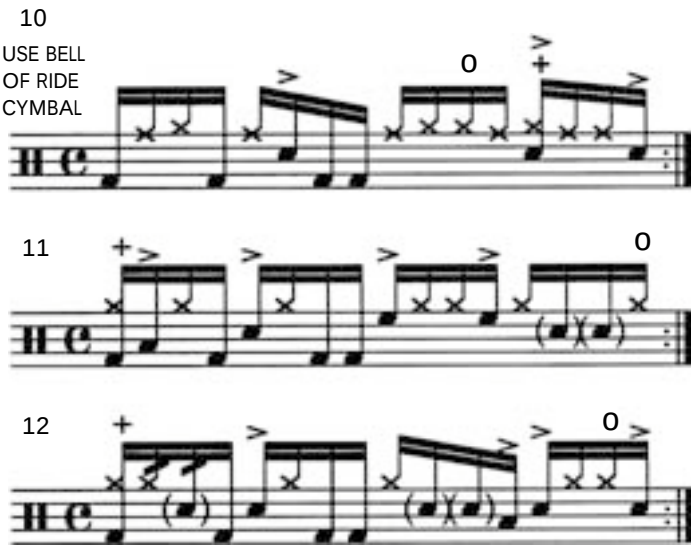
Double Strokes

In example 10 we re-orchestrate or re-voice the pattern on the set by moving the right hand to the bell of the cymbal, moving snare drum ghost notes to the hi-hat, and adding a hi-hat open/close.

In example 11 we leave the left hand on the hi-hat while the right hand moves around the drums.

In example 12 we combine many of the previous ideas into one pattern.

Orchestration Variations



The variations are endless. The main lesson I learned from doing this exercise is that you don't need to know many different sticking patterns to be successful with linear drumming. You just need to know a few patterns and how to be creative with them! PN

Warm up with the Pros! Check out the HotLicks section in the next issue of ***Percussion News!***

Listening/Practicing/Playing

By Chuck Braman

FROM OUR FIRST LESSON TO OUR LAST performance, all drummers share an interest in musical self-improvement. Implicit in this desire is a fundamental question that is rarely considered consciously and whose answer is far from self-evident: By what means does one achieve the end of musical excellence?

A dangerous assumption, particularly among students, is that *practicing* is the primary means of musical self-improvement. Although practicing is *an* essential means, it is not the only or even necessarily the primary one, and when pursued in isolation from other means, it can actually produce as much musical harm as good.

Likewise, there is an assumption among unschooled, "natural" drummers that one learns primarily through doing rather than studying, or *playing* rather than practicing. Others put their primary emphasis on studying tradition, i.e. on *listening* to and learning from what has been played by the great drummers of the past.

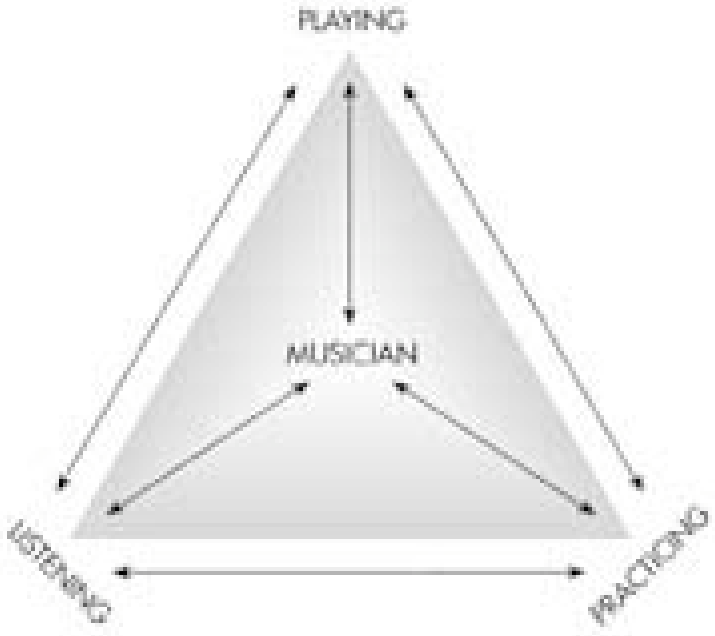
The problem with all these approaches is that they either attempt to deny theoretic knowledge or to sever it from its application to music. In contrast, the proper method of learning to play music on the drums involves an integration of each of these three approaches—an integration of theory and practice. It involves an equal and simultaneous devotion to playing, practicing, and listening.

To illustrate this idea, I have used a triangle to help convey that these activities are equal in importance and interrelated—the level of skill attained in each area directly affects the level of skill attainable in the others.

Although each of these activities is equal in importance, the first that should be considered is listening, because (1) before we can set our goals (which will determine *what* we will practice), we must first be aware of all the musical options from which we will be choosing, and (2) music is an *aural* art form, the subtleties of which can only be grasped first-hand, i.e. aurally, through listening. As drummers and musicians, listening directly to music—not practicing—should both set our goals and provide our main source of information about music and our instrument.

Furthermore, for the purpose of learning, it is important that we learn to listen analytically, to grasp clearly *what* we are hearing and *how* it is being produced. When attending live performances, the visual element is helpful in this respect. Recordings, on the other hand, offer the opportunity to listen to a single passage repeatedly, in order to memorize it or write it down, a process known as transcribing.

To execute what we would like to play, most of us need to do an extensive amount of practicing. In drumming, the material we practice can be divided into three general areas. The first are the purely technical patterns that we must learn in order to physically play our instruments, sources of which include George Lawrence Stone's S*tick Control*, the rudiments, or my book, *Drumming Patterns*, which identifies the system underlying (and relating) snare drum, drumset and rhythmic patterns. (It is essential, however, that one always chooses the technical patterns one practices in order to achieve a consciously chosen *musical* end, never treating the mastery of a particular technical pattern as an end in itself.)



The second area of practice involves learning both the specific vocabularies of the musical styles we enjoy, such as the ostinato patterns associated with styles such as jazz, rock, bossa-nova, etc., and the specific vocabularies of the particular drummers we admire, which may be grasped through a combination of analytical listening, and the study of live performances and transcriptions.

The third area of practice involves developing music reading skills, sources for which include Ted Reed's *Syncopation*, the various classical and rudimental snare drum etudes available, and the interpretative reading of drum "charts" for large groups or unusual compositions.

The third means of musical development, playing, may at first seem to be the final goal. It is, however, both the end and an essential part of the means. Playing provides a barometer of our progress and develops the essential skill of integrating all of our knowledge into a personal *style*. Most professional drummers consider their playing to be a process as well as a product, and the bandstand to be their main learning ground. Many famous musicians developed their innovative styles as a creative response to the musical ideas initiated on the bandstand by their band-mates. The earlier in a musician's development this process begins, the better.

To link theory with practice should be every drummer's constant goal: to analyze and synthesize the differences and similarities among technical patterns, rhythmic patterns and musical styles. By interrelating the knowledge and skills gained from listening, practicing and playing, each activity not only brings about its own direct results, but reinforces and makes possible the results achievable in the others, and in combination will lead inevitably to our final goal: the making of the best music of which we are capable. PN

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

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Form Awareness on Drumset

By Bob Emry

GIVE THE DRUMMER SOME! PLAY a chorus! What does it mean to play a solo based on the form of the tune? When I was teaching at the college level, many students came to me with questions concerning this problem.

These students had developed skills necessary to be able to play time in various styles, to read music, count measures and improvise solos. They had trouble keeping their place in the musical form when they were required to solo in jazz ensemble classes. Although they could count measures, they had difficulty soloing on a 12-bar blues or 32-measure song form. For percussionists in this situation, I have developed exercises to improve form awareness in the performance of music.

1. Analyze the form of the music. Use the lead sheet if it is available and determine the phrase structure (i.e., 12-bar blues, AABA, ABAB).

2. Write the root notes of the basic chord progression using whole or half notes and rests whenever possible. Rests are important for breathing and space. Eliminate unnecessary chords from this exercise.

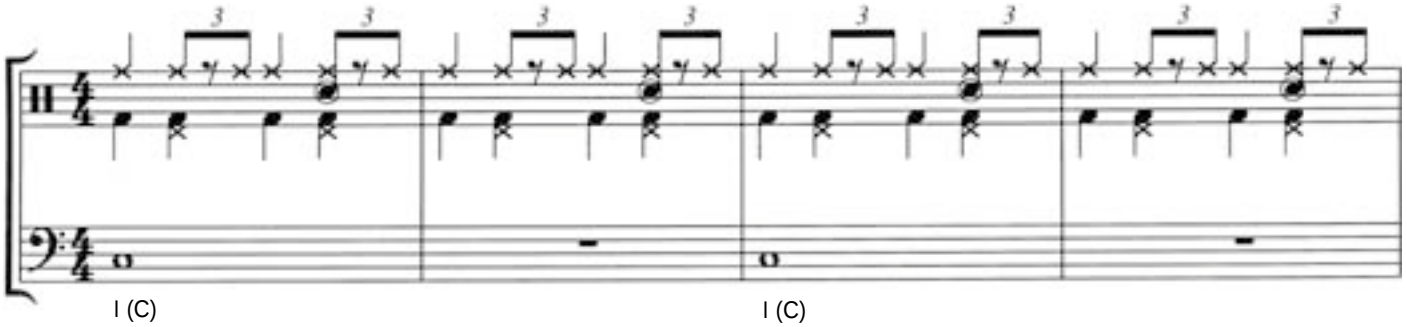
3. Sing the root notes of the chord progression while playing time. The instructor could reinforce the students' efforts by playing these notes on a pitched instrument (vibes, piano) while singing with the student.

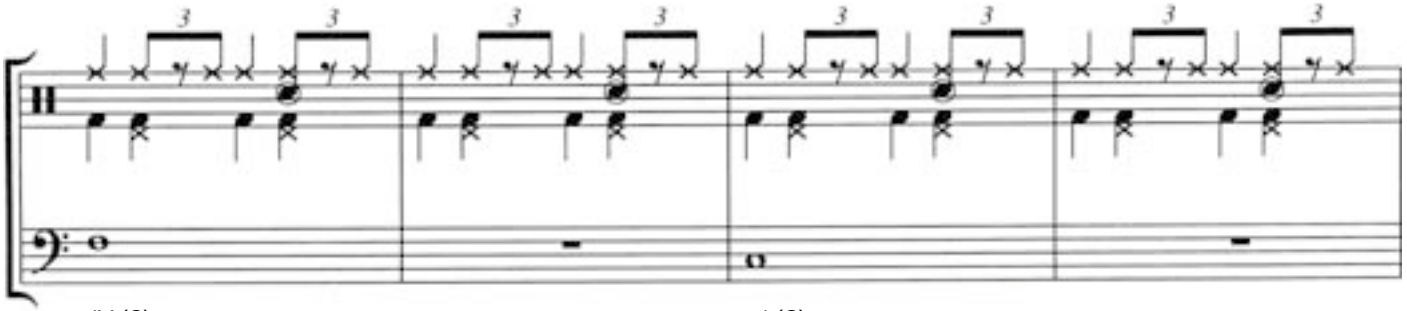
4. Sing the root notes of the progression. Play time while singing and fill or solo during the rest measures.

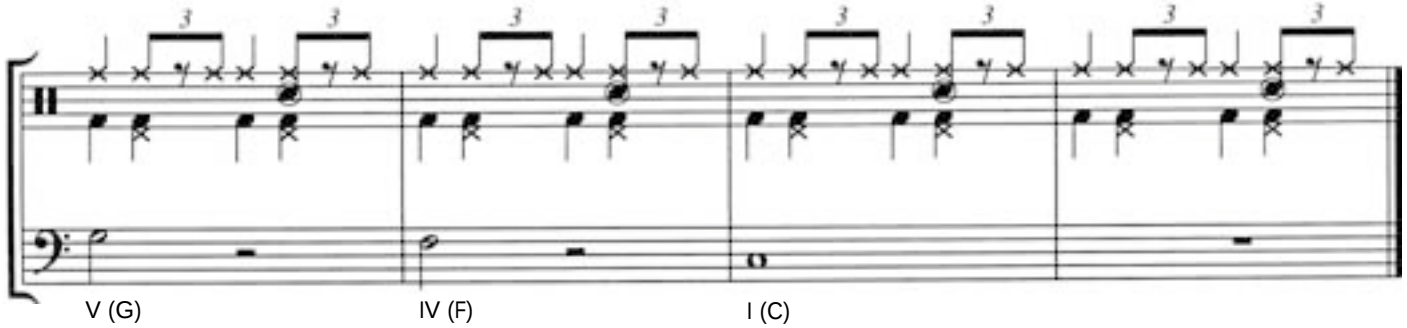
These exercises will result in students expe-

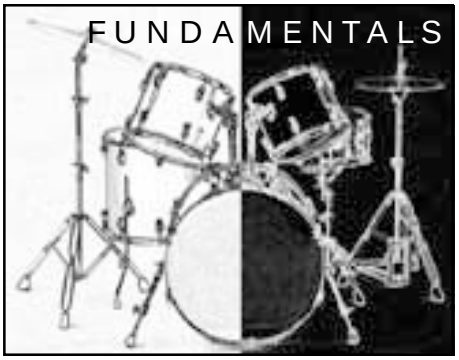
Key

Develop Form Awareness by Singing and Playing Time









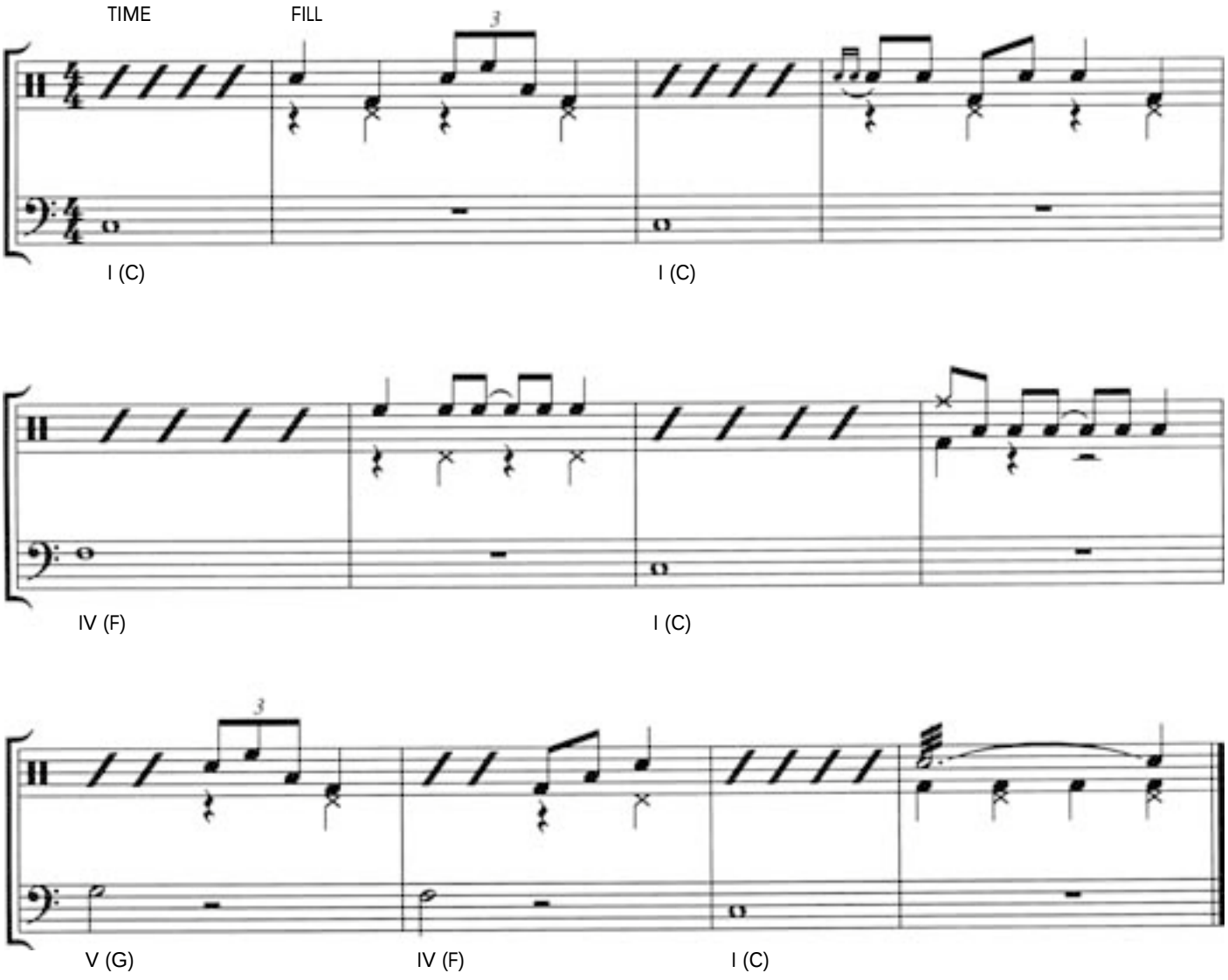
riencing the form of the music as they play.

Singing the melody of the composition will also help the performer's awareness of the form. However, some melodies are complicated and difficult to sing while playing drums, especially for students at an intermediate level. Whereas it is interesting and challenging to sing intricate melodies as you play the drums, it is fundamental to sing the root notes of the basic chords in the progression. Singing the root notes also increases awareness of the bass part, which further helps the performer honor the form of the composition during improvisation.

My students found these exercises helpful in ensembles where they were required to solo or trade phrases based on the form of the composition. They were no longer in fear of the phrase, "Give the drummer some," and they were able to play more musically. PN

Robert Emry *is currently performing in the New York area with his own group, Bob Emry and The Good Groove Band. He also keeps busy with private teaching, composing and arranging. For seven years he was an Assistant Professor at Five Towns College, Dix Hills, New York where he taught drumset and related subjects.*

Develop Form Awareness by Singing and Playing Fills



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Designing an Effective Warm-Up Program for the Marching Percussion Section

By Jeffrey Moore

A MAJOR CONCERN OF VIRTUALLY EVERY PERCUSSION instructor and band director is establishing a thorough, successful warm-up program for the marching percussion section. I will limit the scope of this article to the "battery" percussion—the snare, tenor and bass drum sections. The approach I have taken in designing a solid warm-up program is threefold:

1. The warm-up program should work on technique and fundamentals of the music the ensemble is performing in its field show.

2. Each exercise should be constructed so that every section is working on a specific technique or concept.

3. The exercises should be graduated from the most basic to advanced concepts of technique and ensemble playing.

There is no universally correct plan for designing a warm-up program; it should be specifically designed around one's own musical book as well as the level of talent. However, there are a few fundamental areas that need to be considered and addressed in all programs. I prefer to put these fundamental exercises into two categories—"hands separate" and "hands together."

HANDS SEPARATE

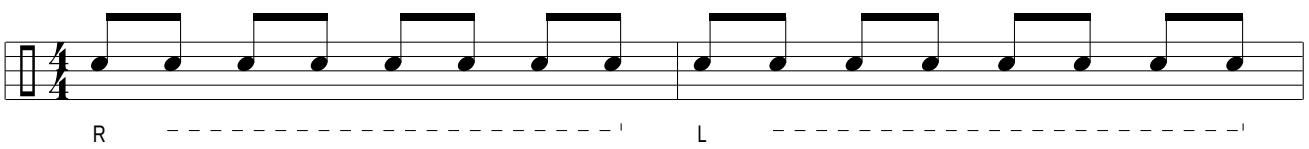
The "hands separate" exercises can be divided into four categories—monotone single strokes, two-height single strokes, monotone diddles and two-height diddles. The titles of these categories are not meant to imply there are only two heights in playing. Certainly, there are many ways to describe and execute dynamics, depending on which school of thought you subscribe to. The categories are named simply to segregate the monotone (same-height) exercises from the multiple height (two-height) exercises.

For the first category, I have chosen the exercise "Eight on a Hand" (see Example 1). The importance of this exercise cannot be stressed enough. It not only provides you with a vehicle for developing uniform arm, wrist and finger motions, but serves as a foundation for many more concepts. The two most important strokes in "Eight on a Hand" are the first and the last—the first, because it sets the height and sound of all subsequent strokes; the last, because the player must "freeze" the stick in the rest position. The freeze action is achieved by squeezing at the fulcrum of the stick, thus mastering the stick's rebound.

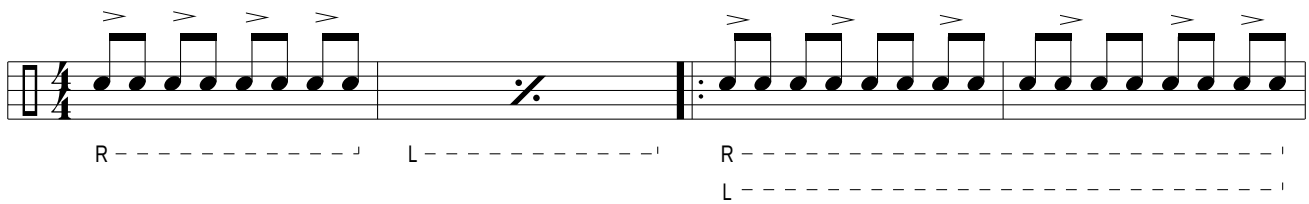
The exercise I have chosen to represent the two-height single-stroke category is entitled "Accent Groove" (see Example 2). This exercise utilizes the final stroke of "Eight on a Hand" (the accent) and is followed by either one or two soft, unaccented notes (taps). Depending on the tempo, these taps are performed by either dropping the wrist or utilizing the fingers.

The third category, monotone diddles, is represented by two exercises—"One-Hand Shuffle" for triple-based diddles (Example 3) and "Double Beat" for duple-based diddles (Example 4). Each exercise works on uniforming the diddle motions while isolating the hand to work on consistency of sound in both strokes. This raises the player's awareness to the difference in the amount of squeeze (pressure) needed at the fulcrum to produce both triple- and duple-based diddles.

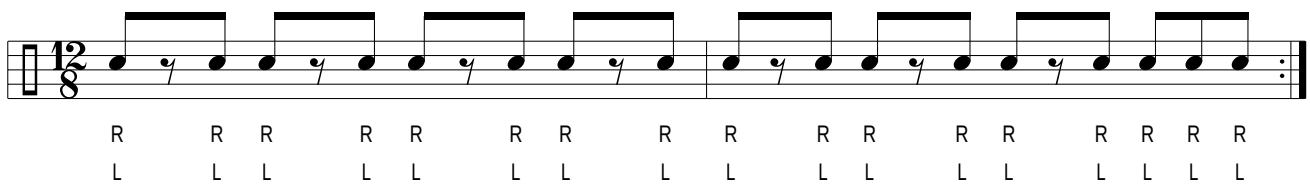
Example 1—Eight on a Hand



Example 2—Accent Groove

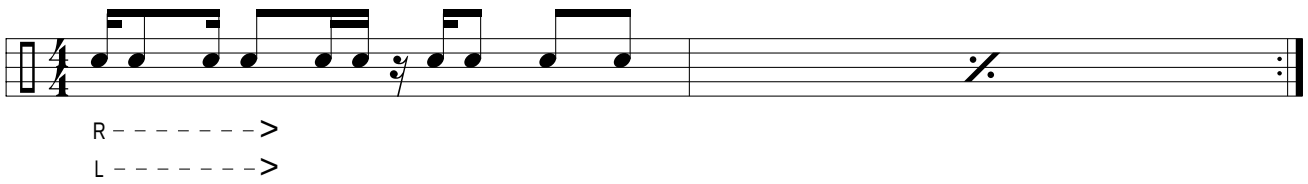


Example 3—One-Hand Shuffle

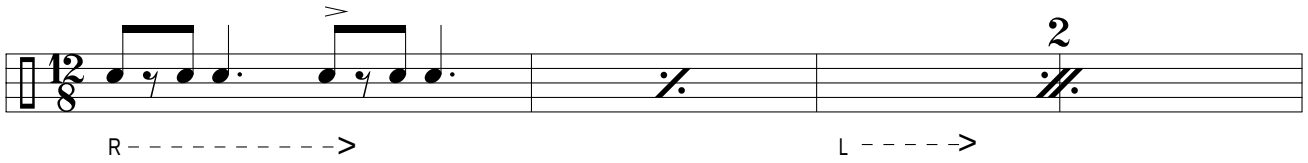


The final category in the "hands separate" exercises is two-height diddles. This is represented in triple base by "12/8 Beat" (Example 5) and in duple base by "7/8 Beat" (Example 6). Both utilize the final stroke of "Eight on a Hand" (accent), and work on the pressure needed at the fulcrum to produce soft, unaccented diddles in both triple and duple meter.

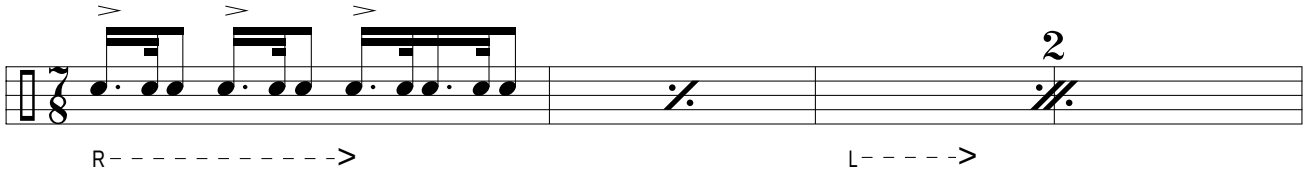
Example 4—Double Beat



Example 5—12/8 Beat



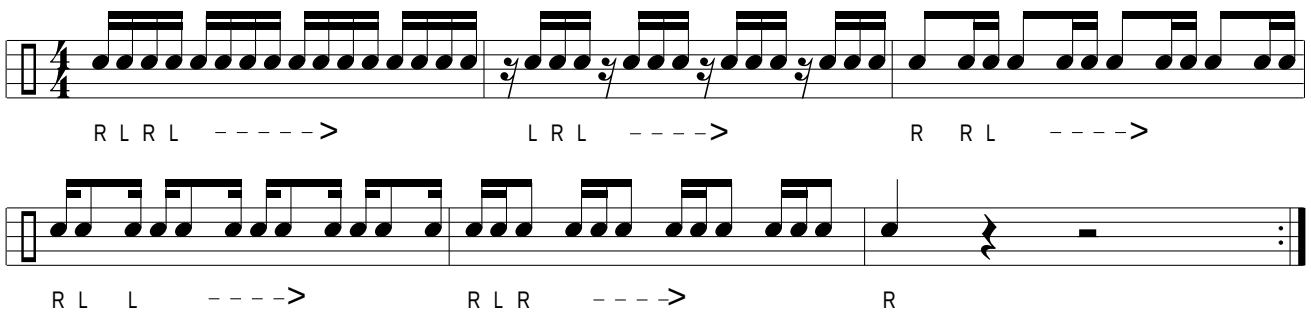
Example 6—7/8 Beat



HANDS TOGETHER

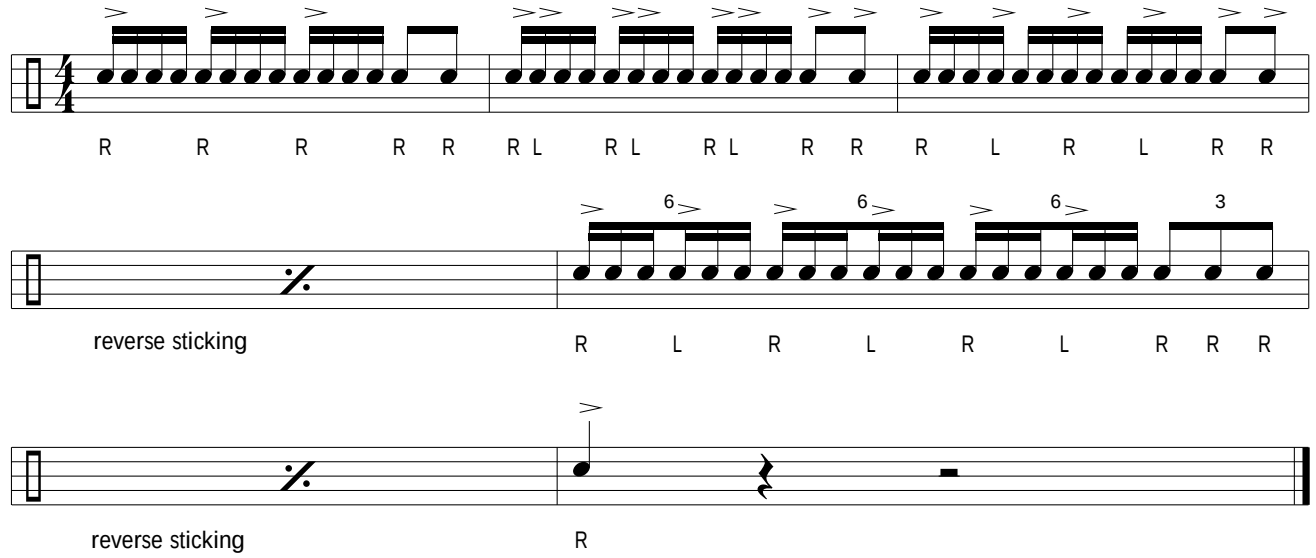
The second group of exercises are the "hands together" exercises. These exercises utilize the techniques and concepts from the "hands separate" exercises and put them into performance by executing commonly used figures, rudiments and musical phrases. The first exercise, "Pattern Check" (Example 7), is based on the concepts of "Eight on a Hand." In bars one, three and five, the right hand should be playing continuous, monotone 8th notes ("Eight on a Hand"), while in bars two and four, the left hand should have a smooth, continuous motion. The isolated or single note in bars two and four (right hand), and in three and five (left hand), should simply be the final stroke of "Eight on a Hand," freezing in the rest position after each stroke.

Example 7—Pattern Check

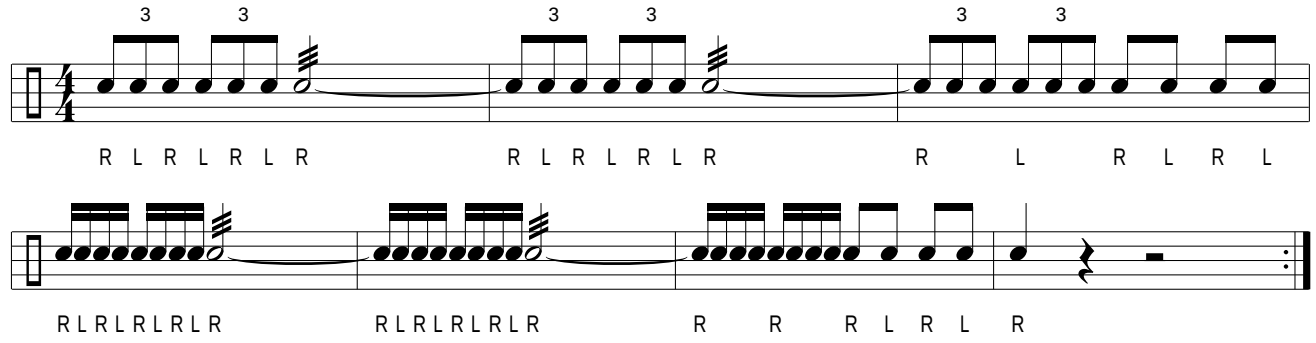


The next exercise, "Two-Height Jumble" (Example 8), utilizes the concepts from the exercise "Accent Groove." All the figures are a combination of one accent and one tap (bars one and two), and one accent and two taps (bars three to six). In "Roll Check" (Example 9), both triple and duple-based diddles are employed. Care must be taken to ensure that the same diddles used in "One-Hand Shuffle" and "Double Beat" are being utilized in "Roll Check." Many players have difficulty focusing on single-hand motion or sound when both hands are playing diddles.

Example 8—Two-Height Jumble

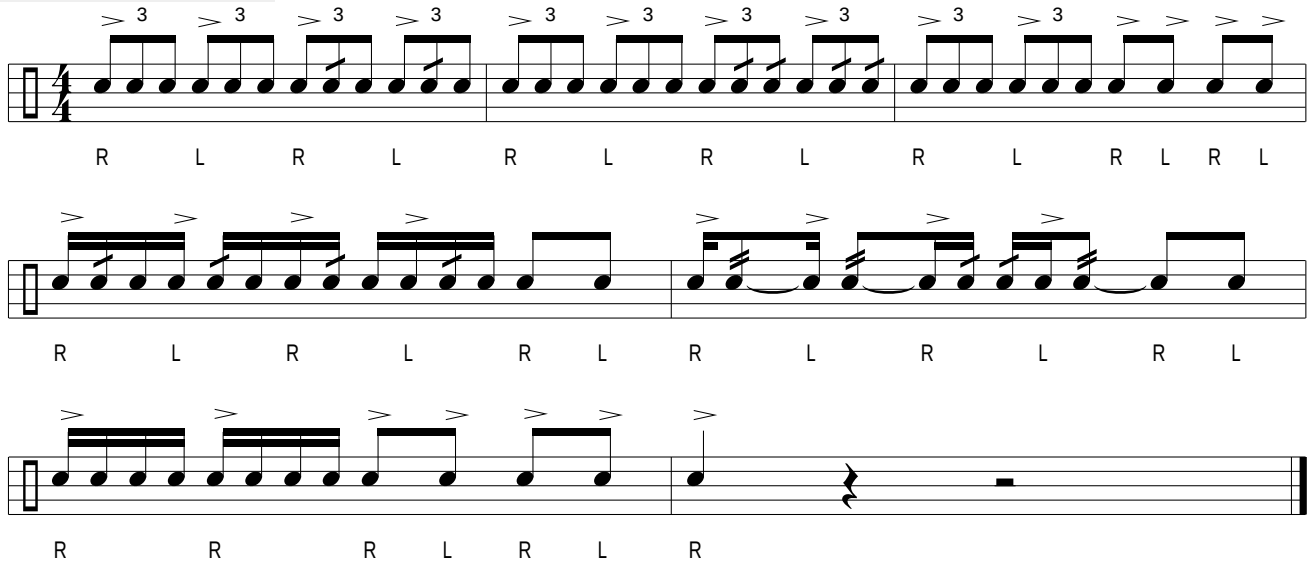


Example 9—Roll Check



The last exercise, "Roll Accent" (Example 10), deals with two-height diddles, or accented rolls and drags. The same care must be taken when practicing so that the player realizes how each hand contributes and moves to produce the overall sound. Playing all of the "hands together" exercises with one hand on a rim, pillow or leg is an excellent way to demonstrate to the player that the figure he or she is playing can be broken down to a "hands separate" exercise. This will serve as an excellent model for the player to strive for.

Example 10—Roll Accent



Although I did not cover them specifically, paradiddles and flam rudiments can also be broken down to "hands separate" exercises (see Figures 1 to 5). Once these exercises are mastered, the player can utilize the "hands separate" one- and two-height concept to perform these rudiments.

Figure 1—Single Paradiddle

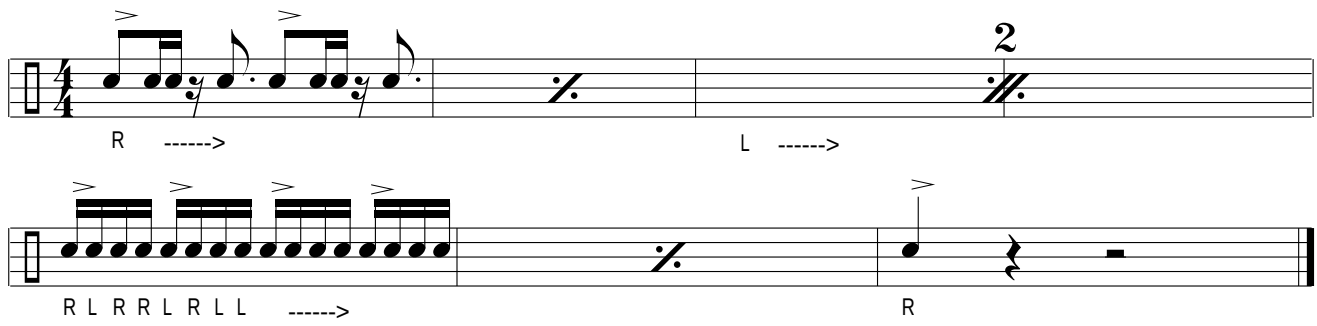


Figure 2—Flam Accent

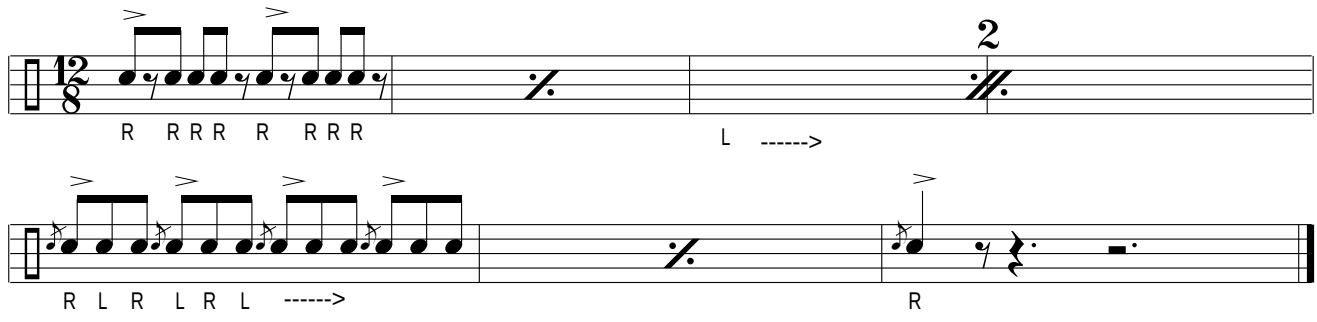


Figure 3—Flam Tap

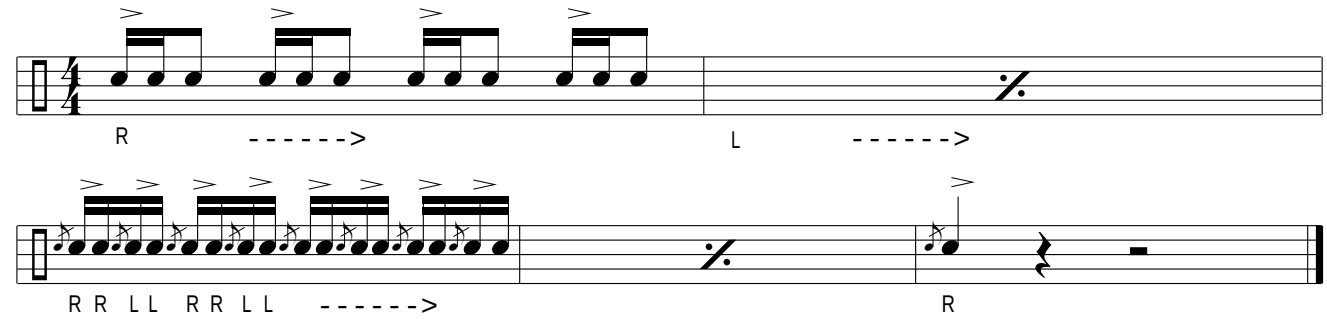


Figure 4—Inverted Flam Taps

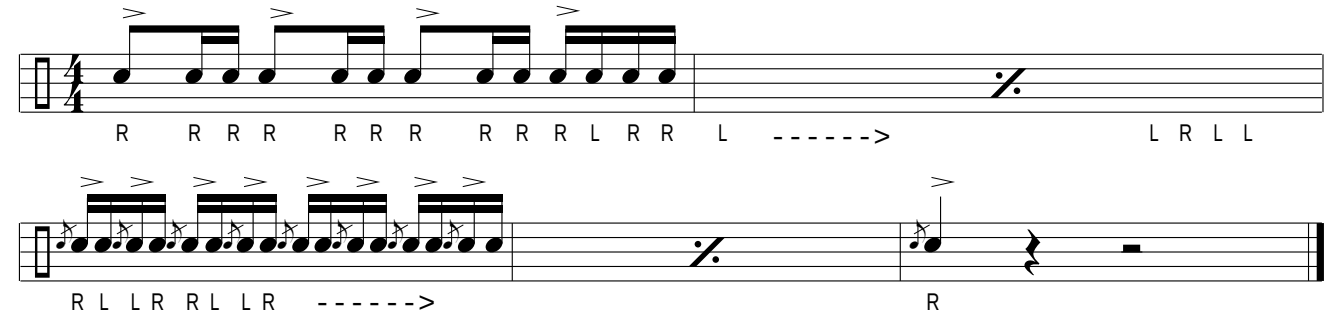
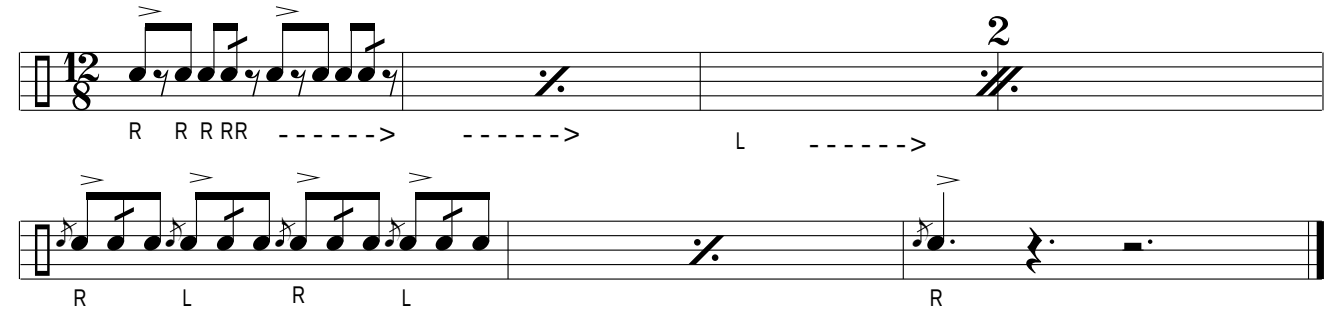


Figure 5—Flam Drag



CONCLUSION

When designing a warm-up program, all the aforementioned techniques must be addressed. Creatively combining the concepts in ensemble exercises can make your warm-up time even more productive and rewarding. Try splitting up the accent patterns among the voices in the ensemble. While the players are working on hands separate, two-height single strokes, they are also forced to work on ensemble listening and pulse control. Analyze each instrument and section individually. While your snare drum line may need to work on flam taps, your bass drum line may not have any flam taps in their musical book. Therefore, write a pattern that fits with the snare drum flam tap exercise, focusing the bass drums on a fundamental concept, such as split 16th or 32nd notes. If you design your warm-up program with respect to each instrument, and the techniques unique to each, all sections will get the most out of their warm-up exercise time.

Finally, design a warm-up program that fits your show. A great way to do this is to extract difficult phrases from the musical book and "loop" them together, putting four beats in between. It is important to focus on exact technical difficulties and work on only one technique problem at a time. Constantly evaluate and re-evaluate each rehearsal and performance. Prepare *before* the rehearsal and create the exercises before you begin to teach. Proper preparation, critical analysis, concise exercises and a firm foundation in these areas are the key to better performances and better music from your marching percussion section. PN

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The Role of Music in Ghana

By Abraham Adzenyah

Note: Some words in the Akan language use the symbol "ɔ", which takes the "au" sound.

THE TRADITIONAL MUSIC OF GHANA IS an intrinsic part of the total fabric of Ghanaian culture; it cannot be separated or isolated, because music is the cohesive force vital to the life of each community. Historically, music has laid stress on the creation and variety of expressions. Music, however, is not only used as a medium of artistic expression, but also as a means of communication within a given music community. Drumming, singing and dancing are products of social circumstance involving individuals and social groups. The music is organized in relation to everyday life activities; as J.H. Nketia has correctly pointed out in *Folk Songs of Ghana*, "…it reflects the organization of society, and it is identified with social institutions such as, for example, the Damba festival, a yearly festival for the Dagbani ethnic group of northern Ghana. The most important and obvious part of the Damba festival is the combination of musical and non-musical activities organized to meet the requirements of the event and suit the convenience of participants." (Nketia, 1966: 11)

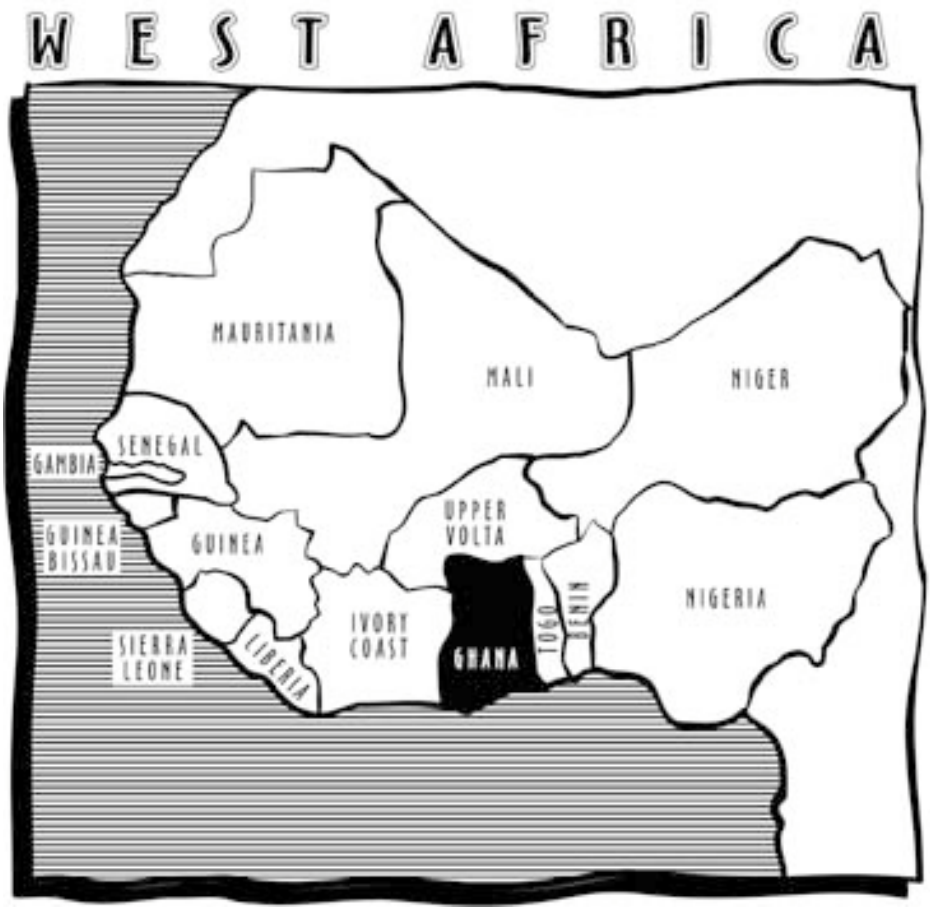
Various roles and responsibilities are assigned or distributed to individuals and groups of people. Among them are musicians and their leaders, master drummers, leading singers, masters of ceremonies, heads of organizations, patrons and performers of rites. All through the life cycle the picture is very much the same. Starting at birth, music accompanies the naming ceremony (also known as "outdooring"—the child is officially brought outdoors), which is an ancient tradition practiced all over Ghana. This day marks the formal welcoming of the child into the system of kinship relations and the formal acknowledgment of parental and kinship duties. Similarly, puberty, marriage and death also provide grounds for music-making in some Ghanaian societies.

In organizing the musical forms, consideration is given not only to the significance of the occasion, but also to the needs of the participants. Because the social needs of men and women and the young and old vary (as do the roles they may be called upon to play), the traditional music of Ghana provides for age/sex grouping of performers. One only performs the music traditionally associated with the given occasion—whether it is joyful or sad.

In organized social life, the events that are the focus of social gatherings generally provide the avenue for music-making. Some of the events at which music-making is an integral part include economic activities—in particular, communal labor and the events of the market day. When communal labor is organized among the Ewe or Akan to improve the community (for example, clearing the bush around the town or village or constructing public roads, bridges and buildings such as local schools, clinics or recreational centers), one may find musicians in attendance or the workers themselves singing while they work. Such work songs make people less conscious of the actual labor and therefore make them feel as if they are at play rather than at work.

In northern Ghana, market day is a social occasion. Therefore, one may come across bands of musicians performing for their own enjoyment, for the amusement of other people or for money. Dagbani praise-singers and drummers, in particular, are always very busy on such occasions. They usually station themselves at a specific point near the market to accost people by drumming and singing their praise names and appellations in return for a gift of money, which Dagbani custom makes obligatory.

It is worthwhile to note that while births and marriages are music events among some ethnic groups of Ghana, they are not for others. For example among the Kɔnkɔmba and the Dagbani of northern Ghana, these are occasions for musicians to perform, but among the Akans in southern Ghana they are not. Among the Dagarti of Ghana, the first visit of a bridegroom to the house of his bride is marked by a chanted dialogue between his party and the brother-in-law; this does not occur among the Akans. Instances can also be cited from other parts of Africa. For instance in some parts of Tanzania (such as the Sambaa area) songs are sung before circumcision, after circumcision and when the wound has healed and the boy is returning home (Cory Hans, 1962: 2), but this is not commonly practiced in Ghana. Furthermore, the Adangme in the Greater Accra Region of Ghana celebrate the puberty rites for girls (the transition from girlhood to womanhood) in a festive manner featuring singing, drumming and dancing, but among the



Akans, especially the Fantis in the south-central part of Ghana, it is a quiet and private ceremony. In character, the puberty ceremony is like the naming (outdooring) ceremony already described, in that the girl is officially introduced into a world in which people pursue many goals, of which friendliness, womanhood and interdependency are very essential values. Puberty ceremonies are performed exclusively by women; it is a female's affair. This is because the ceremony deals mostly with the private parts of the female body; therefore, men are forbidden to witness some parts of the ceremony. This celebration was at one time a musical event in Ashanti and Brong Ahafo areas (two states in the Akan area) but the use of music is now restricted. This limitation is enforced by the higher ethical teachings of Christian theology. The indigenous roles of organized religions and participation in their hierarchy are forbidden to Christians by their church. These apparent restrictions on Christians have had a profound effect on their mobility in the society and artistic life. Nketia writes, "In some areas the converts were not only prohibited from performing traditional Ghanaian music, but even from watching it. Hence, active participation in community events such as festivals and ceremonies was discouraged" (Nketia, 1974: 15).

Another factor that should be noted is that while many annual festivals of Ghana are organized and celebrated with varied festivities combined with music, some are not. The Kundum festival is a harvest festival; it is observed once a year by the Nzima and Ahanta ethnic groups of western Ghana, and is celebrated in a grand style with many festivities, including music and dance. But the Ahobaa festival, also celebrated once every year among the Fantis in southern Ghana, is not a musical event.

A further point that should be taken into account is that funerals in Ghana as a whole, whether for a chief or an ordinary person, are occasions for music to be performed. If the deceased belonged to a band of musicians or to some social group with its own forms of music, such as ɔmpe (a recreational musical type) or adenkum (women's orchestra), this music would be performed at his funeral as an honor or last respect to him. Field observes, "The drumming, singing and dancing are collectively called agorɔ 'play,' which is performed while the corpse lies in state. It is relayed, as it were, to friends in the next world, and the thought always present is 'the play that you are given here is the play that you will be received within the next world'" (Field, 1970: 145).

This organization does not prevent individuals from making music privately for their own amusement or for the relief of boredom. A person working on his farm may sing and a person traveling alone on foot may play benta ("musical bow") or oduduu (scraped idiophone) as he goes along. A shepherd boy from the Frafra ethnic community of northern Ghana may carry his goge ("lute" stringed instrument or flute made out of the stalk of millet) into the field to provide music for enjoyment and also to drive away the wild animals who may be a threat to his flock or herd. Players of flutes, horns, stringed instruments (fiddles, lutes, musical bows, raft zithers) and hand pianos do not wait for public occasions to make music for their own enjoyment. The instruments mentioned above are played solo or in fairly homogeneous ensembles, as well as in limited combinations with instruments of a percussive nature: idiophones such as rattles, wooden clappers, metal bells without clapper, castanets or metal bells of a boat-shaped form.

Music is the means of recording historical events and thereby learning about the past and present. Moreover, music is part and parcel of a people's way of life, exemplifying their religious deeds and work situations.

The stress placed upon musical activity as an integral and functional part of society is one of the characteristics of the Ghanaian traditional musical system—a feature music shares with the artistic traditions of Ghanaian culture. Music and life are inseparable, thus there is music for most of the activities of everyday life. Furthermore, music with verbal texts expresses the Ghanaian's attitude toward life—his hopes, fears, thoughts and beliefs. "Music is said to 'sweeten' his labors, to comfort him when bereaved, and to keep up his morale at the battlefront" (Nketia, 1963: 4). When there is victory, music is played for celebration. Music also is essential to the Ghanaian in the worship of his gods. In short, music in Ghana, and indeed in Africa as a whole, permeates everyday activity.

Ghanaian traditional music lays stress on the use of voice, for it is through singing that people express most of their thoughts and feelings; music is also accompanied by movement.

Ghanaians associate music and dance with speaking and movement. The power of speaking is dramatized in songs, in poems, and in drumming itself (which constitutes a type of language), while dancing is expressed through the human body. In this context, a Ghanaian spokesman from my town of Gomoa Abosa, named Kobena Adu, said, "Without the power of speech there will be no effective communication; without the human body there will be no dance." The spokesman is an important person in Ghanaian society. Danquah observes, "Linguists—spokesmen, because of their intelligence are always looked upon as a Chief's private advisers and counselors" (1928: 43). The Okyeame is the official spokesman of a chief. It is not proper etiquette for a chief to speak directly to anyone during public functions except through his official mouthpiece, or spokesman.

Better understanding of the power of speech and movement was vividly given to me by my late mother, who was the ɔhemmaa—literally the female king or queen mother (the European term) of Gomoa Aboso. Speaking of children, she said, "The labor pains instantly give way to joy as soon as the newly born baby arrives singing and dancing." The crying of the baby is musical, with a distinct and lovely tune which allows the mother to forget the pains she has just gone through. Furthermore, the baby dances to his songs and explores the new world (space)

Abraham Adzenyah

by throwing his arms, clenching his fingers, and kicking his legs in rhythmic response to the songs (cries) at birth.

Thus, a child's musical experience starts from birth. Moreover, from a musical point of view, the baby's kick-out, which is a dance movement, is reflected in a royal dance movement in the fɔntɔmfrɔm piece called Nnawea. (Fɔntɔmfrɔm: the heavy drum ensemble of the courts; Nnawea: one of the dance pieces played by the fɔntɔmfrɔm orchestra, music for a dance of joy.)

In many parts of Ghana, most of the annual festivals or state functions are organized and observed in the context of music making. It is considered important that such music should be keyed as much as possible to the needs of the situation. During the occasion, kings and chiefs are expected to perform or supervise the performances of certain rituals for the benefit of their states. These are usually occasions for maintaining the solidarity of the state, renewing bonds of loyalty, and for the formal enactment of tradition. These may be private or collective public rites, and may include periodic ancestral rites, those instituted around major agricultural events, or from episodes in the history and traditions of the people.

In addition to festivals, there are also a number of ceremonies and rites designed to give opportunities for public expression of loyalty to the reigning monarch, and for the monarch himself to express loyalty to the state, as well as the ancestors. On these occasions, all forms of music will be heard—such as adowa and bɔadze (musical types of the Akan), Fɔntɔmfrɔm (Akan), Obonu (Ga), Bɔmbaa (Ewe) and Damba Takai (northern Ghana), all of which are music in praise of the chief, played by court musicians in the state drum ensembles. Both musicians and dancers endeavor to exhibit a great deal of their talent.

The kings and chiefs of powerful states such as Fanti or Ashanti may have a large number of musical attendants for their varied functions. Most of the traditional festivals of the state begin and end with music. Among the various forms of ceremonial music are: Asafo or Kete (Akan), Odada-drums (Ga), Vuga or Husagu (Ewe) and Kanbonwaa (northern Ghana).

There are musical types performed in the evenings by mixed bands (men and women); these may be solely for entertainment or for occasions of a festive or social nature. The group of musical types labeled "recreational" includes all forms of music that are not "ritually or ceremonially

bound" (Nketia, 1962: 10). In many societies, this type of music is performed during festivals as an additional form of musical entertainment, and is also performed at funerals, in addition to the special music of the occasion.

Every society creates its own recreational music. Among the various forms of recreational music from the Akan-speaking people of Ghana are: Sikyi, Bɔsoe and Asaadua. Recreational ensembles from other ethnic areas include Adaawe, Tsuimli (Ga), Dedeleme, Agbadze (Ewe) and Jongo (northern Ghana). Each paramount chief considers it his duty to add to the treasury of music and arts in his states. Therefore he encourages new music, dance and art forms. These musical types are resources for someone who wishes to become a musician.

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An Observation of Festival Percussion Sections

By Jerry Bolen

COUNTY MUSIC FESTIVALS ARE AN annual event in most of the United States. While the music chosen for festival performance presents technical and ensemble challenges each year, many of the problems observed at these festivals are related to the assignment of percussion parts and to the physical placement, position and maintenance of the percussion instruments. Many could be corrected by simply bringing them to the attention of the festival planners and student percussionists.

I. ASSIGNMENT OF PERCUSSION PARTS

Unlike the other sections of the band, the players in the percussion section are often expected to play different instruments throughout the program. Many players feel comfortable on only one instrument (usually the snare drum) and try to play only that. It is considered degrading to the student to have to play cymbals, bass drum, triangle or any of the other accessory percussion instruments. When mallet percussion or timpani is called for, the number of young percussionists who can also play these instruments is greatly reduced. Festival planners should try to choose players that can play several percussion instruments. To avoid confusion at the festival, parts should be preassigned so that each percussionist knows what he or she will play and when. To ensure that all of the percussion instruments will be available, schools should also know what percussion instruments will be provided.

Pre-festival Considerations

- Balance.
  - How many players are needed for each selection?
  - Will any of the parts be doubled or will they be performed by one player?
  - Will all of the parts be played?
- If possible, pre-assign parts and inform players of their assignment in advance of the festival. If auditions are held the day of the festival, make sure each player knows what and when he or she will play. Avoid dominance by one or two players; give everybody a chance to play.
- Decide in advance which schools will provide the percussion instruments needed for the festival. Use concert percussion instruments whenever possible. For example try to use:
  - Concert bells instead of a bell lyre.
  - Concert bass drum instead of a marching or drumset bass drum.
  - Concert cymbals instead of marching cymbals.

II. PLACEMENT OF PERCUSSION INSTRUMENTS

Many of the performance problems at festivals deal with the physical placement, setup and holding of the percussion instruments. The following check list was designed to provide some criteria that will be helpful to directors in planning and setting up the festival percussion section. This list is by no means all-inclusive, but is based on problems common to the schools in my area. I invite you to share these suggestions with other directors and percussion instructors in your area.

Percussion Placement Considerations

- All percussionists should have a direct line of sight to conductor.
- All percussionists should have a stand and appropriate music.
- Placing the timpani and bass drum close to the tubas will help the timpanist's pitch and overall rhythm of the ensemble's performance.
- Place the cymbal player next to the bass drum.
- Place the mallet instruments together.

Percussion Maintenance and Tuning

Snare Drum

- Drumhead tension.
- Tune the snare drums to sound as uniform as possible when using more than one.
- Snare strainer adjusted properly so that it works easily.
- Snares turned off when not being played.
- Snare strainer adjusted to provide proper snare tension.

Bass Drum

- Tune the bass drum.
  - Bass drums should have an open, low "boom" sound.
  - Avoid internal muffling of the bass drum.

Cymbals

- Use cymbal straps instead of wooden T handles.
- Use plastic or lambswool cymbal pads.

Timpani

- Correct range for each timpani.
  - Individual timpani should be checked for appropriate range.
- Head in tune
  - Timpani heads should be in tune with themselves.
  - Worn-out heads should be replaced.

Problems Observed in Percussion Instrument Setup and Technique

Snare Drum

- Height of the drum to the students and placement in the band.
  - Snare drums should be approximately waist high.
- Drum angle.
  - Flat for matched grip.
  - Tilted down to right for traditional grip.
- Dynamics.
  - Use the different playing areas of the drum for different timbres and dynamics.
- Basic stick control
  - Avoid excessive arm motion.
  - Focus on stick control with wrist and fingers.
- Rolls
  - Match the rolls to the music and to the ensemble.
  - Decide which style of roll will be used: closed or open.
- Flams
  - Alternate flams when possible.

Bass Drum

- Bass drum stand adjusted for proper height and playing position.
- Correct playing stance.
- Striking the drum properly.
- Proper mallet choice.

Accessories

- Triangle
  - Use a triangle clip.
  - Use as short a string as possible to prevent movement while playing.
  - Use a triangle beater (better yet, have several to choose from).
- Tambourine
  - Proper holding and striking.
  - Headless for pop sound.
- Claves
  - Hold for resonance; not a clutch grip with no resonance.
  - Basic pattern (3-2 clave or 2-3 clave)
- Maracas
  - Use proper technique and rhythm.

Timpani

- Proper mallet choice for instrument and selection.
- Single strokes for the rolls.
- Correct starting pitches.
  - Device to get and check starting pitches, i.e., tuning fork or pitch pipe.
  - Practice changing pitches accurately.
- Alternate sticking when possible.

Mallets

- Proper mallet choice for instrument and selection.

- Pedaling on the vibraphone. Observe harmonic changes when pedaling.
- Proper striking of the bars or chime tubes.
- Alternate sticking when possible; double if necessary.

CONCLUSIONS

Observing the percussion section at annual high school and junior high school music festivals has revealed several areas of concern in both the training of future music instructors (college percussion-methods class) and the education of the young percussionist. Since many of our future percussionists start their careers in the school music programs or through private instruction, this is an area that must be improved.

The Percussive Arts Society Education Committee is presently working to address these concerns. Frank Cocuzzi and Kristen Shiner McGuire addressed the training of future music teachers in their article "What Really Needs to be Taught in the Percussion Methods Class!" (*Percussive Notes*: Summer 1988). This article surveyed music teachers and the problems they encountered in teaching percussion in their school systems. While improving percussion methods classes will help future teachers, much needs to be done to help educators who are presently struggling with their percussionists. We, as professionals, must take an active role in aiding our colleagues in the school systems. The new PAS Club student membership plan is a giant step forward, but it will only work if percussion educators support it.

PAS President Garwood Whaley addressed this problem in his speech at the PASIC '93 Hall of Fame Banquet. He has challenged PAS members to get involved in the goals of PAS. If each PAS member helped his or her area schools by presenting percussion clinics or master classes, we would all benefit by raising the level of percussion awareness for both present and future percussionists. By getting involved, we can make a difference. PN

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Motivation in Methods Classes

By Thom Hasenpflug

WE OFTEN READ AND WRITE ABOUT THE IMPORTANCE of teaching our craft to non-percussionists. For every written article there exists a different syllabus with a different set of priorities, yet all are variations on the same theme: The basic objectives include some sort of playing proficiency on and general understanding of snare drum, timpani, keyboard percussion, orchestral accessories and the like. In terms of expectations, however, approaches may differ. Some believe that you've got to "play it to say it," meaning that a strict emphasis on technique and practice will allow the string/wind player to better understand and relay the essential information. Others feel that emphasis should be placed on theoretical and textbook knowledge—know what the material is and know how to explain it in a high school band situation. (After all, would it not be unrealistic to expect methods students to learn *Yellow After the Rain* if marimba were not their primary instrument of focus?) Most, however, favor a more middle-of-the-road approach and expect a minimum level of performance achievement balanced by a basic knowledge of "textbook information."

No matter what the approach, many of us experience similar problems: not enough time in the semester to cover all the material; that one student in the class who just can't seem to understand the difference between closed and open rolls; lack of facilities for students to practice and lack of equipment to teach on.

The biggest problem we need to address, however, is one that's often left for discussion in more general-purpose educational journals because of its universal scope: The problem of motivation. Let us, as percussionists, consider this from our perspective, for our classes. Begin with this statement: "Everybody wants to be a drummer." It's a fact; as teachers of class percussion we already have a leg up on the rest of the instruments. Drummers are the crusaders against boredom with their toys and sticks and ratchets and whistles!

Nationwide, percussion ensemble concerts routinely draw large crowds because people want to see us have fun by playing big xylophone-like things with four sticks and running willy-nilly from instrument to instrument. Regardless of the number of ensemble members who play drumset, we are all perceived to be the driving force behind famous rock bands, often just short of being idolized. In a methods class, the subject matter alone should make for an instant winner on the basis of image alone!

And it does...for the first few classes. But then, our deity-like powers begin to fade, and the method book is no longer a tome of wisdom, but just a lot of stuff to memorize. Why? Because we may be relying solely on the subject matter to motivate our kids. The material should be a boon, but it can end up being a crutch. The class was never meant to teach itself; approached in this manner, it will be unsuccessful.

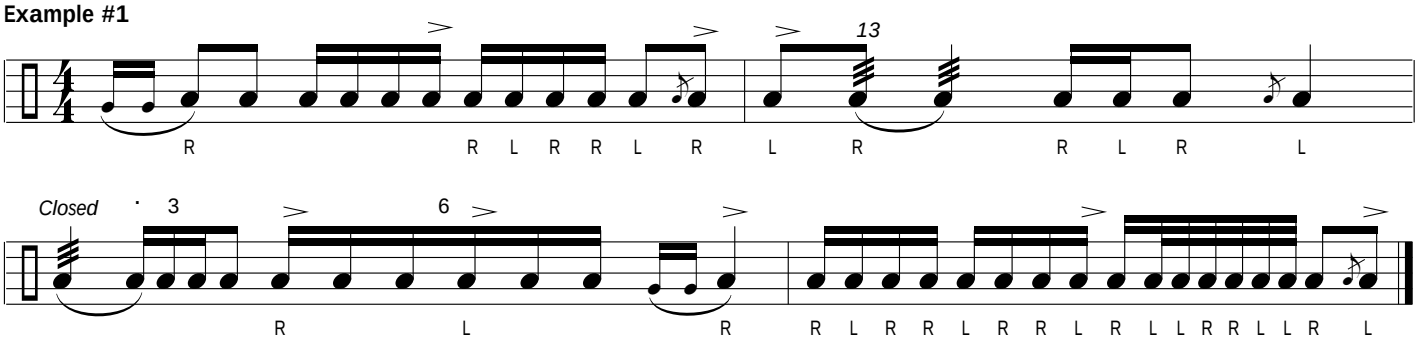
The most common pitfall of a methods-class teacher is to say, "I can teach this class in my sleep; there are so many different instruments to cover, I only need to scratch the surface each time. There's something new in every class; I can make it up as I go along." Of course, this statement is as fallacious as it is detrimental to the education of a student. It is, unfortunately, also very easy for many accomplished percussionists to believe. We have committed our lives to playing rudimental solos by Pratt and Wilcoxon, as well as mastering excerpts from *Porgy and Bess* and *The Sorcerer's Apprentice*. What could be easier than spending an hour demonstrating a flam tap or a couple of scales on the xylophone? The answer is nothing. Nothing could be easier than showing an ignorant underclassman what a xylophone is—unless, of course, you want him or her to care. Bearing in mind that methods class should not be designed to consume the life of a student whose major focus is elsewhere, there are still many teaching ideas we can apply specifically to our classes. Some suggestions follow.

BUILDING A SOLO

It is assumed that every methods class covers the basics of snare drum technique. It is also more than likely that most teachers expect a degree of command in playing the basic rudiments and rolls. The issue, however, when dealing with snare drum stick control is quality, not quantity. For example, if I spend X-number of minutes of class time on the paradiddle, and if I'm convinced of the students' grasp of the concept and the ability to play the figure, then I know it is not necessary to assign an etude consisting solely of paradiddle-type figures. If I know that a student can play a closed roll well enough upon command, then I only need to put this roll in an exercise once or twice (for the purposes of playing in context). This is the premise behind the concept of "building a solo." Gradually cover all the information—in this case snare drum rudiments—in a measure-by-measure fashion over a given period of time—say, half a semester. Then, arrange this information as a concise four-bar (or six-bar, eight-bar, etc.) phrase and have the students master it. In other words, teach a rudiment each week, and compose a measure that employs that rudiment. Then, as the students learn each new rudiment, they will have another measure to add on to their solo.

In the example below, the measures composed by the teacher were given out in class one at a time, in conjunction with the rudiment currently being studied, and then "tacked on" to the end of the previous measure. The solo continued to build in this way until midterm, at which time the students were responsible for playing the

Example #1



phrase as an exam. After mid-term, the only "new" rudiment introduced was the double-paradiddle, so, rather than take up class time, students were given a set of parameters and instructed to continue to build the solo. The parameters stated that the new phrase had to be symmetrical and that it must contain the following: paradiddle, double-paradiddle, closed or open roll, triplets, flams, ruffs, weak-beat accents and general rhythmic variance. Students were also told before writing that the entire eight-bar phrase was to be played (at any reasonable speed) by final exam time. Students felt more involved and more in control of their own abilities because they were helping to create their own task, instead of simply performing someone else's. The build-a-solo concept can, of course, be applied to any instrument where the teacher feels it could benefit the class.

CONSIDER YOUR STRENGTHS

Often, the best all-around teachers are those who are able to teach from an angle of specialization with which they are very familiar. Since I am also a composer, I often include a compositional point of view in my approach to percussion education. I understand the nuances of different timbres sounding together, and I talk to my students about a composer's intent to achieve a particular sound in a particular instance. I'll bring in an excerpt from significant percussion literature and "break it down"—find out what's involved in its playing. I'll let them know what the differences are in various types of writing—what's good and what's not so good. I do these things in an effort to encourage the understanding of more than just the raw performance element.

Since I am also very keen on the steel drum, I chose to spend one class on the fundamentals of steel drums. Although this was not standard required material for methods, it was something I felt I could present well. The students found it an interesting diversion from some of the more potentially "mundane" aspects of percussion, and I personally found it a great way to get students turned on to some of the ideas of other cultures and musics.

It is important, of course, that in considering your strengths as a teacher, you are not teaching the students to do only what you specialize in, but rather, presenting the necessary material from your unique point of view. A composer, timpanist and corps-specialist will each have a different way of presenting the same material successfully.

LITERATURE 101

For whatever reason, many typical collegiate underclassmen have an inherent disdain for anything in the category of "history and literature" (probably because they think everything of this ilk is useless trivia from the middle ages). Students may find it a welcome diversion, however, to apply some of their newly acquired knowledge of percussion to a broader field such as an orchestral one, with which they may feel more familiar. Although the teacher should not expect a student to technically master the snare drum nuances of *Scheherezade*, introducing the excerpt to the class as well as the reason why it's difficult and why so many percussionists find it

daunting is a good idea. The students, perhaps some of whom play violin or clarinet, might say, "Ah! That's by Rimsky-Korsakov" or "I know this one!" They will be on familiar ground, and can begin to relate the classroom topic to their own situations. A lengthy list of percussion literature and/or excerpts from a recently passed doctoral seminar is not necessary; the instructor could only introduce a few of the standards for the benefit of the class.

HANDS ON, HANDS OFF

If one accepts the statement about everybody wanting to be a drummer, then it is not surprising to find that percussion methods students love hands-on experience above all else. So why disappoint them? Break out the toys! Orchestral percussion instruction (i.e., triangle, cymbals, bass drum, etc.) can be a blast for your students if they are allowed to try for themselves. It is not enough to simply demonstrate from the front of the room how two cymbals should properly crash together. Pass them around so that everybody gets a chance to try. Make a contest out of it; see who out of the fifteen-or-so people in the course can make the best sounding crash (make sure to bring earplugs for yourself). This "hands-on" idea is very important when one takes into account the virtual impossibility of students being able to practice on certain instruments such as timpani, marimba and those that are generally inaccessible to non-percussion majors.

When dealing with the instruction of these "hands-off" instruments, care must be taken in regards to the following dilemma: One must rely on class lecture and demonstrated concepts to a larger degree, since students will generally not be permitted to practice themselves. (Our expectations in terms of performance ability may also, unfortunately, have to be lowered.) When the class, however, takes on too much of a lecture format, attention spans tend to wander and, consequently, motivation suffers. We can solve this problem in two ways: 1. by having students "gather around," allowing them to experiment under supervision with the techniques of a given instrument, and 2. by incorporating performance.

PERFORMANCE IS CRUCIAL

Put on a show. When introducing the chapter on marimba, for example, have ten-minutes worth of performance-ready music to play for the class. Make it impressive! We have all felt the power that music has in motivationally affecting us at one time or another, say at a particular concert or while listening to a certain recording. If students are exposed to high-quality music presented by their instructor at the beginning of a chapter or unit, they learn what an instrument is capable of. When a methods class is put into a musical context it seems to make a lot more sense, and people want to learn more about what they just heard.

An excellent way to incorporate the "hands-on" policy for the class is in this area of performance. One of the best ideas is to take advantage of the large volume of percussion ensemble literature written specifically for beginners. (Some suggestions might include: Benson's *Allegretto* for percussion, Volz's *Prelude and Allegro*, Firth's *Roll-off Rhumba* or *Six Little Indians,* etc.) These pieces, as well as many others, utilize the very basic techniques of performing on various percussion instruments in an ensemble context. More importantly though, the performers are both hearing and making music with percussion and without the aid of other "traditional" melodic instruments. Performing ensemble music in this manner will help to broaden the non-percussionist's perspective of the often misunderstood function of the percussionist in today's musical environment. Naturally, throughout these exercises, the instructor should remain actively involved either as a performer, conductor, or whichever task will best suit the interactive relationship with his or her students.

In conclusion, it is always a good idea to check your own progress with your students. Their motivation is dependent upon how much they feel involved with their educational process. If students feel that the instructor cannot present the class material in an interesting and informative way, they will turn off. If they feel that the instructor ignores their needs, they will ignore the material. It is our responsibility as percussion educators to make sure that our methods class is better than all others by meeting and exceeding the romanticized drummer stereotype, thereby making class interesting and informative. PN

Thom Hasenpflug *is a percussionist, educator, and composer. He holds bachelor's and master's degrees from Ithaca College in New York. His teachers have included Gordon Stout, Doug Walter and Bill Molenhof. He has performed with the Colorado Springs Symphony, Boulder Philharmonic and the IC Islanders steel drum band, as well as having performed solo recitals in the United States and Europe. He is a member of the Hasenproject percussion group, is a Baker Publications artist and is the composer of the percussion quartet* Bicksa, *as well as many other compositions for percussion. He is presently on faculty of the continuing education department at the University of Colorado in Boulder.*

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George Gaber's Melodic Timpani Techniques

By Rebecca Kite

WHEN I ATTENDED GRADUATE SCHOOL AT INDIANA University, I studied with George Gaber and went through his program of timpani study. One of the most important goals he set for his students was to become completely comfortable and fluent with clearing a head, and pedaling and tuning a timpani. The path he had us travel to reach this goal began with clearing a calfskin head on a hand-tuned drum. It took us through interval-tuning exercises with these same drums, then scale and arpeggio exercises with his pedal techniques, to full melodic playing on two pedal drums.

The experience and skill I got from this study has served me well throughout my professional career. I once played a timpani audition for an orchestra in Kentucky. When the conductor wanted to hear a tuning demonstration, I pulled out "My Old Kentucky Home" from the Saul Goodman *Modern Method for Tympani* book, which I had played in lessons, and performed it on two pedal drums. The conductor was astonished at this display of melodic work. I won the audition, and the conductor constantly praised my tuning. I guarantee I never would have done that without the techniques I learned from George Gaber.

I believe everyone who plays timpani can benefit from this type of study and practice. I worked with George Gaber in writing this article to present his exercises and ideas. I will describe the work we did with hand-screw timpani so that anyone who has these drums may play these exercises. I will go into greater detail with the pedaling techniques because everyone who has access to two pedal drums can use them. I hope you find these exercises as valuable as I have.

HAND-TUNED TIMPANI—CLEARING THE HEAD

A hand-tuned timpani consists of the copper bowl, a head with counterhoop, and T-handles for adjusting the head. This drum sits in a quadropod. All tuning is done by turning the hand screws. There is no pedal, chain or cable. Learning how to get a clear sound from this type of drum and then tuning the head to different pitches while maintaining a clear sound is quite a challenge. We used a pair of Ludwig hand-tuned drums (25" and 28") for these exercises. Each drum had six T-handles.

Reproduction of D. Schretlen Classical Era timpani manufactured by GP Percussion. 21" and 22" in diameter, respectively.

The first lesson was clearing the head. This procedure works on any drumhead (snare, bass drum, tom-tom, etc.) and I highly recommend it. Here is the process:

1. Take all the tension off the head (unscrew all the tuning lugs) and make sure the head is centered on the rim.
2. Tighten each tuning lug until each one just starts pushing the counterhoop down. Watch the counterhoop carefully to see when it starts moving down, then loosen the lug and do it again. By doing this you will find the point at which the lug just starts pushing the counterhoop down.
3. Look at the head carefully to see if there are any wrinkles or extremely loose areas. If there are, tighten the lug closest to the wrinkle to eliminate it.
4. Lightly tap the head next to a tuning lug and tighten the lug quickly while the drumhead is still vibrating. Listen carefully for changes in the sound as you do this. When you first tap the head, it will make a "flappy" sound because you have not yet applied tension. As you turn the tuning lug and add tension to that part of the head, the sound will change. There will be a point in your turning of the handle where there will suddenly be enough tension applied to the head to create a very faint musical tone to replace the "flappy" sound. Professor Gaber calls this change a "thrust of sound." Adjust each tuning handle to this point.

When you carry out this procedure, you are in essence fine tuning the head at the first amount of tension that produces a musical sound. It takes practice to become proficient at using this method of clearing heads and it is easier to do with calf than plastic. I highly recommend practicing this technique, which I have found extremely useful in tuning all kinds of drums.

5. Listen for a pure sound at this low tension level. When you get it, tighten the tuning handles equally to bring the head up to the playing range. Measure each half or quarter turn of the handle to make sure that each one maintains a clear sound.

INTERVAL EXERCISES ON HAND-TUNED TIMPANI

After clearing the heads, set the low drum on a starting pitch (A is a good choice). Tap the head so you can hear the A, then sing the pitches you will go to. While the head is still sounding, turn two handles at a time (one with each hand). Turn the handles just enough so that when you have turned all of them equally you are now at the new pitch. This will take some practice. If the new pitch is a whole step away, don't turn the handles very much. If it is a fourth away, turn the handles a lot. It is important that you touch each handle only once.

When Professor Gaber first showed this to us, it seemed impossible. However, with practice, all of us became quite proficient.

We used the Goodman *Modern Method for Tympani*, page nineteen, for interval practice. The procedure was first to clear the heads on both drums, then set the starting pitches—in this case, A and D. Professor Gaber would sound his A tuning bar to give the pitch. Then came the fun! While maintaining a slow, steady tempo, you had to play each line on page nineteen and make all the tuning changes in time. When you finished the line, Professor Gaber would sound his tuning bar again to see if you had maintained a pitch center. If you hadn't, it meant more practice for next week. As you might imagine, after doing this for four or five weeks, using pedal drums seemed really easy.

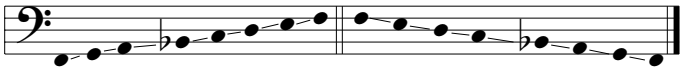
PEDAL DRUM EXERCISES

First, get one pedal drum. Chose a drum that has the widest possible range. I have found some 26" drums that have an octave difference between the lowest and highest pedal positions. While it's not the playing range of the drum, it can work quite well for ear training and pedaling exercises.

These examples use the F major scale and F major arpeggio played on a 26" drum. After you are comfortable with these exercises play as many melodic patterns as you can find. There are several good exercises in the Goodman book on pages 69 to 71. If you cannot get an octave on your drum, modify the exercise to fit the range you can get (use a perfect fifth, for example).

CONSTANT GLISSANDO

Exercise 1

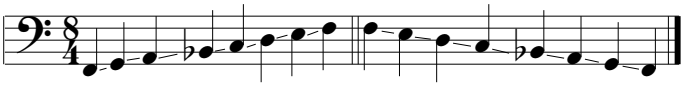


1. Strike the drum and slowly move the pedal at a constant rate from the lowest to the highest pitch.
2. Listen to the pitch change throughout the glissando. Do this several times before going to step 3.
3. As you move the pedal from low to high, strike the drum as each pitch in a major scale is reached. Move the pedal at a steady rate.

Things to listen for:

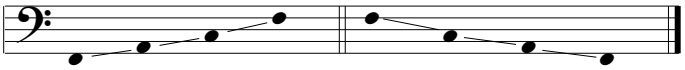
- How much pedal movement is required to change the pitch to each scale note?
- Are some notes closer together than others?
- Are the notes on different places on the pedal when you are going up versus when you are going down?

Exercise 2

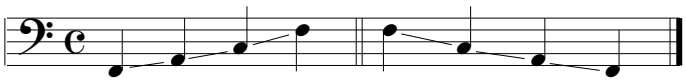


4. After practicing steps 1 through 3, move the pedal and play the scale pitches in time (quarter notes on each pitch).

Exercise 3



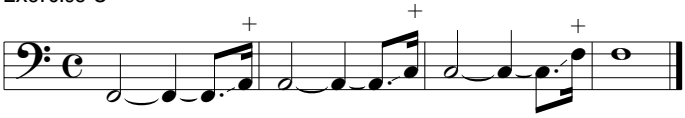
Exercise 4



5. Repeat steps 1 through 4 using the pitches in an F major arpeggio instead of a scale.

DELAYED GLISSANDO

Exercise 5

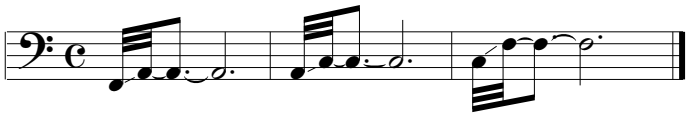


+ Do not strike the note with the plus sign. Move the pedal on beat four so it reaches the new pitch by the last 16th of the beat. Strike the drum once each measure, on the downbeat.

Play the arpeggio as shown in the above example. Listen to the sound of the drum as you change pitch. Move the pedal with a quick, sure motion at the very last 16th note in the measure to make the pitch change. Your foot should be getting used to the distance it must move after practicing the constant glissando.

INSTANT GLISSANDO

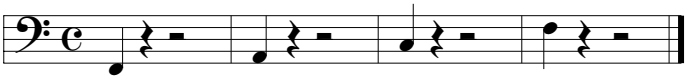
Exercise 6



Play the note and move the pedal to the next pitch immediately. Play the drum only on the downbeat. Do not dampen.

SILENT GLISSANDO

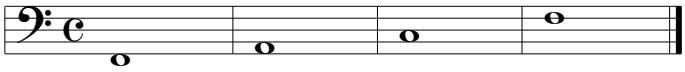
Exercise 7



Play the note, dampen and move to the next pitch immediately. (Use the faint residual sound of the head to guide you, as well as the position of the pedal.)

NO GLISSANDO

Exercise 8



Move the pedal simultaneously with striking the head. This requires a very quick, sure motion of the pedal.

Use these techniques to practice any melodic pattern. Enjoy! PN

***Rebecca Kite**, president of GP Percussion, specializes in solo marimba performance. She teaches at the University of Minnesota and the University of St. Thomas and is on the board of directors of PAS. Kite holds a Master's in Percussion Performance from Indiana University School of Music, where she studied with George Gaber. She also studied timpani with Cloyd Duff and has been timpanist with the National Symphony of Nicaragua, Evansville Philharmonic, Owensboro Symphony and Columbus (Indiana) Pro Musica. Kite is also an instrument designer and has four patents on the timpani designs used by GP Percussion. Her work as a solo marimbist may be heard on her debut CD,* Across Time.

PERCUSSIVE ARTS SOCIETY HALL OF FAME

NOMINATIONS ARE NOW BEING ACCEPTED for 1995 inductees into the Percussive Arts Society Hall of Fame. Traditionally, this award is presented at the annual PASIC, this year to be held in Phoenix, Arizona, November 1–4.

PLEASE SEND ALL LETTERS OF NOMINATION TO PAS, P.O. Box 25, Lawton, OK 73502. Summary of nominee's background must be included. **Deadline for nominations is June 15, 1995.**

Terms Used In Percussion:
Olivier Messiaen's *Turangalîla-Symphonie*

By Michael Rosen

AFTER THE SECOND WORLD WAR, Olivier Messiaen's music was received with a storm of controversy by the entire music community in France. The critics called it vulgar and lacking in good taste, but at the same time praised the composer's vivid imagination and creative genius. The avant-garde of the post World War II era disliked it because of what they called his reactionary harmonies reminiscent of the nineteenth century, while the conservatives were shocked by his use of dissonance, strange instrumentation and treatment of voicing. The non-Catholics didn't understand the religious sentiments expressed, while Catholics were shocked by the vulgar treatment of sacred ideas. He had publicly denounced the pitch-based serialism of Schönberg, Berg and Webern.

All this adverse criticism served to establish Messiaen's reputation as an important composer. He began to receive commissions—one of the most important of which was from Boston Symphony conductor Serge Koussevitzky for *Turangalîla-Symphonie*. The work was written from 1946 to 1948 and was first performed in 1949 at Tanglewood under the direction of Leonard Bernstein.

Turangalîla is a combination of two Sanskrit words: *Lîla*, which means play, sport or amusement, and *Turang*, which signifies both time that flows like sand in an hourglass and rhythmic time. Combined they imply "A Song of Love," "A Hymn to Joy…time, movement, rhythm, life and death."

It is not the scope of this article to deal with the intricacies of *Turangalîla-Symphonie*; suffice to say that it is ninety minutes long and represents the most complex of Messiaen's compositions from a structural, thematic and motivic standpoint. Variations appear simultaneously rather than consecutively, and Messiaen uses what were later to be called "chromatic rhythms" in which each value increases or decreases stepwise by a method of distributing a chromatic series of values over a number of superimposed talas. (I told you it was complicated!) This incredibly intricate rhythmic layering, played by all the instruments (not just percussion), creates an impression of relentless power to the listener.

For a detailed and fascinating analysis of *Turangalîla-Symphonie* see *Messiaen* by Robert Sherlaw Johnson (University of California Press, 1975). This book includes a spirited discussion of Messiaen's entire compositional output, his life, his use of birdsong, his use of rhythm, influences and his place in music history.

The work is divided into ten movements and is scored for triple woodwinds, four horns, four trumpets, cornet, three trombones, tuba, strings, piano, ondes martenot (an early synthesizer) and a large percussion section. Pitched and metallic percussion are grouped together with piano to form a sort of "gamelan."

Note that text in square brackets is my own explanation and does not appear in the music.

Batterie—Percussion

Triangle, 3 temple blocks, wood-block, tam-tam, maracas—These need not be translated. Note that the French term for woodblock is actually *bloc de bois* but they seem to prefer the English term, perhaps because it is shorter. François Dupin told me it sounds charming to the French!]

Petite cymbale turque—Small Turkish cymbal [This is just an ordinary cymbal as opposed to a Chinese cymbal.]

Cymbales (1 suspendue et 2 choquées)—Cymbals (one suspended and two crash cymbals)

Cymbale chinoise—Chinese cymbal

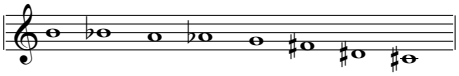
Tambour de basque—Tambourine

Tambourin provençal—A deep tenor drum without snares [Although the original folk instrument of the same name does have a few snares (on the top head), the drum is most often used without snares in a classical setting as just a deep tom-tom. See *Percussive Notes*, Vol. 18, No. 2, 1980, p. 44 and Vol. 16, No. 3, 1978, p. 48 for detailed descriptions of the *tambourin provençal*.]

caisse claire—Snare drum

grosse caisse—Bass drum

8 cloches (en tubes, sons réels)—8 tubular chimes (sounds as written)



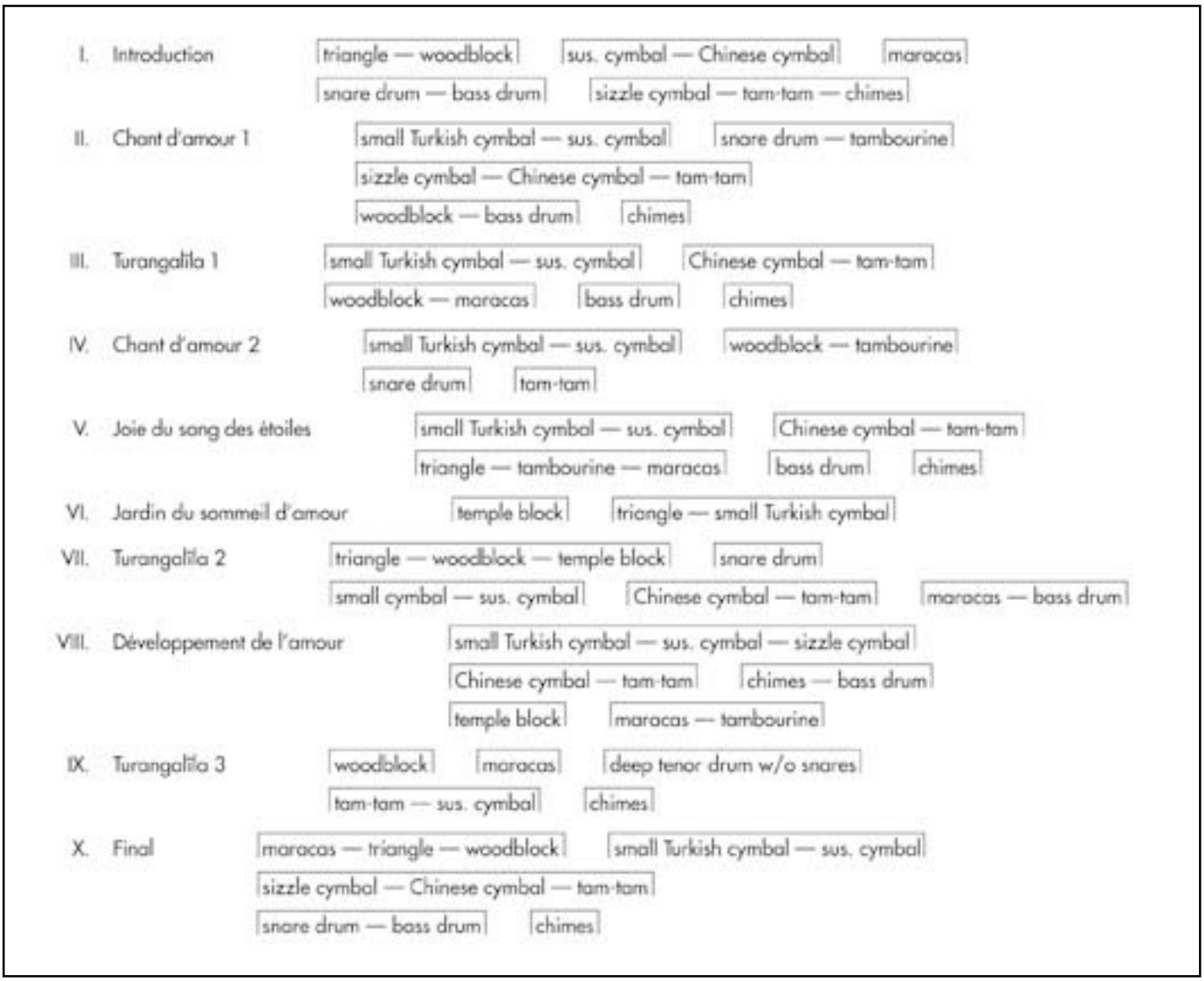
Claviers—Keyboard instruments

Jeu de timbres (sonne 2 8 ves au dessus de la notation)—Orchestra bells (sounds two octaves higher than written) [This part was actually written with a keyboard instrument in mind similar to a celeste but with harder hammers. Though difficult, it can be played with four mallets. François Dupin of the Orchestre de Paris was the first percussionist to play this part with mallets and told me that there are several terms for orchestra bells: *jeu de timbres à clavier* and *jeu de timbres à marteaux* both specify a keyboard instrument. The French also use the terms *glockenspiel* or *glock* and also *glock à clavier* or *glock à marteaux* to indicate what we call orchestra bells.]

Vibraphone (sonne à la l'8ve aiguë de la notation)—Vibraphone (sounds one octave higher than written) [I don't understand why Messiaen indicated the vibraphone to be an octave higher than written, because the vibraphone is a non-transposing instrument. One might discuss this with the conductor before the first rehearsal, although it may very well go unnoticed.]

Répartition du travail pour les cinq exécutants de la batterie—Distribution of instruments for the five percussionists.

Les 14 instruments de Batterie nécessitent 5 exécutants. Chaque exécutant joue 2 ou 3 instruments par morceau. La répartition varie avec chaque morceau. Dans la liste suivante, les instruments réunis par le signe ⌐¬ sont conflés au même exécutant.—The 14 percussion instruments require 5 players. Each percussionist plays 2 or 3 instruments in each movement. The distribution of instruments varies with each movement. In the following list, groups of instruments are joined by a ⌐¬ which indicates that these instruments are played by the same performer. [In the score there now appears the following complete page of percussion instruments (in French) within brackets indicating which player plays which instruments in which movement.]



GLOCKENSPIEL PART

timbres—Bells

Sonne 2 8ves au dessus—Sounds two octaves higher

d [abbr. for *droite*]—Right hand

g [abbr. for *gauche*]—Left hand

CYMBAL PART

choquées—Crashed together

choq. [abbr. for *choquées*]—Crashed together

cymb. suspendue—Suspended cymbal

VIBRAPHONE PART

tenu, vibré—With pedal [sustained] and with vibrato [motor on]

tenu-non vibré—With pedal [sustained] no vibrato [motor off]

effet: 8ves sup—Actually sounds one octave higher

sec (Italian) [abbr. for *secco*]—Short

CHIME PART

timbré—Accented, ringing, with a rich timbre; herald-like in sound; punched out

sons réels—Sounds as written

hauteur réelle—Sounds as written

les petites notes: lentes—Play the grace notes slowly

BASS DRUM PART

trille serré—Fast roll

TAMBOURIN PROVENÇAL PART

sans timbre—Without snares

SUSPENDED CYMBAL/TAM-TAM PART

(cymb. susp.) tam-tam: les notes liées indiquent qu'il faut laisser vibrer le métal (pas de notes repetées pas de trille.)—On the suspended cymbal and tam-tam part: let the notes with ties ring but neither repeat them nor play a roll

de 12 à 13: Cymb. susp. et Cymb. chin, sont jouées par le même exécutant—From rehearsal numbers 12 to 13 the suspended cymbal and the Chinese cymbal are played by the same player [5th movement]

Attaque fff pour tam-tam et Sib grave du 3e basson—id.à tous les passages similaires—Be sure to play the tam-tam triple *forte* with the low B-flat of the 3rd bassoon, and play all similar passages in the same way

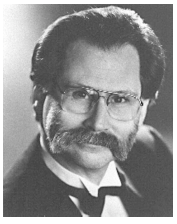
enchaînez—Connect [no break in the roll]

laissez vibrer—Let ring

Laissez vibrer le mètal (pas de trille)—Let the metal ring naturally, do not roll

choq. [abbr. for *choquées*]—Crashed

sans timbres—Without snares PN



Michael Rosen *is professor of percussion at Oberlin Conservatory of Music and director of the Oberlin Percussion Institute, and he has concertized and taught extensively around the world. He serves on the PAS Board of Directors and is an Associate Editor of* Percussive Notes.

Carl Nielsen, Symphony No. 4: The Timpani Parts

By David Davenport

JOSEPH ZETTELMAN'S *LUDWIG TIMPANI Instructor* (pub. 1920) was written to introduce the melodic/chromatic possibilities of the new Ludwig Pedal Timpani. In the appendix of orchestral excerpts at the back of the text, several "modern" orchestral works are given as representative of the progressive way of composing for the timpani. Among these excerpts is Carl Nielsen's Symphony No. 4, *The Inextinguishable*, Op. 29.

The truth of the matter is that Nielsen's timpani writing in *The Inextinguishable* is as advanced and modern as any written at that time. Nielsen employs not one, but two sets of timpani in a manner associated with the musical progressives of the day: Mahler, R. Strauss, Stravinsky and even (a decade later) Bartók.

Several aspects of the timpani parts in *The Inextinguishable* can be considered radical. First, the advanced tuning and techniques called for are quite a departure from Nielsen's composing for timpani in the remainder of his symphonic output. In Symphonies 1, 2, 3, 5 and 6, the parts resemble a Sibelian sort of post-Romantic timpani writing. Second, Nielsen employs the two sets of timpani as musical adversaries in the final section of *The Inextinguishable* rather than as a single extended voice within the orchestra, as do Mahler and Holst. The chromatic pedaling passage in the third section of the symphony must rank as one of the longest and most continuous in the literature (40 bars). Finally, if Nielsen were not the very first composer to notate a timpani glissando (and he may have been), he is certainly the first to notate a double glissando, and no one has yet, perhaps, employed this novel technique in so integral and dramatic a way.

As the music of Carl Nielsen has gained a permanent place in the standard orchestral repertory in the last two decades or so, I thought it relevant to undertake a study of his singular style in employing the percussion instruments in that staid bastion of Western art music, the symphony.

PERFORMANCE CRITERIA

The Inextinguishable symphony was written between 1914 and 1916. It was premiered on February 1, 1916. The work is in four large sections, which are to be played without pause. Each large section can, however, be identified with a traditional symphonic movement (first movement—allegro, second movement—dance-like, third movement—adagio, fourth movement—finale, allegro).

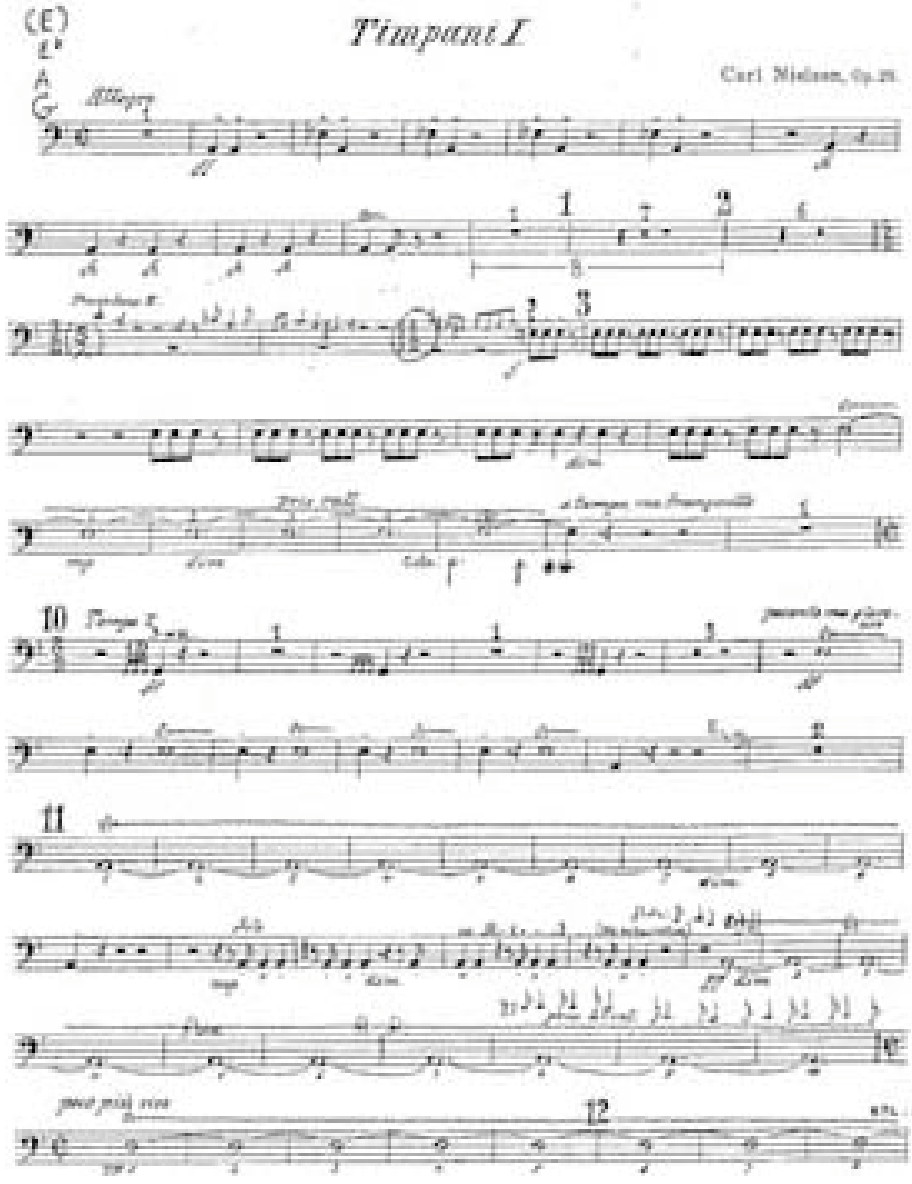
There are some discrepancies between the score of *The Inextinguishable* symphony (Wihelm Hansen Ed. Nr. 1843) and the printed parts. These are as follows:

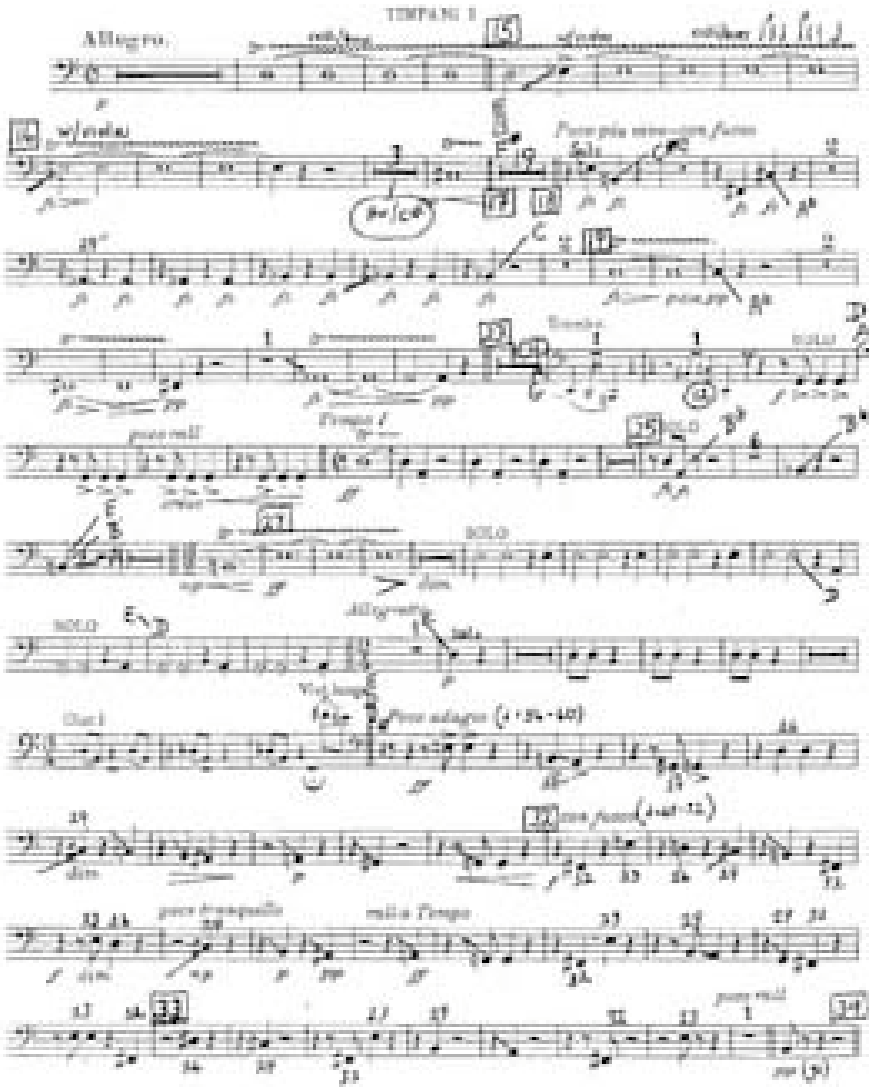
1. The time signature in the third and second measures before reh. 3 should read 5/2.
2. The indication *f* before reh. 3 is not in the score (interpolated?).
3. At reh. 10 in the score, the grace-note figure has a 3 superscribed above it. The second figure three after reh. 3 does not, and the third figure, five after reh. 3 again does. The part (Timpani I) has no marking (this is a trivial discrepancy as the figure would automatically be felt as a triplet).
4. The indication *dimenuendo* occurs in the eighth bar after reh. 11 in the score; seventh bar after 11 in part.
5. The articulation marking under each of the figures in the solo commencing in the eleventh bar after reh. 11 are the same throughout in the part. But in the score the penultimate figure has articulation dots under each note and the last figure has no articulation markings at all.
6. In the score, the roll commencing in the fifteenth bar after reh. 11 begins on beat three. It begins on beat two in the part, which in this instance appears to be the more musically desirable. In fact, the alignment of the note in the score makes one tend to believe that there is some sort of copyist's error here.
7. Eight after reh. 25: the *fz* under the B♭ quarter note and the same marking under the subsequent B naturals (in eleven and thirteen after 25) are not printed in the score. They are possibly interpolated.
8. One before reh. 34: the dynamic in the score reads *p* not *pp* as in the part.
9. Four before reh. 48: there is no accent over the second F-natural of the measure in the score, as printed in the Timpani I part (either marking makes sense, however).
10. There are no articulation dots printed in the score over the Timpani I notes in the sixth, seventh, eighth, twelfth and fourteenth bars after reh. 50.

There appeared to be no discrepancies between the score and the Timpani II part.

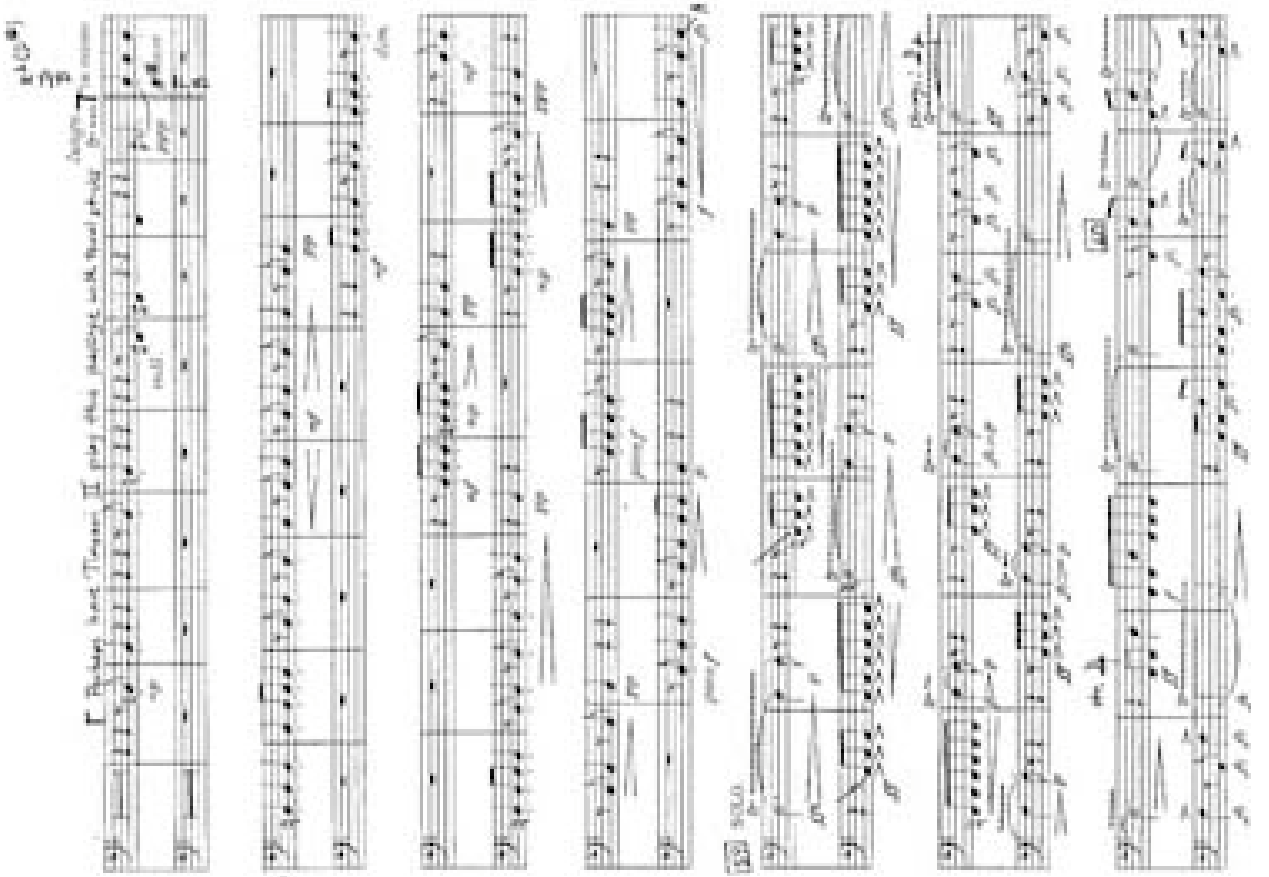
I sent a survey questionnaire to six timpanists in the United States, Canada and Norway, and spoke to two others by phone. I asked nineteen specific questions as to the interpretation of the timpani part(s) of *The Inextinguishable* symphony. The timpanists surveyed were: Louis Charbonneau (Orchestra Symphonique du Montreal), Cloyd Duff (Cleveland Orchestra, 1942-1981), Gerald Carlyss (Philadelphia Orchestra, 1967-1987), Eugene Espino (Cincinnati Symphony), Saul Goodman (New York Philharmonic, 1928-1972), Richard Holmes (St. Louis Symphony), Andrew Simco (Oslo Philharmonic) and John Tafoya (Evansville Philharmonic).

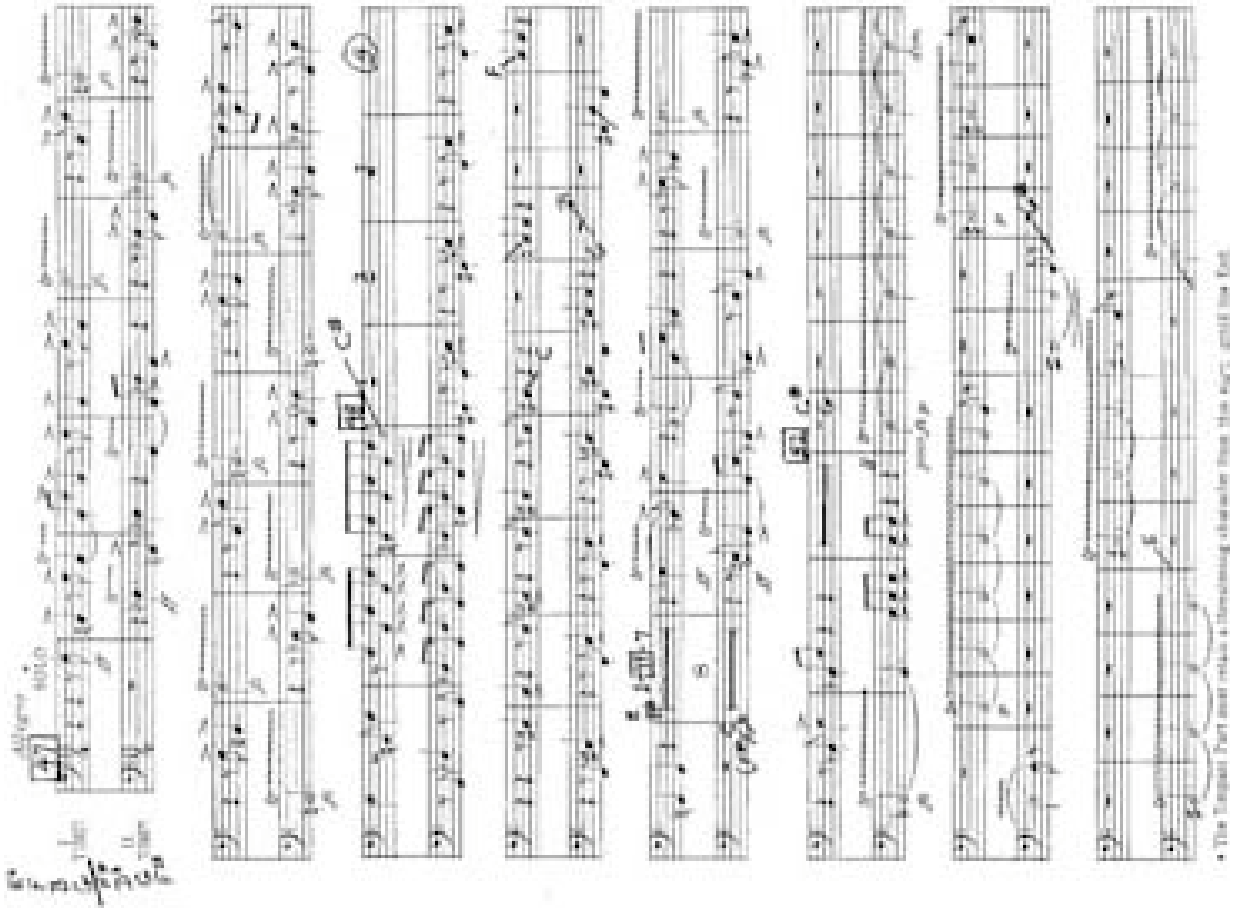
Following are the questions with selected responses. The responses to each question are not listed in any specific or consistent order. This is to focus attention on the general performance practice being discussed instead of on the identity of each timpanist.

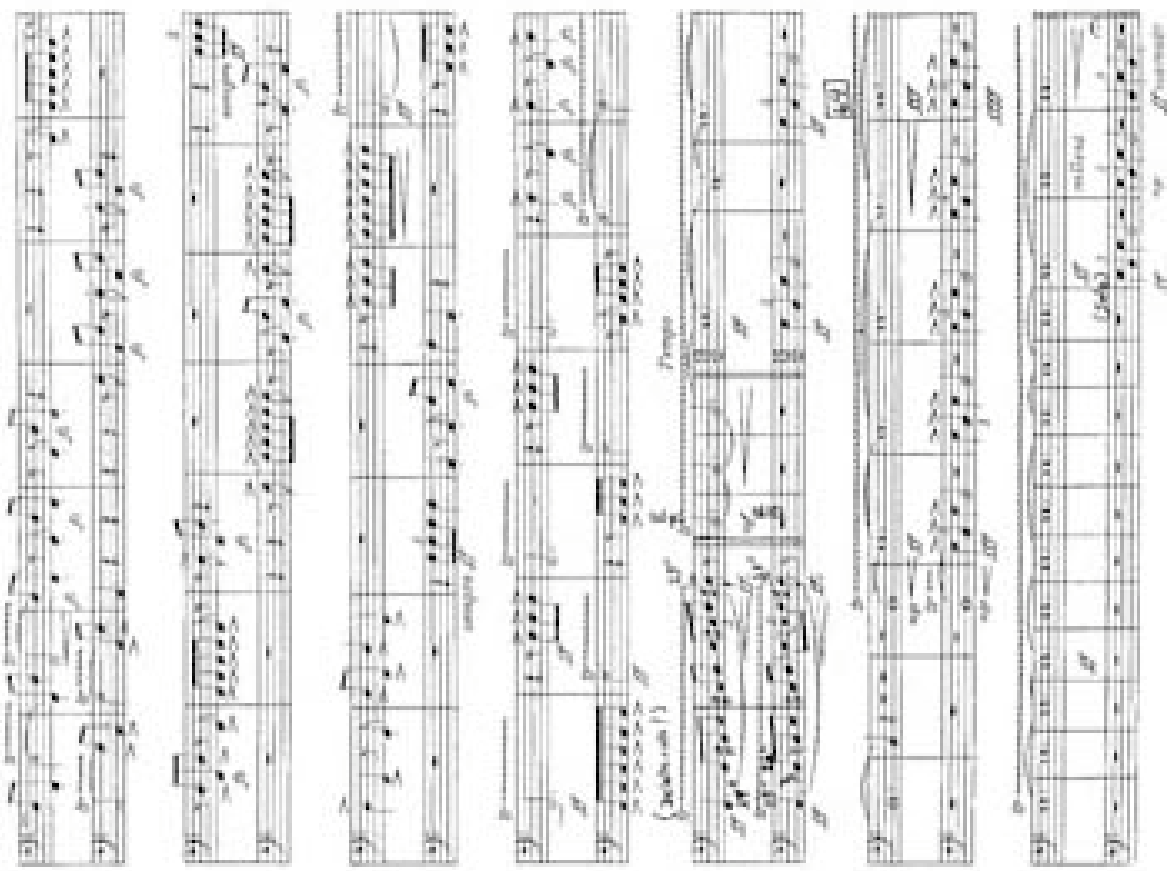




From *Timpani Instructor for the Ludwig Pedal Timpani* (1921) by Joseph Zettelman







What would be your tuning scheme for the opening movement?

"G, A, E♭, E" (four respondents)

"G, A, E♭, E (for the third section only)"

"G, A, E♭, E (E for reh. 16)"

What hardness of stick(s) would you recommend for the opening?

"[For the whole symphony] a general stick that is not too soft, and a staccato stick for reh. 47 to 50, and reh. 54 to 61."

"#3 [his general stick]."

"A stick with enough weight for playing staccato and marcato; a Goodman 'green' or Firth Staccato."

"A 'worn' general stick throughout." (Note: Goodman also suggested a slightly worn general stick.)

"I would recommend a medium-hard to hard stick for the opening. The thing is to get the articulation and accents, yet preserving a big, round, almost heroic sound. My choice of stick also depends on the type of head. I use a basic rule as follows: If I use calf, one degree softer; if plastic, one degree harder. I would probably use Feldman medium or hard."

"Firm general, or staccato with white felt."

What are your suggestions for articulating the solo motive after reh. 11, especially if using sticks suitable for the long roll to follow?

"Use a general stick and play staccato (firm grip, fingers)."

"Stick the solo LRR and use a #3 [general] because of the roll."

"Use a general stick and play the solo motive a little more than *mp*…solo like [approach]."

"LRR etc., or, if left-handed RLL etc. Pinch a little more."

"LRR with an accent on the first right. The hard part is not the articulation, but choosing the right stick for the movement."

"White felt staccato (like G.C.'s firm general)."

Suggested tuning arrangement for the section from 5 before reh. 12 to 17: would you pedal-tune those notes on a single drum, or alternate between two drums (26" and 23")?

"I would pedal these notes on one drum (25")."

"I would pedal D to E♭ and E on the 26"."

"I would play D and E♭ on the 26" drum and play the E on the 23" drum. However, it depends upon the quality of the drums."

"D and E♭ on the 26" drum, E (pre-set) on the 23" drum."

"If possible, I like to avoid pedaling, so I would alternate this change from D to E♭ on two drums. If available, I would use a 24", 25" or 26" in preference to a 23". The 23" or smaller drums do not speak well enough on E♭. However, I would pedal the E♭ to E at Reh. 16 since the dynamic there allows for a sudden, sharp pitch change."

"Pedal D to E♭ at reh. 15 on 26" drum. E is on the 23" drum at reh. 16."

Execution of the passage between reh. 18 and 21. Tuning scheme?

"F#, B, C#, E at 7 before reh. 19 pedal A♭-B♭-C-A♭ on the 28" drum."

"F#, B, E; B to C#, then retune 29" drum to A♭-B♭-C-A♭ (7 before reh. 19)."

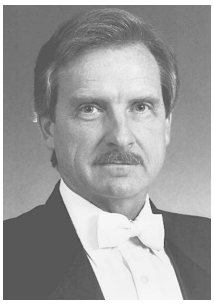
"F#, B, C#, E, then B to A♭-B♭-C-A♭ [at 7 before reh. 19]."

"F#, B, C#, E, then B to A♭-B♭-C-A♭ [at 7 before reh. 19]."

"I would recommend that one (tune) F#, B, C#, E (with 25" or 26") then B to A♭, A♭-B♭-C-A♭ [at 7 before reh. 19]."

"Begin: F#, B, E; tune B to C#, then C# to A♭-B♭-C-A♭."

Note: Four of the six respondents would employ all four instruments in this passage, three would play C# and E on the 26" and 23" drums respectively, while one would use two 25" or 26" drums for the entire symphony in lieu of a 26" and 23" in order to secure more powerful top notes. Two respondents would employ only the three largest drums (32", 29", 25"), necessitating more tunings but gaining richer notes.



MARK SIMONS

Gerald Carlyss

Articulation of the passage after reh. 27 (solo) and also the tuning and playing of the D at poco allegretto.

"Articulate [solo] with a general stick. While rolling tune B to A (29") then E to D (26") while playing the A solo."

"RRL (etc.). Tune E to D while playing the A (solo)."

"Clean, clear, separation with a general stick. Tune E to D while playing the A."

"The E [is retuned] to D immediately."

"(RRL) etc. At 27 one can have A on the 31" drum, B on the 29" drum and E on the 26"; or tune B to A on the 29". [It is] a matter of personal taste."

"One might use a general stick. E is a high pitch, and general sticks should be able to bring out enough articulation. The A will require more of a staccato grip [in fingers]. Tune E to D while playing A."

Initial tuning scheme for the poco adagio after reh. 31.

"F#, B, D, E" (two respondents)

"G, B, D, E" (three respondents)

"F#, A, B, E (with good quality instruments the B and E sound good)."

The celli/basses play the opening two E's (of this passage) an octave apart; would you consider doing the same, rather than playing the same E twice as printed?

"Never alter a timpani part. The composer could very well have changed it himself. If he did not, there must be a reason. Always play the original [part]."

"No, play as written."

"Maybe; however, I want to use the low drum for other notes."

"Play as printed."

"I probably would not play octave E's, even though it is a musical effect and a nice one at that. I just do not feel that it is that crucial to [play] an octave there. What is crucial is playing the passage in tune and accurately. Do not get too fancy."

"No, it is a timpani part, not a bass part."

Give a method for playing this passage at reh. 31 (which drums, etc.).

"Make all changes on the 25" and 28" drums while leaving the F# and E fixed."

"All tunings are on 29" and 26" drums (except the G to F# on the 32" drum at reh. 32)."

"Use those pedals! Tune D and C# on 26" drum, C-B-A#-A-G# on 29" drum, and G and F# back and forth on the 32" drum. Keep E on the 23" drum."

"E on the 23" drum; D-C#-C on the 26" drum; B-A#-A-G# on the 29" drum; G and F# on the 32" drum. D# on the 26" drum."

"One could write a treatise on this passage. I am guided by the following rule of thumb: Keep all the tuning on the middle drums if possible. Reserve the outer drums for (fixed) pitches if possible. Start with F# on the 31" drum and E on the highest drum (even more essential [here] that it be larger than a 23" drum)."

"Tune D and C# on the 26" drum; C-B-A#-A-A♭ on the 29" drum; G and F# on the 32" drum; D# on the 26" drum; E on the 23" drum."

What stick would you use for this passage?

"A general stick."

"#4 [soft general]."

"A general or even custom [soft] general."

"A worn general stick."

"A stick that has a good, round, firm and centered sound, with enough edge to provide accents where called for."

"A general stick (Carlyss #1)"

In the "battle" commencing at reh. 47, what hardness of stick would you use?

"Staccato."

"#2 [articulate]."

"A staccato (maybe Goodman 'green')."

"A worn general stick."

"Most likely a Feldman type red [staccato]."

"Carlyss staccato or even harder, dependent upon the acoustics of the hall."

If the two timpanists are across the stage from each other, what steps for coordinating the two parts can be taken?

"1. Use the same make of drums and sticks. 2. Practice the parts together. 3. It is the function of the conductor to balance the parts."

"1. Watch the conductor closely. 2. Play all full measure rolls as *fp* rolls. 3. Anticipate and articulate."

"1. Use the conductor as a reference point. 2. Listen to one another. 3. First timpanist should be the leader, show domination."

"Have eye contact with one another."

"Each player should know the score, cold! Also practice together, and in position (on stage), and, if possible, with the conductor. After that, good luck!"

"Watch the conductor! If you wait to hear the other part, you [will be] too late."

Can these two parts be absolutely coordinated under these conditions?

"Certainly."

"Yes."

"Not all the time. It depends on the timpanists being used for the performance."

"No. It is difficult and the conductor can be little or no help."

"I would say about 80% of the time. Acoustics pose the biggest problem, plus the fact that most of it is loud, which makes it difficult to hear."

"Yes."

How would you resolve the articulation problem between the very soft roll prior to the piu mosso *after reh. 58 and the very* marcato *passage in the very next measure?*

"It should not be a problem if you have learned to play both *legato* and *staccato* with the same sticks. Remember, it is not a drum, it is a timpani."

Louis Charbonneau

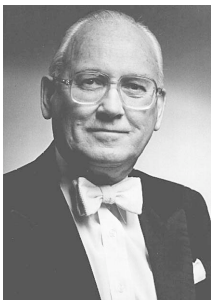
"[Use] a #1 [very staccato] stick starting eight before the *piu mosso*."

"Use a Firth Staccato stick. Roll as smoothly as possible; then articulate in a *marcato* manner [in the *piu mosso*]."

"Pinch and play toward the rim with the same sticks [worn general]."

[Offers a one-handed sticking for the *piu mosso*, but does not discuss the problem of playing a soft *legato* roll, and then a very *marcato* passage.]

"Use [firm generals], pinch with the



Cloyd Duff

fingers, and play at the rim if necessary to get the articulation."

What drums do you use for the D-F at reh. 59?

"28" and 25" drums."

"31" and 26" drums."

"32"-F, 29"-F, 26"-D."

"32"-F, 29"-F, 26"-D. Change to the 29" drum for the glissando at two before reh. 61."

"29" and 26"."

"31"-F, 29"-F, 26"-D."

Can the glissando before reh. 61 actually be sounded in ascending thirds between the two timpanists?

"No, but here are some suggestions: 1. Roll in *ff*, and mark the rhythm with the pedal; 2. Begin with a roll but when the rhythm begins, play the notes in rhythm. Play [glissando] G on the 28" drum to D on the 25" drum."

Note: Gerald Carlyss also suggested that the rhythm be articulated in the glissando passage, in unison with clarinets and bassoons.

"It is just an effect, don't worry about it. This looks good in the score. Since [the timpanists] are on opposite sides of the stage, you never hear each other, so simply punch it out! Start the glissando on the 29" drum and gliss to the top of [its range]. While glissing, retune the 26" to D# and arrive on it."

"Not necessarily. It is more like an effect."

"Under the circumstances, impossible. With all of the noise going on, both timpanists must have absolute pitch to coordinate this passage. Most conductors cannot even hear it!"

"Regarding the gliss, I am doubtful [it can be played in thirds.] I personally find it hard to make out the intervals."

"Yes, roll only the low note, and play the rhythm (no roll)."

Of what significance is the rhythm ascribed to the glissando, if any?

"As with all rhythms, it should be played as written."

"None." (two respondents)

"I do not know. Maybe a motive from early on in the symphony."

(Note: bassoons and clarinets play the same rhythm at this point.)

"It is designed to 'collect the storm' and to launch the strings at reh. 61. There is no other way to end that passage (in my opinion)."

"I believe it doubles the trombone [actually bassoon], however, I could be wrong."

What is your overall assessment of the timpani writing in this symphony? With which other composers might you compare it?

"Very interesting; nothing special, very efficient! I think that Nielsen is a very important composer."

"It is a fun piece to perform. It requires alertness and clarity (of pitch); the second movement is a tuning challenge. When you talk about composers, you speak of styles of writing. Carl Nielsen's two best works are *The Inextinguishable* symphony and his Clarinet Concerto. But overall, his composing is strange and odd. [Is it] enjoyable? I don't know, particularly in his other works. Maybe it's because he is Danish, and perhaps being in Scandinavia, living in all that winter darkness rubs off on him and [his] music sounds moody and dark. The music is good, but successful? I don't know. [Nielsen is] not liked by all because, to our ears, it is strange. Sibelius is likewise a product of that climate, and his music is also dark and moody, but far more successful. Sibelius is one of my favorite [composers]. His timpani parts are a joy to perform."

"The writing is great and soloistic. You have a chance to use the pedals, like Mahler, Stravinsky and Bartók."

"The timpani writing is rather trite and provides no more than a noisy showpiece, if the players are at opposite [ends of the stage]. Otherwise, the writing itself is standard and should pose no particular problems. The note changes in the [poco adagio] might be compared to the Violin Concerto of Bartók, second movement. However, a comparison would be an insult to Bartók. If one knows one's instruments, there is no problem with this passage. Try playing the tuba or bass part in a Sousa march…at least that is more fun! I'm sure you get the impression that I am not particularly fond of Nielsen as a composer. His music has always seemed trite to me, dealing mostly [in] erratic sensationalism. Buster Bailey once told me that he hated the [Nielsen] Fifth Symphony because it was needlessly noisy. That is how I feel about the Fourth. I've played this many times and have yet to find a conductor who knows how to deal with the two timpani parts. For some reason it baffles them. Generally, I just lead that section and keep a steady pace. As I recall from the 'old days,' Saul [Goodman] wasn't too fond of [the Fourth Symphony] either. He once said, 'My boy, it's just a lot of racket.' At any rate, you decide for yourself. The [poco adagio] with all the pedaling reminds me of the Bartók Violin Concerto, movement #2, where similar pedaling is necessary. However, it is ridiculous to compare the two."

"This work is one of the finest pieces of music in the literature. The timpani writing cannot be compared [with anyone] as it is very personal. Nielsen knew what he wanted. It certainly fits the title (*Inextinguishable*) nicely. Exciting, very virile [and] powerful. A bit impractical in some spots, particularly the glissando in thirds."

"It is a fun part to play, [might be compared] with Barber, or Holst's *Planets*."

Do you give any special instructions to the second timpanist when performing this work?

"No."

"Match sticks with the first timpanist. [The second timpani part] is the more important part starting at the Tempo Giusto before reh. 63. Watch intonation, and the scherzo tempi (finale) when in one to the bar. Be prompt, anticipate, and lead. Be on top of it. It is important for clarity that all rolls [in the battle] are played *fffp*."

"No. Let the second timpanist do his/her own thing. However, there should be general agreement on execution and interpretation."

"Yes. Follow me at all times, and only me!"

"I cannot answer at this time. However, we would practice together and make sure we were certain of our stick choices, entrances and endings. Other than that, good luck."

"If [he/she] is not a regular performing player [timpanist], the second timpanist may not play loud enough in solo passages. The player must not be shy."

Eugene Espino

SPECIFIC INTERPRETATIONAL APPROACH

Nielsen envisioned the timpani to be used antiphonally in the last section of *The Inextinguishable*; therefore, the reality of considerable separation between performers is a legitimate concern. Goodman suggested that the two timpanists be not more than twelve or fifteen feet apart, "not too close but not too

far." Holmes advocated that eye contact between the two players is essential for coordination of the parts. Duff, Espino, Carlyss, Simco and Tafoya all advise using the conductor as a standard reference. Three respondents advocate anticipating the beat or staying slightly ahead or "on top" of the beat. Given the separation, coordination by ear would not prove feasible. Charbonneau and Simco suggest practicing the parts together, preferably with the conductor, and on stage. Three respondents confirmed that the parts could be absolutely coordinated, and three voiced doubts about perfect coordination all of the time. Espino and Holmes state that the first timpanist must take the lead, while Duff suggests that both timpanists anticipate and lead. As the timpani parts in the last section are in reality a canon, it should be assumed that the parts are of equal importance from reh. 47 to 61.

While a modern symphonic set of four timpani is normally available to each performer, the part(s) can be realized upon fewer instruments (if all pedal). As the first timpanist would play only the E♭ and E on the fourth or upper timpani, Simco's suggestion that he avail himself of two 25" or 26" (or 24") instruments is well taken. Goodman preferred the sound of the E on the smallest drum. He also stated a preference for a 24" fourth timpani instead of the more common 23" drum. A 24" timpani can deliver a quite good quality E♭ and E. Charbonneau, Espino, Holmes and Tafoya all used their smallest timpani much more than Duff and Carlyss, who preferred to use the three largest timpani the most. Espino wrote that at times he uses only the three largest timpani, and does much more pedaling on the 32" timpani for depth of sonority. It must be assumed that all instruments are of the first quality, and the drums and heads are in excellent adjustment.

Saul Goodman

The initial tunings for the beginning of the symphony are G, A, E♭ or G, A, E♭, E. The first stick to be used is one that will achieve a biting articulation, and yet still produce a somewhat "heroic sound" (Simco)—in other words, an articulate general stick. "The A and E♭ must be equally present though the tendency might be to phrase the E♭ more forcefully" (Goodman). The harmonic implications of the A-E♭ diminished fifth is less essential than the projection of the falling two-note germinal motive and the dissolution of tonality that the tritone implies. The repeated *fz* A (bars 7-9) must be brutal and short (Carlyss).

The 26" drum is now retuned from E♭ to E to execute the repeated ostinato figure and trill at reh. 3. The dynamic (*f*) is a copyist's interpolation of the last printed dynamic, in the bass tuba at five before reh. 3, and appears to be an appropriate dynamic. Articulation is indicated only over the first three-note pattern, but may be assumed for the remainder of the passage. The sameness of articulation (dots) over all three notes suggest equality of presence, though the tendency might be to emphasize the first note of each pattern. One could change to a slightly softer or more tonal stick for this phrase in order to accommodate the long diminuendo roll.

A change to a rolling-quality stick is appropriate for the swells

Richard Holmes

commencing at reh. 6 (E is the dominant pedal of A). There is a sudden change of tempo at eight bars before reh. 10.

The passage commencing at reh. 10 and extending to reh. 17 constitutes a very long stretch of almost continuous playing by the timpanist (ninety-two bars). Three kinds of articulation are required: 1. the dramatic utterances at reh. 10 are to be played upon the largest drum, with very large and powerful sticks; 2. there are long pedal-point rolls on four different pitches, and in a variety of dynamics from *ff* to *pp*; 3. there is a softly articulated solo derived from the opening two-note motive.

The large, powerful stick suitable for the G figures at reh. 10 would also suffice for the *fortissimo* rolls commencing (on E) at eight bars before reh. 11. However, a problem of articulation arises at eleven after reh. 11, with the solo rhythm e q q in *mp*. These utterances are truly solo and are the germinal motive of the development section to follow. The performer must decide upon a single pair of sticks to execute the long A roll at reh. 11, the solo motive, and a continuous pedal point roll of sixty-eight bars length on the pitches D, E♭ and E. The large tonal sticks used for the figure at reh. 10 would be of too soft and dense a texture for the soft solo, and so must be put down during the three measures rest at six bars after reh. 10 or the two bars rest before reh. 11. The note E must also be changed to D at two before reh. 11, provided that the timpanist has not elected to utilize his smallest timpani for the E.

Carlyss advocates a change to a firm general stick at two before reh. 11, and relaxing the hands as much as possible in the rolls. He further suggests playing the solo motive with one hand while controlling the resonance of the drum with the other hand by lightly muffling. The firm general stick is, of course, not the ideal rolling stick, but Carlyss determines that the solo passage must be favored in this case. Goodman suggested a special stick suitable for the entire section (his #7 stick). Simco states that the articulation of the solo is less of a problem than finding a suitable stick to play the entire section. Charbonneau, Duff, Holmes and Espino specify a general stick for the entire section, and articulate the solo by altering the grip on the stick. Carlyss and Espino play the *mp* at a solo level so that it will project. The long pedal points may be played on but one drum, the 26", pedaling from D to E♭ and then to E.

Simco suggests that the accent and *fz* indications at the change of pitches may be conducive to pedaling all three notes on a single instrument. A second option is to place either the E♭ or E on the smallest timpani, making only one pedaling necessary. The 29" drum is then retuned from A to C# for the crescendo roll at one before reh. 17 in the three-bar rest preceding this roll.

The three lowest drums are retuned to F#, B, E in the nineteen bars between reh. 17 and 18. The retunings after reh. 18 come very quickly, but are again limited to one drum. The 29" timpani is tuned from B to C#, A♭, B♭, C and back again to A♭ in the fourteen bars between reh. 18 and 19. Firm general sticks must suffice for this passage due to the *sfortzato* attacks.

There is ample time to retune the three lowest timpani for the recapitulation, to G, A, and D. The same firm general stick used at the opening of the movement is most appropriate for the return of the two-note descending motive (altered from the unstable tritone to a perfect fourth A-D). The *fz* on the notes B♭ and B commencing eight bars after reh. 25 are interpolated into the part, but are appropriate here.

For the long roll and soli after reh. 27, two tuning schemes are feasible: 1. tune the largest timpani from G to A, maintain the B on the 29" drum, and tune the 26" from D to E. Set pitches are then A, B and E; 2. retune only the 26" drum to E and tune the 29" drum from B to A while playing the roll at reh. 27. The former tuning is probably preferable, though only Simco suggested it from among the respondents. In either case, the 26" must be retuned from E to D while the solo A is being played (twenty-six bars after reh. 27). A rolling-quality stick is most appropriate for the entire passage commencing at one before reh. 27, with the solo articulated by altering the grip on the stick, "not a problem if one has learned to play *legato* and *staccato* with the same stick," according to Charbonneau. Goodman also suggested experimentation with different finger tensions exerted upon the stick. There is no dynamic indication for this solo (commencing twenty-two after reh. 27). However, all other instruments are at *pianissimo* or softer (according to the score), so it may be assumed that the timpani are in *p*.

The passage for the timpani beginning in the *poco adagio quasi andante* is one of the longest pedaling passages in the repertoire. Of this outstanding passage, Carlyss says, "It requires much technique, a delicate ear and some forcefulness. Do not back away from it." A general or soft general stick is called for. This passage is in unison with the lower strings' pizzicato, therefore the articulation of the timpani should attempt to emulate the sound of the pizzicato. Intonation and dynamic shading are critical, as the passage is an exposed one.

Four tuning schemes for the *poco adagio* are offered by the respondents. Charbonneau and Simco would tune F#, B, D, E, which assumes that the outside notes (F# and E) will be fixed, while all tuning is accomplished on the middle pair of drums. Tafoya tunes F#, A, B, E to avoid the pedal movement in the eighth bar before reh. 32. Duff, Espino and Holmes tune G, B, D, E, and pedal notes on the three lowest timpani, reserving the 32" drum for G and F#. Finally, Espino sometimes uses only the three largest drums, tuning them initially to G, B, E and pedaling all three. In any case C#, C, B, A#, A, G# (and G) are to be played on the 29" drum, while D# and D (and possibly E) are to be played on the 26" drum.

Carlyss recommends dampening lightly between adjacent notes played on the same drum (eight, seven and four measures before reh. 32, and measures eight and ten after reh. 32) in order to avoid the residual pedal glissando between notes. Holmes compares this passage with the pedaling passages in the Bartók Violin Concerto (1937), slow movement, though he feels that the musical effect is decidedly superior in Bartók. That such modern timpani writing occurred in 1914-1916 is telling, though there are precedents from among the foremost composers in Austria and Germany.

The remainder of the *adagio* section requires the timpani to reinforce an E major tonality in a traditional cadential role (B and E). There is, once again, ample time to effect these tunings. A very tonal or rolling quality stick is suitable.

Andrew Simco

The second timpanist is utilized only in the final section of the symphony, reminiscent of Mahler's Symphony No. 1 in D. He makes his first appearance with four explosive 32nd notes at the close of the furious *quasi-fugato* bridge commencing at reh. 42. Both timpanists have the word "solo" printed at reh. 47 and are given the written direction to maintain an ominous or threatening character to the end, even in

John Tafoya

passages marked *p*. Their roles for the remainder of the symphony are: separate contrapuntal voices (reh. 46-48, 49-50, and twenty-four bars before reh. 59 to 61); as a single expanded voice within the orchestra (reh. 48-49, 51-54); and as separate homophonic voices (two bars before reh. 61 to the end).

Each of the duels between the two timpanists is essentially a rhythmic canon. The first, at reh. 47, is on the pitches B-F and G-D♭. The intervals taken together spell a G half-diminished 7th chord. The nature of the tonality may not be audible. What is more important, and more likely to be heard, is the interval of a tritone in each part, which is a reference to the initial A-E♭ interval sounded at the very opening of the symphony.

Among the respondents, choice of sticks for this section ranged from very staccato (Espino) to "worn" general (Holmes, Goodman).

In any case, the rhythmic canon must be clearly articulated. Suggestions for securing accuracy of execution and clarity of rhythms include: both timpanists must use the same make of sticks (Charbonneau); practice the parts together in advance (Charbonneau, Simco); watch the conductor closely for reference (Duff, Espino, Charbonneau, Carlyss), anticipate the beat (Duff, Carlyss, Tafoya, Goodman); and play all full-measure rolls as if marked *fp* so that the rhythmic elements are not covered (Duff).

An excellent example of employing the two sets of timpani as a single instrumental voice, thereby expanding the number of tones (and consequently harmonies) available within a very short number of measures, commences at reh. 48. The initial F#-C# tunings, reiterated by both timpanists, are retuned to B, C, D and G by the two players in rapid succession.

The second canonic duel begins eight bars after reh. 48, but with the rhythms inverted. The timpani once again become a single, extended voice from the Glorioso, reh. 50, to reh. 54. The timpani reinforce the passing tonalities with single notes and pedal-point rolls on the pitches A, E, D, G, C#, F#, G# and C. The articulation dots over the notes between six and fifteen after reh. 50 in the Timpani I part are copyist's interpolations of the initial articulation in measures four and five after 50. They do not appear in the score. A tonal-quality stick would be appropriate for the entire section from reh. 50 to reh. 54.

A final articulation dilemma occurs in the measures just preceding the *piu mosso* (twenty-two after reh. 58). In the Timpani I part, a soft roll is followed immediately by the most *marcato* playing in the symphony. There is no opportunity afforded to change from tonal, rolling sticks to very staccato sticks. Two respondents suggest using general sticks, but pinching the stick and playing toward the rim in the *piu mosso* (Holmes, Tafoya). Duff, Espino and Carlyss play both passages with very hard sticks. Charbonneau maintains that it is no problem to play legato and staccato with the same stick.

None of the respondents suggested the simple remedy of having the Timpani II play the F# roll (or even the entire passage with a tonal pair of sticks) while Timpani I made ready for his entrance at the *piu mosso* with very staccato sticks. The Timpani I cue for this passage is in the Timpani II part. After playing the soft roll one

measure before the *piu mosso*, Timpani II then has six bars rest to take up staccato sticks.

A dialogue of rhythmic hemiola patterns at the *piu mosso* gives way to the final canonic duel, this time on intervals of a sixth (F-D Timpani I, A-F Timpani II). The chord spelled between the two timpanists is D minor, the conflicting polarity to E throughout the symphony. Each timpanist may place his notes on the middle pair of drums, or opt to place the lowest note on the 32" drum and the other note on the 26" drum and play across the drums. Timpani I might conceivably tune the uppermost note of the 29" drum to D and play his passage upon the lowest pair of instruments.

The double glissando passage (two bars before reh. 61) presents the timpanists with the problem of which drum(s) to use. The first timpanist can perform the entire glissando upon his 29" drum, provided the uppermost note of that instrument is D. The D# may then be set in advance on the 23" drum, or retuned on the 26" drum. The second timpanist must play the A upon the 32" or 29" drum, and may set the uppermost note of the 26" drum to F#.

Carlyss suggests that the trill mark be eliminated and the written rhythm played, as it is a reinforcement of the same rhythm in the clarinet and bassoon: "I do not think that the trill mark over the glissando is correct. I always played the rhythm, because the clarinet and bassoon have the same figure. The rhythm [in the timpani] is a reinforcement of the winds. It must be prominent, with a crescendo as well. The trill indication is not right. It is most effective to remove the trill, though I cannot guarantee that this is what Nielsen wanted."

This opinion was independently corroborated by Charbonneau: "Roll in *ff* and mark the rhythm with the pedal; or begin with a roll, but where the rhythm [is notated] play the rhythm." Others discounted the rhythm and simply played glissando, arriving upon the last printed note in time: "This is just an effect, don't worry too much about it. This looks good in the score" (Duff); "Not necessarily, it is more like an effect" (Espino).

The final entrances of the drums (commencing ten after 62 to the end) confirm the E major tonality in a traditional tonic/dominant tuning. Timpani I sustains a pedal point, alternately B and E, while Timpani II reinforces the triplet motive in the trumpets and trombones. The final three measures of the Timpani II part are solo, while the long E roll in Timpani I must be played at a supporting or accompaniment level. "At four before reh. 64 make a big crescendo, then drop back, just support (accompany). Save a little for the end. Play the last measures *meno ff*. then you will have enough for the final crescendo" (Carlyss). PN

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Look for the Timpani Repair and Discussion Forum in the next issue of ***Percussive Notes!***

Multiplicity in Electronic Percussion Music:
A Change of Scenery by Robin Cox

By Scott Deal

A SMALL BUT GROWING MUSICAL GENRE INVOLVES electronic chamber music for MIDI percussion controllers. Controllers have been used extensively in jazz, pop and rock music for a decade, and their use by classical musicians is now gaining momentum. While percussion controllers and synthesizers still lack the subtle expressive capabilities of acoustic instruments, they have traits that create opportunities for musical expression outside traditional boundaries. One of these traits is *multiplicity*, referring to the multiple capability of MIDI controllers and the multi-timbral nature of digital synthesizers, both of which allow for a greater polyphony to the music that is performed by an electronic percussionist. A piece that demonstrates this is *A Change of Scenery* by Robin Cox.

Premiered in the spring of 1994, the piece is "written for a solo percussionist utilizing a variety of percussion controllers." The instruments used were a 1993 four-octave malletKAT and a drumKAT 3.0, in conjunction with two synthesizers (a Korg O1R/W and a Roland JV-880) and a sequencer. The physical setup of the piece had the drumKAT on a stand at the right-hand front of the malletKAT.

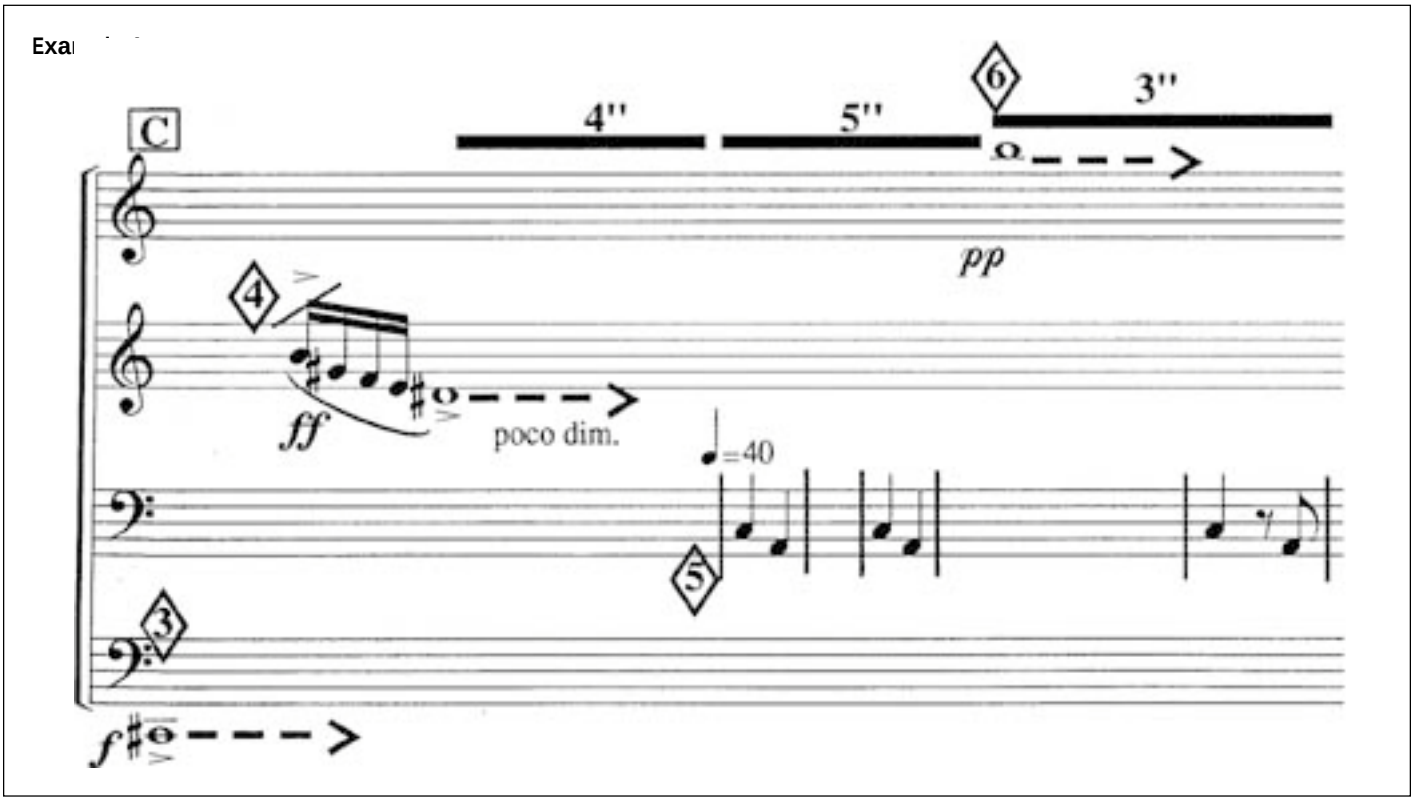
Divided into four sections, or "scenes," the ten-minute piece uses rhythm and pitch relationships to explore the concept of musical expectation. The first section sets up expectancy through harmonic and rhythmic instability. The second section resolves some of this instability while expanding on the motives introduced in the first section. The third section is a virtuostic cadenza. The last section is a conclusion using freely repeated motifs.

MULTIPLICITY OF SOUNDS

Scenery has a set of twenty instructions for various patches throughout the piece. The directions call for a variety of sounds to be played simultaneously, not unlike a multiple percussion work. For instance, at letter C (example 1), two musical lines—one very low and the other high in pitch (lines one and four)—sound a mixture of string-like sustained and effected sounds that are peppered with a hybrid piano-guitar sound on line two and heavy, pitched drum sounds on line three. This variety of sound is playable simultaneously through the use of the combination (or combi) mode of a digital synthesizer, and the use of MIDI channels.

On the O1R/W, JV-880 and many other models, combi mode will access up to eight different patches, placing them in tracks, so they are all accessible. These sounds can be played separately or combined to create very interesting textures. By using MIDI channels to assign patches to certain playing areas, all sounds can be played as specified. The easiest way to think of channels is to compare them to the channels on a TV. The TV is on, but now one must decide which channel to access to watch the desired program. There are sixteen MIDI channels that can be arbitrarily assigned to any patch. Controllers must be played on those certain channels to access the proper sound. Example 2 musically illustrates the need for channels, where in the beginning of the cadenza a rapid mallet line is begun on one patch, then quickly interrupted by a massive sounding pair of patches, which contain pitches in the same register as the first patch. Patch 16 is played on the malletKAT on one channel, patch 17 on the drumKAT on a separate channel, yet both

Exa



are accessing the same two synthesizers. Without separate channels, all of the notes in this register would sound in all of the patches.

Cox composed the piece in such a fashion that even though there are directives for the sounds, much room is left for creative discretion on the part of the performer, who must shape all of the sounds into a cohesive whole. Creating and editing electronic sounds is an extensive topic that merits a separate article, but for now it should be mentioned that synthesizers contain a large number of sound-editing parameters, and those seriously engaged in performing with MIDI instruments should take full responsibility for, and advantage of, the timbral potential of their synthesizers.

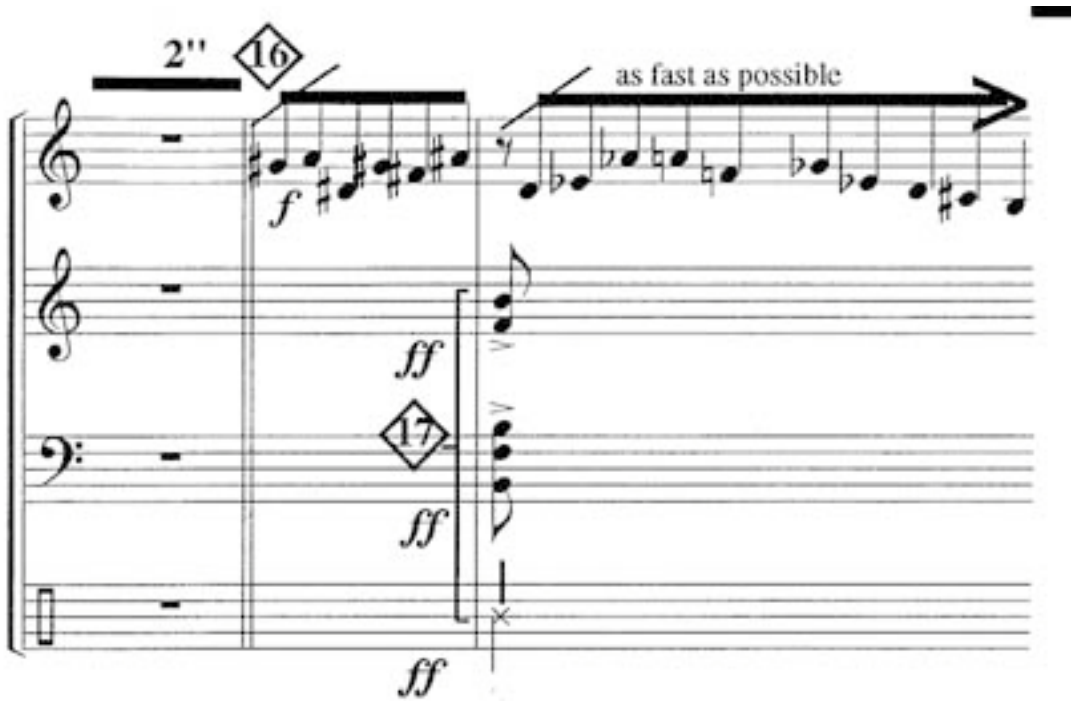
MULTIPLICITY OF FUNCTIONS

A MIDI controller's full potential is reached when operating multi-faceted functions. Already familiar with multiple technique found in drumset, timpani, four-mallet and multiple percussion music, a percussionist can easily adapt to the demands of music using striking surfaces, foot devices, breath controllers and sequencers. Once again, example 1, at letter C, is a clear illustration of this. Line two is a recurring 16th-note run descending into a rolled D#. Playing zones on the drumKAT were assigned notes of the rapid run in a mode called "alternate," which will sound up to four alternating notes on the 3.0 version of this controller. Two other playing zones (there are ten separate zones on the surface of a drumKAT) were assigned the D#. The phrase was played with one hand holding two mallets in a marimba-style one-handed roll. The D# could have been sustained with a pedal, but the nature of the patch was like a plucked string instrument, and needed the rapid strikes of a roll to give the proper effect. Line three was played on the malletKAT, and lines one and four were played on a sequencer, activated by a footswitch. A sequencer is a MIDI playback device popular in commercial music for playing accompaniments to songs. *Scenery* uses one in the opening section, as there are too many lines for one performer to play expressively.

Extensive multiplicity is again seen near the end of the third section (example 3). On line one, an extremely rapid cadenza is written over drum hits and sustained whole notes moving toward a crescendo. Due to the speed of the cadenza, it was mostly played with both hands on the malletKAT. The sustained notes on line two were sounded on the drumKAT by striking it with the outside, right-hand mallet. These pitches were sustained in a mode called "multi," which will sound up to four pitches simultaneously. An expression footpedal (looks and works like an organ volume pedal) was used to create a crescendo for those notes. The multi-textured drum hits on line three were sounded with a foot-pedal trigger, a device used with a drumKAT and other controllers that parallels the function of a bass drum pedal. When plugged into a drumKAT, the trigger can access all of its functions. In this section the trigger, in multi mode, sounded a cluster of drum and percussion sounds formed into one large texture.

A Change of Scenery required the use of several setups in both instruments. A setup is a pre-determined set of MIDI parameters in a controller that determines such factors as octave range, MIDI channel, mode and synthesizer patch, to name a few. Setups can be changed via a footswitch.

Example 2



FOOT TECHNIQUE

Use of foot pedals and footswitches plays an important role when performing with MIDI controllers, and their use is a necessary part of technique on those controllers. Foot devices cover a wide range of functions essential in live performance, among them volume control, pitch bend, sequencer on/off, patch changes, note sounding, hi-hat functions and sustain. Physical location of the foot devices is a result of the number of devices in use for a piece and their need in relation to the music. *A Change of Scenery* calls for a total of seven foot devices: five footswitches, an expression pedal and a MIDI foot pedal. Footswitches are small square boxes measuring 3 x 3 1/2" that will perform a variety of assigned MIDI functions. Two footswitches were used to shift to various setups in the controllers, two for sustain, and one to trigger the sequencer on and off.

Technical mastery involves familiarity with the physical location of multiple foot devices. Regarding familiarity with the location of footgear, jazz and electronic mallet artist Bill Molenhof wrote: "What I find most confusing is mixing feet and pedal functions particularly during improvising—these movements need to be practiced until they become automatic.... Given enough time and routine, the feet find and operate the correct pedal while the hands are busy playing, even without looking down to find them."

Other technical challenges with foot gear are effectively phrasing sustains, changes in volume, and developing a feel for velocity-sensitive pedals. Like learning about the location of pedals, executing tastefully phrased sustains and volume changes with footswitches and expression pedals is also a matter of practice and familiarity, not only in regard to the feel of the pedals, but also with the particular sounds in use, because sound and performance traits vary from patch to patch.

Playing gracefully without bringing attention to all the footwork proved to be a major concern in the preparation of *Scenery*. The solution was to notate all of the foot operations into the score and rehearse them as part of the music. This kind of choreography is often necessary in multiple percussion works that require changes of mallets, timpani pitch changes and shifts to various instruments. As Dr. James Lambert mentions in his dissertation on multiple percussion technique, preparation of this nature also enables the performer to play with "graceful, fluid motions," which is so important in effective communication of the music. It was also discovered that playing either in socks or thinly soled shoes aided in sensitivity to the foot trigger as well as preparatory placement on a switch without activating it.

BREATH CONTROL

A breath controller looks like a head-piece microphone, except that instead of speaking into a microphone one is blowing into a mouthpiece that sends wind-velocity information to a synthesizer. Attachable to drumKAT versions 3.0, 3.5 and the malletKAT PRO 1.0, a breath controller will perform the same functions as an expression pedal. This option was open to me for playing *Scenery*, but I simply didn't prefer it. This preference highlights another facet of playing with controllers, which is that there are always a variety of ways to execute a performance. As long as the composer's desires are clearly delineated, one could perform a piece such as *Scenery* with different controllers and achieve equal results.

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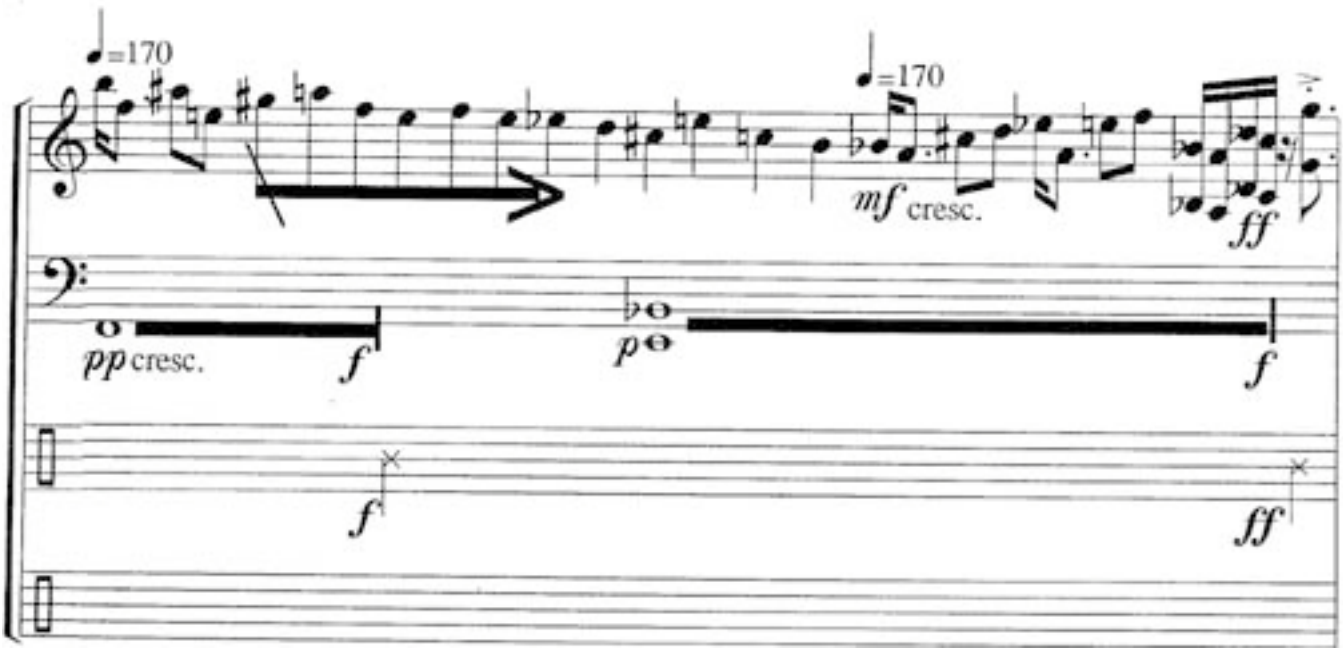
Example 3



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Showing and Saying (1994)

By Stuart Saunders Smith

Editor's Note: The following article is presented as a prelude to the May 2, 1995 performance of the completed Links *series at the University of Akron. This performance represents twenty years of involvement with this challenging and influential series for solo vibraphone by composer Stuart Saunders Smith.*

The score *shows*;
the performer *says*;
—a transmutation of independent conditions.

I.

My *Links* series for vibraphone celebrates the impractical by setting forth events, passages, moments, that are all but impossible to render as written, either from a conceptual point of view, or physically. Some tempo markings are too fast. Some of the ever-shifting polyrhythmic phrases can tie the mind in knots, leaving some musicians paralyzed in subdivisional purgatory.

Perhaps more perverse are the intentionally awkward, non-idiomatic passages in the *Links* series, which would sound lovely if composed for another instrument, but cannot, given the construction of the vibraphone in relation to the physiology of the human body. The resulting sound never transcends a state of disfigured beauty.

Why would I compose music asking for the unlikely or even the impossible? Or more to the point: What do I mean for a musical score to mean?

II.

A musical score is graphically notated in a symbolic language that a musician interprets in sound and physical movements, and which incarnates the composer's obligation to *be* true, and therefore if necessary, *free* from earthly taints. In short, my scores are my chosen manner of existing.

At first glance the "impossibilities" sprinkled throughout the *Links* series could be seen as notating "illusion" over "reality," "will" over "substance." Another equally compelling justification for my "impossibilities" could be seen as my desire to elicit the resultant sound of asking a performer to meet unreasonable demands.

Both explanations are superficially adequate—plausible enough to be worse than wrong.

For starters, I am irritated by the morphology of "opposites." The concept of "illusion" versus "reality," when contextualized in an "oppositional" model, becomes completely enmeshed. The semantics of "opposites" never define by distinction. Underlying the language of "opposites," in its deepest structure, is semantic inter-changeability. Furthermore, "oppositional" models contain spaces rendered immobile by the impenetrable circular argumentations. There is no continuum between extremes in these spaces, just emptiness frozen by a balanced duality.

"A balanced duality" is not quite it either. For what seems on the surface dynamic concepts in "opposition" is actually one concept enclosed, literally, in a mask of symmetry—underneath the mask, semantic inter-changeability.

I see the score creating a world that opens space, not encloses it.

Stuart Saunders Smith *is Professor of Music at the University of Maryland, Baltimore campus, where he directs composition seminars and the UMBC New Music Ensemble. He has been guest lecturer at the New Music Institute in Darmstadt, Germany. Smith's latest CD is* Crux, *available on O.O. Discs. John Welsh's recent book,* Links to Jazz and the Avante Garde: The Music of Stuart Saunders Smith, *is published by Excelsior Press.*

And as to the second point: which passages are impossible? I hold that the entire score—each pitch, rhythm, dynamic, timbre—is impossible. I am not speaking about degrees of impossibilities, implausibilities or degrees of futility either. I say impossible because the score is not its performance. A piece of paper with symbols inscribed on it is not sound. What *is* possible is drawing correspondences between the visual images (score) and sounds—the next step being interpreting the correspondences in a way that individuates the performance, maximizing one's particularity.

III.

"Words do not have properties of intricate modes of reference that are encapsulated by the sound of the word." *Chomsky*[1]

Now let us look at the symbols that graphically represent the music in a score. What does a symbol mean?

Symbols, first and foremost, indicate the presence of symbols. Symbols notate symbolness. And, symbols are never what they symbolize.

The presence of symbols necessitates interpretation of the creation by the performer of symbolic correspondences.

IV.

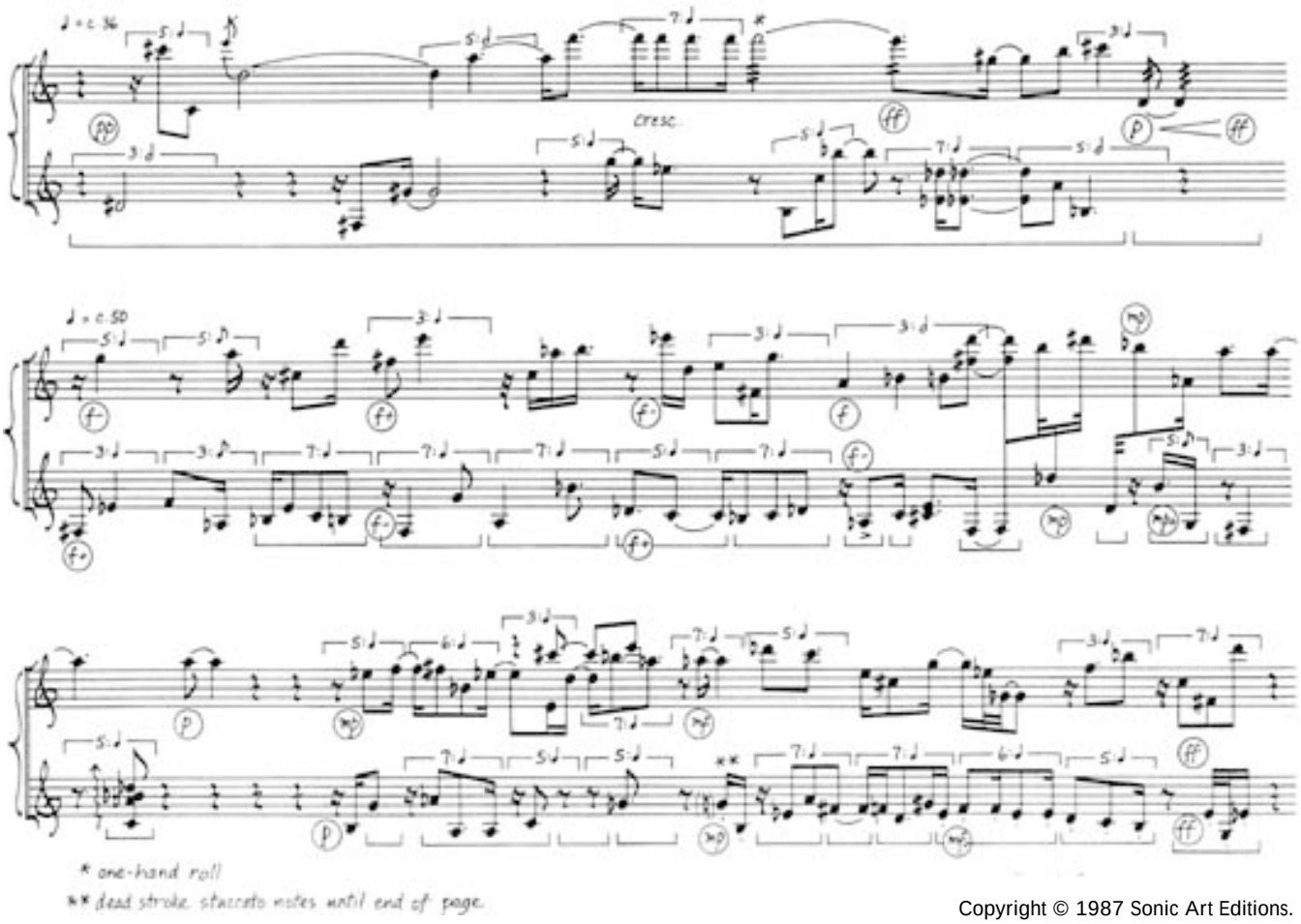
Imagine the score as a terrain that must be mapped very "accurately" by the musician. This type of mapping should take months.

The second stage of the interpreting process is mapping areas *implied* by the symbols. The performer mapping one's emerging symbols of the symbols is a process of calibration. This stage can be facilitated by the performer experimenting by distorting areas of the terrain to fathom deeper regions. After this process of violation, the performer recalibrates the interpretation factoring in what was discovered by this type of mapping.

Links No. 4 (Monk) for solo vibraphone

STUART S. SMITH

Composed 1982–1983



The final stages of creating an interpretation is mapping the compositional process itself. Here the performer explores the region of the process of composing—that is, learns to perform the very act of composing the composition. How does a performer reach this region? Improvisation. Improvise music based on the score you are interpreting. Visualize the score as a horizon that you will reach by improvising. At the same time, study the score away from the instrument asking: How would I have composed this piece? What system would I have used to generate these forms?

Then, after this stage has been thoroughly explored, reintegrate all you have discovered into your interpretation.

V.

Do not play what you see if all you see is what is written.

Technical writing is to be read literally. And that is precisely why it is a failure. The premise of technical writing is that it is possible to construct a writing so narrowly focused as to have only one meaning.

The reason for its failure is that the nature of language communicates ambiguity, and furthermore, implicitly our aloneness—our solitary position among the others. The epistemology of language expresses our collective inability to be understood. Language's fundamental semantic gesture reveals our failure to communicate. What passes for communication is interpretation—always.

While some will fight the tendency of language to isolate
the individual by inventing more "precise" communications,
I choose to be misunderstood.

In a letter from Dora Diamant (Franz Kafka's last love) to Max Brod objecting to the posthumous publication of Kafka's novels, she wrote, "...nobody could possibly understand him. I regarded it—and I think I still do so now—as wholly out of the question for anyone ever to understand Franz, or to get even an inkling of what he was about..."

VI.

You kill the mosquito
and its blood
is yours
.
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It occurs to me my musical notations operate like Freud's notion of the repressed; that is, the mechanism of the notation emanates from a certain conception of time and memory, making the notation both mask and trace of its origin.[2]

The past being repressed, literally re,pressed on paper representing the mask of the repressed (re:pressing). The past returns in the present in the form of the composition, and then, performance, in itself a symbol relived, yet re:moved from what is being repressed—recast—a trace of a trace of a painful life crisis—a mask, unmasked, yet hiding—law unreachable, unreadable, existing in a realm surreptitiously transferred, and in doing so transformed from the original being pressed, smothered, choked.

VII.

Only fiction allows thought

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It would seem then the *Links* series stands at the boundary between the "objective" and the imaginary, and cognitively to demand a musical redistribution of epistemological terrain, begging the question: What constitutes this composition?: or, is notation "knowledge," or is notation pointing to "knowledge" outside the composition, yet somehow contained within it?

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Do not such statements and questions apply to all notated music? Of course, yes. I only claim the *Links* series occupies a slightly more pathological domain than some. And, it seems the pathological is a region of human action where the structural modes of functioning become amplified, intensified, sharply focused.

VIII.

So why stop at *Link No. 11*?

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Because, as Rothko said: "Silence

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is so accurate."

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I really wish I could end this prose there, with such an elegant, romantic gesture.

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I stopped; the *Links* series did not end. I stopped it because it could go on. I found there was no stopping it by itself; there is nothing in it that demands or even implies an end. So I stopped it.

I avoid infinity without a frame. Infinity without a frame just calls attention to its abundance. Infinity within a frame deepens, becomes a place in which to drown—sentenced to death, for life.

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[Sitting on cliffs off the coast of Maine. The kids, down below, look for sea stuff. I toss 4 quarters into the search below. They find 3 of them; but in searching they so disturb the little rocky beach the 4th quarter is never found.

(They hid it

trying to find it.)]

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END NOTES

[1]*L.A.N.G.U.A.G.E A.N.D. T.H.O.U.G.H.T.*, by Noam Chomsky; Moyer Bell Publisher; Wakefield, Rhode Island.

[2]*Heterologies*, by Michel de Certeau; University of Minnesota Press; Minneapolis, Minnesota.

PN

Selected Reviews of New Percussion Literature and Recordings

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 OK 73502-0025 USA.*

Difficulty Rating Scale

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

KEYBOARD PERCUSSION

7 Bach Chorales
Vida Chenoweth
$10.00
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
This is an excellent text presenting seven well-known Bach chorales scored for marimba by the distinguished artist Vida Chenoweth. All seven of the chorales are scored to be performed on a low-A marimba, except for the chorale *Jesus, I Will Ponder Now*, which has one phrase that goes down to a G. The option is presented to perform this particular phrase an octave higher to avoid the range extension. *Jesu Joy of Man's Desiring* is scored for marimba and piano, but the remaining six chorales are unaccompanied.

This collection is an excellent source for teaching legato and four-mallet technique and for musical expression. Each chorale is preceded by practice and performance suggestions, and historical data is included as well. Vida Chenoweth has been an ambassador for presenting the marimba to audiences world-wide, and this collection is a welcome addition.

—George Frock

Funny Vibraphone, Book I **II-IV**
Nebojša Jovan Živković
$10.65
Gretel Verlag
Königsberge Straße 9
49413 Kinklage
The ten short pieces in this text are presented in order of difficulty and include five two-mallet and five four-mallet works for solo vibes. The text will be useful to beginning vibists of all ages.

—John R. Raush

Drei Unverbindliche Stücke (Three Unforgettable Pieces) for Marimba Solo **IV**
Nebojša Jovan Živković
$9.00
Gretel Verlag
Königsberge Straße 9
49413 Kinklage
These four-mallet pieces, material for college-level players, were written to address specific problems of four-mallet technique. They are well-written, tonal and, in addition to their value as exercises, provide valuable musical experiences.

—John R. Raush

Traveling **IV**
Steve Yeager and Steven Gores
$14.95
Windfall Music
P. O. Box 16452
St. Paul MN 55116
This duet for vibraphone and piano is a wonderful training piece for jazz improvisation with the intermediate four-mallet vibraphonist. In the preface, Yeager writes, "*Traveling* represents the first in a series of pieces designed for the intermediate to advanced mallet player. Although written as a vibraphone/piano duet, the piece can easily be performed on marimba as well. The lead-sheet style of notation is used showing chord symbols throughout. A solo section with chord changes is included allowing the player to improvise a solo of any length." In addition, a companion tape is included with the work, which provides a performance on side one and the piano part with a click track on side two.

The work follows a true duet format with vibraphone and piano playing the thematic material together and separately by use of piano and/or vibraphone interludes. Additionally, piano and vibraphone solo sections are employed. The vibist will use four mallets, and good double vertical playing is essential along with relatively advanced independent technique. *Traveling* would be a wonderful addition to an undergraduate recital.

—Lisa Rogers

Choro Bachiano **IV-V**
Ney Rosauro
$7.50
Pró Percussão
Distributed by Penn Oak Press
110 Penn Oak Dr.
Flourtown PA 19031
This four-mallet solo for a low-A marimba is written primarily on a double staff, but the content is usually single lines that form counterpoint between the hands. The solo is scored in A minor and is similar in harmonic content to Villa Lobos in the Bach style. There are double stops or double vertical sections and only two four-mallet rolls in the entire solo. A few measures have one-handed rolls with moving parts in the other hand. With the melodic content being linear, memorization should be easier than with most solos.

—George Frock

Variações sobre um tema do Rio Grande **V**
$12.00
Bem-vindo **V**
$13.50
A Message to a Friend **V**
$15.00
Ney Rosauro
Pró Percussão
Distributed by Penn Oak Press
110 Penn Oak Rd.
Flourtown PA 19031
Perhaps the most distinctive qualities of Ney Rosauro's music are its simplicity, vitality and appeal. These are all in evidence in the three publications listed above.

Variações sobre um tema do Rio Grande is a captivating work for four mallets, ideal for a college-level marimba soloist (low-A instrument). The theme is followed by seven variations that feature the use of a fully integrated four-mallet technique. This piece is a delight for performer and audience alike.

In *Bem-vindo* (Welcome), for solo vibraphone, Rosauro has ventured into the daunting realm of five-mallet performance (three mallets in the right hand to play triads in root position). This is a piece for the college vibist who wants a challenge in the arena of technique.

Rosauro's Latin-styled *A Message to a Friend*, a duet for vibraphone (or sax) and marimba (optional bass and drums), will be of interest to college-level percussionists. The theme, set in 8/4 meter, features an off-beat, syncopated melody played in unison. The middle chorus section uses chord symbols for a vibe improvisation and a notated chordal accompaniment for marimba.

—John R. Raush

Marimba Suite No. 2 **V+**
Daniel Levitan
$22.00
M Baker Publications
SMU Box 752510
Dallas TX 75275
Marimba Suite No. 2 by Daniel Levitan is an unaccompanied, four-mallet marimba composition that is monothematic in nature, its four movements all revolving around the same thematic material, which is manipulated. A strong, working knowledge of four-mallet independent technique is needed along with good double vertical technique and adequate reading of ledger lines. My favorite movement is the third, which employs hand dampening of various notes within the thematic context. This effect sheds new light on the thematic material and provides for an excitingly paced movement.

Some sticking indications are given and the print is very clear and concise, which is critical to successful ledger-line reading. This piece can be performed on a four-octave instrument, making it a very accessible work that would be appropriate for an advanced undergraduate or graduate recital.

—Lisa Rogers

The Walk for All Mankind **VI**
Dean Gronemeier
$9.00
M Baker Publications
SMU Box 752510
Dallas TX 75275
Dean Gronemeier's solo marimba work *The Walk for All Mankind* is featured on his compact disc entitled *Nature Alley*. *The Walk for All Mankind* is a difficult, four-mallet work and is a wonderful piece for advanced marimbists. The composition would be excellent for a senior undergraduate or graduate-level recital.

Gronemeier's work employs four-mallet independent technique

of the highest order along with one-handed rolls and octave spreads alternating in both hands. A 4 1/2-octave instrument is needed in order to perform this work and all markings and musical notation are clear. The work is programmatic in nature with reference to the title, *The Walk for All Mankind*, in that each section of music changes in rhythmic pace and texture, representing the different walks of life that so many of us take daily.

—Lisa Rogers

After the Storm **V-VI**
Julie Spencer
$10.00
Spencer Blume Publishing
1717 Broadview Ln. #214
Ann Arbor MI 46105
After the Storm is a 3:30 four-mallet marimba solo suitable for a college or advanced high school recital. This solo requires an active left hand and a one-handed roll. Written in 3/4 meter this harmonious composition weaves between two flats and six sharps and can be heard as either being in 3/4 or 6/8 meter. *After the Storm* is an excellent composition that is published on fine paper stock and spiral bound.

—John Beck

Rhapsody **V-VI**
Ney Rosauro
$29.00
Pró Percussão
Distributed by Penn Oak Press
110 Penn Oak Dr.
Flourtown PA 19031
Rhapsody is a symphonic work for percussion soloist and orchestra, with the orchestra parts reduced for piano. The 30-minute single-movement work has three distinct sections. The opening section features vibraphone, the second section is drums and the closing section is for mixed percussion and vibraphone. Percussion instruments include tuned water glasses, vibraphone, 4 cymbals (one Chinese), temple or woodblocks, snare drum and two toms.

The score and parts are clearly presented, and there are several pages of performance suggestions to assist with interpretation and performance. The rhythms and melodic content are Brazilian folk-oriented with jazz influences in the vibraphone part. This is an excellent concerto, worthy of consideration for the advanced recital program or concerto concert at the university level.

—George Frock

Tribeca Sunflower **V-VI**
$12.00
Spencer Blume Publishing
1717 Broadview Ln. #214
Ann Arbor MI 46105
Tribeca Sunflower is an exciting 5:30 two-mallet marimba solo suitable for a college or advanced high school recital. Specific instructions are given for the type of mallets to be used: L.H. medium yarn mallet; R.H. medium-hard mallet with a multirod attached. Consisting of a continuous 16th-note pattern, this solo goes through many meter changes, contains a short improvised section and concludes with a fiery ending.

—John Beck

KEYBOARD PERCUSSION ENSEMBLE

He Shall Feed His Flock from Messiah **III**
Arranged by Ruth Jeanne
$8.00
Per-Mus Publications, Inc.
P.O. Box 02033
Columbus OH 43202
This basic transcription of *He Shall Feed His Flock* from Handel's *Messiah* is scored for four marimbas. The arranger indicates that it is also playable by other combinations of mallet instruments. All notes are to be rolled except 16th notes. Two-mallet technique is required to perform this work and all the parts including the bass will fit on low-A marimbas. The bass part does have some optional low G's, which may be played if available. *He Shall Feed His Flock* lends itself well to the timbre of the marimba ensemble and the arranger has changed very little of Handel's original.

—Tom Morgan

Deep River **III-IV**
Arranged by James L. Moore
$8.00
Per-Mus Publications, Inc.
P.O. Box 02033
Columbus OH 43202
James Moore has arranged the popular spiritual *Deep River* for a keyboard percussion ensemble consisting of four or five marimba parts. The bass part is in two voices and can be performed by either one player or two. Parts one and two involve the occasional use of double stops. No four-mallet technique is required. The score and parts are well notated and easy to read. All notes are to be rolled.

This beautiful piece is a natural vehicle for the resonant sound of the marimba ensemble and would be an excellent teaching piece for stressing balance, phrasing, dynamics, and the legato roll. The arrangement is twenty-five measures long and is a very standard presentation of the piece.

—Tom Morgan

Starry Nights, Doggy Days **III-IV**
Larry London
$28.00
Mitchell Peters
3231 Benda Pl.
Los Angeles CA 90068
Originally written for clarinet and strings, *Starry Nights, Doggy Days* was reorchestrated for two vibraphones and two marimbas for the San Francisco Percussion Ensemble. The three movements (fast-slow-fast) feature catchy melodies with a great deal of interplay between parts. Only two mallets are required for each part. A limited number of double-stop phrases put it within the capabilities of an advanced high school or college ensemble. Two vibraphones and two marimbas are required, however, as parts frequently overlap.

The first movement is played at 120 beats per minute with the vibraphone delivering the syncopated, repetitive melodic passages. One marimba reads primarily in bass clef while the other marimba makes frequent switches to treble clef. Rhythms are syncopated but very easy to read on this well-notated copy. Movement Two is a slower (72 bpm) work with an Oriental melody in A minor. One vibraphone and two marimbas provide chordal accompaniment to the first vibraphone melody line. Part Three is a brisk (192 bpm) selection featuring another Oriental-tinged melody in C minor with contrasting sections using the D♭ pentatonic scale. Some triplet and octave passages offer challenges to the performers at the indicated tempo but are not impossible with some practice. *Starry Nights, Doggy Days* would make a great addition to any ensemble performance situation. (The composer indicates in the score that this piece has been recorded. Including a cassette recording with the score and parts would have been a welcome addition to the package.)

—Terry O'Mahoney

Cenas Brasileiras Para Quarteto de Percussão **IV**
Ney Gabriel Rosauro
$11.25
Heinrichshofen Verlag
Liebigestraße 16
D-26389 Vilhelmshaven
Rosauro's "scenes" are set in two movements—"Baião," a samba, and "Frevo," a northern Brazilian carnival dance. Scored for xylophone, vibes or marimba, marimba and a single percussionist playing bass drum with pedal, hi-hat and triangle, this bold-flavored fare, in the hands of four college-level players, will provide an entertaining interlude on any program.

—John R. Raush

Concorso **V**
Ingolf Henning
$9.38
Gretel Verlag
Königsberge Straße 9
49413 Kinklage
Concorso is a duo written for two marimbists, one playing a 4 1/2-octave (opt. 4 1/3-octave) instrument and the other playing a 5-octave (opt. 4 1/2-octave) instrument. The outer sections of Henning's sensitively written duo are propelled by shifting accents in passages of continuous 8th notes; the middle section proves that a captivating melody can still be found in a contemporary marimba work.

—John R. Raush

Six Marimbas **V**
Steve Reich
$30.00
Hendon Music, Inc.
52 Cooper Square
New York NY 10003-7102
Six Marimbas is another work by Steve Reich that would be classified in the realm of minimalism. Other works in this same vein are *Music for Pieces of Wood* and *Clapping Music*. All of these works serve a dual purpose for percussionists. They are great training pieces in terms of the continual nurturing of ensemble playing at the highest the

level possible; in addition, they are extremely programmatic works for any public performance.

In *Six Marimbas*, all players should use four-mallets to maximize efficiency of stroke and time. The publication is extremely easy to read with cues written in each part and performance notes from the composer at the bottom of each page (i.e., "Players 4 & 5 make eye contact and begin together at 2"). Overall, this is another excellent, minimalistic composition for percussion by the extraordinary Steve Reich.

—Lisa Rogers

The Harmonious Blacksmith **V**
G. F. Handel
Arranged by George Frock
$30.00
Pioneer Percussion
Box 10822
Burke VA 22009
Frock's arrangement once again displays the adaptability of Baroque literature to the mallet instruments—bells, two vibes, a quartet of marimbas and optional crotales. The florid passage-work in the five variations here scored, including rapid 32nd-note runs found in all parts, makes this college-level piece the kind that will show off the technical abilities of the ensemble.

—John R. Raush

Duo **VI**
Xavier Benguerel
$11.88
Otto Wrede
Regina-Verlag
Schumannstraße 35
Postfach 6148
D-6200 Wiesbaden
Benguerel, in this duo for vibraphone and marimba (plus crotales, tam tam and tambor) written in a contemporary idiom, avoids the lyrical abilities of marimba and vibes, presenting them, rather, as protagonists in a bravura technical display—their players having to execute long passages of challenging material. Two mature college professional players will find this 7:30 minute piece a heady challenge.

—John R. Raush

MULTIPLE PERCUSSION

Surface Tension **VI**
Dave Hollinden
$40.00
Dave Hollinden
2225 1st Ave. #302
Seattle WA 98121
Surface Tension, a duet for two multiple-percussionists together playing a total of twenty instruments is college-level fare with rhythm patterns and meters that are as challenging as they are imaginative. These will come as no surprise to those familiar with Hollinden's work, who will agree that this duet is as effective and successful as his other percussion compositions.

—John R. Raush

Three Pieces for Percussion **VI**
Edison Denissow
$23.75
Breitkopf & Hartel
Postfach 1707
D-65007 Wiesbaden
This collection of compositions by Edison Denissow presents three contrasting settings for various percussion instrument combinations. The first composition is a solo for unaccompanied vibraphone. The rhythmic complexity alone makes this solo quite challenging. The tempo is marked *Lento*, but there are numerous runs and flourishes that create energy and motion. There are ample opportunities for expression.

Composition two, *Entstehen und Vergehen* is for two multiple percussionists, each having a mixture of drums, wood and metallic sounds. There are numerous cross rhythms, note flourishes and dynamic changes. The dialogue between the two performers requires great attention to rhythmic accuracy and to precision.

The third composition is a trio scored for keyboard percussion instruments plus mixed metallic sounds (gongs, cymbals, triangles, etc.). As in the other two pieces, the rhythms are quite complex, thus requiring mature players.

All three of the compositions are performed from a score, and

material is presented on unbound single pages, thus providing the opportunity to lay the music out to avoid page turns. The print is very clear but the note heads are quite small, making it somewhat difficult to see all of the materials at a distance. An excellent collection for the advanced chamber ensemble.

—George Frock

TIMPANI

Schlaginstrumente Pauken **III-V**
Eckenbardt Keune
$23.75
Breitkopf & Hartel
Postfach 1707
D-65007 Wiesbaden
This comprehensive text for timpani presents etudes for two, three and four drums. The etudes cover numerous meters and time changes, and they increase in difficulty throughout the text. They are preceded by exercises with sticking patterns clearly indicated. Being a German text, the suggested sticking patterns are for drums arranged with the low tones to the player's right. There are several etudes with tuning changes, and the rhythmic complexity of the later etudes is demanding.

The print is very clearly presented, and even though the musical examples are presented in German, the written instructions and explanations are in English. This is an excellent text for teachers wanting to find new and challenging approaches for their students.

—George Frock

PERCUSSION ENSEMBLE

Dance of the Wind-up Toy **II**
Chris Crockarell
$30.00
Row-Loff Production
P.O. Box 292671
Nashville TN 37229
Scored for bells, xylophone, vibes and two marimbas plus percussion and timpani, this is a concert ensemble for eight to ten players aimed at middle school/junior high school students. Crockarell uses ratchet "wind-ups" and music box-like mallet writing to make his version of this wind-up toy "dance."

—John R. Raush

On the Horizon **III**
Paul Jebe
$35.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
In this popular-style concert ensemble for five to seven players plus piano, the piano is used to provide a bass line, assisted melodically by bells and xylophone and accompanied by snare, "tonal drums" and accessories. The short work relies on lively Latin-like patterns and rhythmic interplay to maintain interest.

—John R. Raush

Cadencia Para Berimbau **III**
Ney Rosauro
$12.00
Pró Percussão
Distributed by Penn Oak Press
110 Penn Oak Dr.
Flourtown PA 19031
Cadencia is written for a percussion quartet consisting of the Brazilian surdo (bass drum), congas or bongos, marimba and berimbau solo part. The rhythms are typical of those found in Brazilian folk music, and they are quite repetitive. Both the marimba and drumming parts provide excellent support for the solo instrument.

This is an easy composition to prepare except for developing the technique for playing the berimbau. It is an excellent source for presenting ethnic materials to students and audiences.

—George Frock

Paddlocchia **V**
Victoria Dolceamore
$25.00
UnderDog Publishing
4329 Clybourn Ave.
Toluca Lake CA 91602
The Remo Paddle Drum now has music written specifically for it. Dolceamore's popular-style ensemble is scored for six paddle drummers, vibist, marimbist and percussionist playing conga, timbales and accessories. Vibes and marimba are used in ostinato contexts, but also have tasty solo opportunities (the vibist improvises). Special effects for paddle drums are notated and should delight a college ensemble audience.

—John R. Raush

MIXED MEDIA

Interlude for Bassoon and Marimba **IV-V**
Murray Houllif
$9.00
Per-Mus Publications, Inc.
P.O. Box 02033
Columbus OH 43202
Possibly more than any other member of the percussion family, the marimba is continuing to find a niche as a chamber instrument. The combination of marimba and bassoon is a relatively untried pairing that is effectively explored in *Interlude for Bassoon and Marimba* by Murray Houllif. This piece, suitable for either a bassoon or percussion recital, is written in a contemporary style, making use of tone clusters, quartal harmony and non-traditional tonality.

The piece begins with a nine-measure introduction in which the thematic material, consisting of dissonant and angular melodies, is stated by both the bassoon and the marimba. After a fermata, a slower *legato* passage leads to a quicker section in cut time containing much tonal and rhythmic variety. A bassoon cadenza is followed by a marimba cadenza. A fast contrapuntal treatment of the thematic material serves to bring the piece to its high point, after which the introductory nine measures are restated as a coda, bringing the piece to a close.

The marimba part requires fairly advanced four-mallet technique. Dynamic control is essential for an effective performance of this work. While the tonal vocabulary is rather dissonant, I feel the piece would be accessible to both students and audiences because of the high quality of writing.

—Tom Morgan

Thunder Roll **V-VI**
Zack Browning
$28.50
Brixton Publications
4311 Braemar Ave.
Lakeland FL 33813
Thunder Roll is a two-movement piece for piano and three percussionists written in a contemporary style. Percussion instruments include suspended cymbal, snare drum, vibraphone, triangle, tam tam, bass drum, glockenspiel, xylophone, three RotoToms and four timpani. "The piano can be amplified by using one or two microphones and a sound system to achieve a *forte* volume equal to the individual *fortes* produced by the percussion instruments." Some special techniques are required such as bowing the tam tam and cymbal, plucking the piano strings with the fingers and striking the piano strings with a soft mallet or with the stick end of the soft mallet. The keyboard percussion parts all require two-mallet technique and the piano part is fairly difficult, containing many angular melodies and passages in octaves. The score comes with a diagram of the placement of instruments, and both the score and the parts are well notated and easy to read. The score also clearly explains all abbreviations and special notation.

The first movement, "Night Visions," is slow and ethereal with much dynamic contrast. The composer has skillfully blended the metal and drum timbres to create wonderful effects. The movement ends loudly, and conductor and performers are instructed not to move until the sound has faded away. "Day Attack" is a fast-paced, exciting final movement based on an atonal *fortissimo* theme first stated by the piano. Rhythmic displacement and mixed meters are used very effectively to create a compelling style somewhat reminiscent of the music of Bartók.

This is a very well-written piece that should have excellent audience appeal. It will be musically challenging to students, but while there is much non-tonal melodic material, the use of repetition and sequence makes the piece playable (and enjoyable) for students with limited exposure to this musical vocabulary.

—Tom Morgan

DRUMSET

Sticking Patterns
Gary Chaffee
$24.95 with CD
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
Gary Chaffee is well-known as a teacher of many of today's great drummers. His creative sticking patterns, whether applied to assembling grooves or as solo figures, can be applied to many forms of music.

Sticking Patterns begins with simple sticking/accent patterns utilizing four stroke motions of various heights (90 degrees, 30 degrees, etc.). Odd-number groupings of 16th-note accent patterns (5's, 7's, 9's, etc.) and 16th-note quintuplets and septuplets are introduced in subsequent exercises. All of the exercises are intended to be mastered on snare drum and applied (through various formulae) to other sound sources for use as improvisational material around the drums. These are excellent exercises for developing metric subdivision capabilities and are infinitely expandable by experimentation (which the author highly recommends).

Sixteenth-note funk/rock/Latin patterns are created using various sticking formulae set against traditional bass drum patterns. The effect created is similar to the 16th-note "busy" sound made famous by David Garibaldi in Tower of Power. Polyrhythmic fills with numerous sticking combinations (quarter-note triplets, 8th-note quintuplets and septuplets) and accent cross rhythms (8th-note triplets with accents on every fourth note, implying a half-note triplet) are included in the book. The book concludes with a series of rhythmic exercises that explore the myriad of subdivision possibilities that will challenge the most talented of students (7:6:3, 8:6:3, etc.).

The accompanying CD is well produced and generally easy to follow. Chaffee's demonstrations of drumset applications would have been more effective, however, if they were also notated in the book. Some of the most complex rhythmic exercises, found at the end of the book, were also omitted from the compact disc.

Many of Chaffee's former students, Vinnie Coliauta in particular, are noted for their polyrhythmic approach and abilities. Diligent attention to the material in this book will lead to a greater understanding of how polyrhythms and unusual accent patterns may be used and applied across a wide spectrum of music. Although all drummers will benefit from the material at the beginning of the book, advanced players who wish to assimilate complex rhythmic subdivision and odd grouping concepts have the most to gain from *Sticking Patterns*.

—Terry O'Mahoney

Snares and Sets **I-III**
Patrick Bowen
$15.00
Bobo Publications
P.O. Box 35303
Las Vegas NV 89133-5303

This 37-page book of duets for the beginning to intermediate player contains ten snare duets and two drumset duets. The book begins with snare etudes using 16th-note figures, then has several pieces with simple meter changes (3/4 to 4/4) followed by more difficult changes (4/4 to 3/8 to 2/4), and finally several works in 5/4 and 7/4. The first drumset duet is written in a 16th-note funk vein that often juxtaposes a solo line against an ostinato and interlocking ensemble lines. The last drumset duet employs numerous unison rhythmic sections with tempo changes, a swing section and one-bar improvised fills.

The players are never required to play anything faster than 16th-note triplets and all of the parts fit together nicely. All of the drumset figures flow well, yet still offer a little challenge. Rimshots, rim clicks and snare "scrapes" are used in some of the snare duets to add variety to the piece. No piece exceeds three minutes in length. Stickings are left to the discretion of the player and tempo indications are moderate. The composer wisely designed the book with fold-out pages, often eliminating page turns. This book would work for recitals or classes, as a supplement to solo snare etudes or for interaction between teacher and student.

—Terry O'Mahoney

Double Bass Drumming **II-IV**
Joe Franco
$9.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014

Joe Franco has succeeded in creating what is essentially a Stone *Stick Control* for the feet with his book *Double Bass Drumming*. While one could

achieve many of the same results simply by creatively applying *Stick Control* to double bass drum practice, Franco has made it easy and practical by organizing his effective exercises into three parts: (1) Double Bass Beats; (2) Double Bass Fills; and (3) Soloing Over the Double Bass Roll. All three parts are intended to be practiced simultaneously and are based on what Franco calls "The Single Stroke System," which some refer to as the right hand (or in this case, right foot) lead system.

The exercises are well conceived, progress logically, and are clearly written. Mastering this book would result in the drumset player being able to effectively integrate a second bass drum into the playing of beats (especially rock and heavy metal), fills and solos. Creative drummers will, as many have done with *Stick Control* and other books, find secondary applications for these exercises beyond their original intent. The most obvious secondary application would be to practice the book using the standard bass drum and hi-hat rather than two bass drums.

This book has established itself as an excellent approach to the study of double bass drum playing and has been used successfully by many drumset students for years.

—Tom Morgan

The Beat, The Body, and the Brain II-IV
Skip Hadden
$21.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014

With *The Beat, The Body, and the Brain*, Skip Hadden has put together an extremely detailed and well-sequenced method for the teaching of "fusion drumming combining the basic rhythms of Rock, Latin, and World Music." After a written introduction, the book covers the samba, baiao, songo, nanigo, shuffle and the 6/4 samba. The exercises for each section begin with what the author calls a "Feel Bar," which is a relatively simple pattern presumably designed to allow the student to obtain the correct time feel without the added problem of complex independence demands. The student then progresses, step by step, learning a whole series of "Time Bars," which are variations of the original feel. Accompanying the written exercises are detailed instructions guiding the student systematically through the exercises.

An accompanying tape features the author playing most of the patterns presented in the book, along with examples of each time feel performed by an entire combo. The cassette is a valuable resource for the student.

Detailed lists of listening examples, video resources and written references accompany each time feel. These lists will encourage the student to listen to each time feel in other musical contexts and to compare the patterns in the book with other approaches. *The Beat, The Body, and the Brain* would be an excellent method for any student; because of its very systematic format, it will appeal most to students who respond to a more ordered, sequential approach to mastering new material.

—Tom Morgan

Drum Set Performance Pak III-IV
Steve Houghton and
Wendell Yuponce
$14.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014

Steve Houghton has come up with yet another excellent drumset education resource, this time with the help of composer Wendell Yuponce. The *Drum Set Performance Pak* contains drumset charts written in a variety of styles and a corresponding play-along cassette. The tunes are recorded with drum tracks on side A and without drum tracks on side B. The student is encouraged to listen to the tracks recorded with drums first to become familiar with the different styles. Once the basic grooves are mastered, the student should play along with the versions recorded without drums. "It is hoped that the player will invent his/her own grooves and come up with original fills and solos."

The play-along recording is very contemporary and includes a wide variety of styles that would appeal to the younger student interested in playing today's music. Selections include examples of basic rock styles, funk, Latin, hip-hop, a half-time feel rock ballad and swing. Drum solo space is provided in many of the charts. "In these sections, the drummer may play solid time or solo over the click track."

This is exactly the kind of educational material that is needed for drumset teaching. It provides a structured framework and at the same time inspires personal creativity in the student. This book would be particularly useful for the junior high or senior high school band director who is trying to help drumset students improve their chart reading.

—Tom Morgan

The Musical Drummer III-IV
Louie Bellson
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

As an introduction to chart reading for the novice big band drummer, this package includes fast swing, samba, bossa nova, brush, shuffle, rock, medium tempo swing and easy swing charts with very few rhythmic figures to confuse the first-time reader, as Bellson places the emphasis on executing the appropriate groove for each tune. Bellson performs each tune with his quintet, then slowly plays the groove from each tune alone, demonstrates some accompanying exercises and offers musical advice for each performance situation. Each tune contains a drum solo section that acquaints the listener with appropriate solo material suited to each genre. Bellson briefly expounds on his soloing approach (singing the tune, etc.). An accompanying video is available separately.

The package only includes recorded versions of Bellson playing with the quintet—no music-minus-one tracks. This may or may not be confusing for the student. Several extended drum solos are excellent examples of Bellson's playing but not a great deal of analysis of his approach is included, nor are there any suggestions about how to interpret rhythmic figures (setting up the band, orchestration of specific figures, etc.). This package would make an excellent introduction to chart reading when a well-informed teacher was involved to help "fill in the gaps," and it serves as a primer for other reading packages and charts.

—Terry O'Mahoney

By Design IV-V
Billy Cobham
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Fans of Billy Cobham's drumming will welcome this play-along package. Drawn from his latest CD, *By Design*, the five tunes that comprise the package include hiphop funk, rock, 6/8 Afro-Cuban, 3/4 funk, rhythmic displacement and solo sections complete with drum charts. The interesting aspect of this package is the note-for-note transcription of Cobham's playing throughout the tunes—all the fills, solo ideas, bass drum variations, etc.— after each chart. While each chart contains a small explanation, the book doesn't reveal the thought processes of the player when approaching the tunes as several other packages have done. Geared for the intermediate to advanced player who wants to completely pick the music apart, this package would serve as a good introduction to some of Cobham's vocabulary. Several tunes change time signature (3/4 to 4/4) or include the occasional 9/8 bar, but most tunes are very straight forward. The tunes are primarily groove oriented with a number of fairly predictable rhythmic figures to catch. The transcriptions are accurate and clearly notated.

—Terry O'Mahoney

Contemporary Drummer + One V
Dave Weckl
$32.95 with cassette
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Dave Weckl set the standard for music-minus-one chart packages in 1987 with this audio tape/book combination—nine tunes with charts that include Latin funk, 7/8 Salsa, jazz, shuffle, funk, pop, rock and soundtrack examples that are exciting and fun to play. The cassette features Weckl playing through the charts followed by tracks without drums to allow students to work on their own versions of the tunes. Weckl encourages freedom of personal expression while performing the charts but makes many helpful suggestions. The text is devoted to how Weckl approaches the tunes musically—specifically what he

played and why—and brief transcriptions of important grooves that correspond to the various sections of the pieces.

"Spur of the Moment," a 16th-note funk tune, and "Again and Again," a straight-ahead jazz tune, are two of the pieces from this package that Weckl plays on his *Back to Basics* video. "Garden Wall," a Latin funk tune and "Island Magic," a salsa tune that alternates between a 7/8 salsa groove and songo sections, may be viewed on Weckl's *The Next Step* video. These four tunes are complex charts that require excellent reading skills, powers of interpretation, solo abilities, and a musically diverse background to fully benefit from the works. The other five pieces require knowledge of the pop/rock genre, ability to follow a click track and some knowledge of orchestral percussion. Teeming with good advice, beautifully transcribed and notated parts, and musically diverse, Dave Weckl has produced a great educational tool for the advanced player.

—Terry O'Mahoney

Back to Basics **V-VI**
Dave Weckl
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

This package contains the transcribed solos and demonstration performances as played by Dave Weckl on his *Back to Basics* video (also available from CPP Media). It is designed to be used in conjunction with the video but contains all of the text of the video for easy reference. The transcriptions are clearly and accurately notated by John Riley and really enable the reader to decipher the complexities of Weckl's approach. Finger-stroke control exercises, rudiment applications, brush ideas, foot techniques, interpretations of Jim Chapin's *Advanced techniques for the Modern Drummer* and Gary Chester's *New Breed* book round out the 40 pages. The complex rhythmic subdivisions, sticking/coordination patterns and technique required of the reader make this a very challenging work. Aimed at advanced players who really want to immerse themselves in Weckl's style and utilize his technique exercises, this package is an excellent study.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

The Art of Sequencing
Don Muro
$39.95
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Designed to correspond to his book of the same title, Don Muro clearly leads the viewer through six basic steps in the creation of musical sequences in this 75-minute video. Melodic sequences are the focus of this video, not drum programming. Muro demonstrates recording techniques and how to alter rhythmic, pitch, dynamic, voicing and tempo parameters. His techniques are applicable to any sequence, allowing for different manufacturer's designs. Muro intends the viewer to master one lesson at a time, so he often repeats directions given in previous lessons. Each lesson is broken down into as many as 30 individual steps, which reduces the possibility of error. He does not attempt to delve too deeply into the world of sequencing due to time constraints but thoroughly explains his intended topics.

The video is well-planned, Muro is easy to follow and all of the information would assist novice programmers in achieving immediate success with their sequencing projects. Previous knowledge of MIDI concepts and understanding of basic sequencing terminology, while not required, would be helpful. Inasmuch as most electronics manuals are confusing for the first-time user, this video is recommended for new programmers who may otherwise be-

come quickly frustrated with the process of sequencing.

—Terry O'Mahoney

Secrets of the World's Greatest Drummer
Dick Cully
$59.95
RTC Enterprises
7040 Palmetto Park Rd., Suite 2-406
Boca Raton FL 33433

Dick Cully, a self-professed Buddy Rich fan, pays tribute to Rich and explains drumming concepts "according to Buddy" in both a clinic setting and as leader of his own big band in this 100-minute video. Through many years of analyzing Rich's style, Cully has compiled a number of techniques, musical practices (like the "whipped cream" snare roll and entertaining "stick roll"), exercises, signature licks and historical information for the benefit of other Buddy Rich aficionados.

—Terry O'Mahoney

South American, Caribbean, African and American Jazz for Drums and Percussion
Alex Acuña
$39.95
Media Source International
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Alex Acuña instructs by example in this one-hour video directed at drummers/percussionists interested in Latin music. Acuña is an intuitive player who passionately plays several tunes during the course of the video, each followed by a demonstration of the individual percussion parts heard during the tune. An accompanying booklet is of little use to the viewer as Acuña quickly departs from the notated examples. Previous understanding of Latin music is essential to derive anything from the video. The intermediate player with previous Latin music exposure would benefit from watching Acuña and his two percussionists play. The video is short on pedagogical precision but long on inspiration. Viewers will derive the most benefit from exposure to new material (the joropo, chacarera, onda nueva, samba in 3/4) and how Acuña embellishes and uses fills during the music.

Acuña demonstrates the various techniques of playing the cajon, a box-like instrument of Andean origin that he redesigned for the Latin Percussion company. The techniques, in some ways, resembles conga technique and can be heard on recent recordings. Fans of Acuña's work with Weather Report and numerous Latin groups will find this video helpful and inspirational.

—Terry O'Mahoney

The Next Step
Dave Weckl
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

This audio transcription package presents all of the ideas and concepts that Weckl demonstrates on his *The Next Step* video. John Riley has done a masterful job of transcribing these rhythmically involved solos and groove patterns in this 54-page book. Weckl's ability to articulate his reasoning and immediately follow with a musical demonstration illustrates why he is sought after both as a clinician and performer, and adds a great deal to the book.

Solo approaches, hand/foot technique exercises, rhythmic displacement ideas, "loose" vs. "perfect" execution, busy vs. simple time playing and practical advice make up the body of the package. Weckl often uses 32nd notes in his solos and unusual accent patterns while grooving—both very challenging for the reader. His different ways of conceptualizing odd time signatures as well as his recommendations about playing what is musically correct for the track are excellent. Good reading skills and a willingness to devote the time necessary to master the solos and grooves will reward the reader with a deeper understanding of Weckl's abilities. Geared toward the advanced player who would like to acquire some of Weckl's vocabulary, this package of-

fers insight into his recipe for musical success.

—Terry O'Mahoney

Rhythms and Colors/Listen and Play
Airto Moreira and Dan Thress
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

This audio package is a transcription of Moreira's two videos for CPP Media Group. It contains transcriptions of the various grooves (samba, baiao, frevo, parido alto, marcha) he uses when performing the eight songs contained on the videos. Airto also explains his reasoning behind the musical decisions he makes with regard to groove, orchestration, instrument selection and feel of each tune. Rhythm charts for each of the tunes, in addition to several solo transcriptions, complete the package.

This book serves as an excellent accompaniment to the videos. For those viewers who derive more information aurally or visually, the video is better, but this booklet and CD will help those viewers who don't want to transcribe all of the information from the video. Many books dealing with Brazilian rhythms present basic patterns but do not present a musical context in which to apply them. Moreira explains why he feels a particular groove is appropriate for a specific tune or musical section. The grooves notated in the book could possibly be obtained from other sources but would normally be drumset adaptations of traditional rhythms. The beauty of Moreira's work lies in his combining percussion and drumset into one entity. Close-up photographs of Airto's unusual (sometimes, one of a kind) instruments, his collective approach to developing a percussion part that connects with the entire ensemble, and his practical advice on execution and the aesthetic of performing offer insight into why Moreira is a musical innovator. The intermediate to advanced player with good reading skills would benefit greatly from this package. Highly recommended for purchase with the video.

—Terry O'Mahoney

Tower of Groove
David Garibaldi
$39.95
DCI Music Video
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

David Garibaldi set the standard for the 16th-note "busy" funk sound that was the trademark of the Tower of Power band in the early 1970s. His unique approach to the construction of intricate, complex grooves that amazed and frustrated scores of drummers who tried to copy him have made him one of the pillars of the funk idiom. This 78-minute video shows him demonstrating several songs, mostly in the Tower of Power mold, and some classic T.O.P. grooves.

Garibaldi begins by stressing his "sound levels" concept—basically the importance of playing unaccented strokes *very* soft (approximately 1/2 inch from the head) in contrast to accented strokes (10 to 12 inches from the head). The ability to smoothly execute continuous 16th notes while making extensive use of "ghost notes" is an integral part of his style, as presented in his *Future Sounds* book. Playing through Garibaldi's book would help the listener appreciate his execution. His demeanor is very relaxed as he explains how he conceives a groove, orchestrates it differently during the course of the tune, and discusses other musical considerations. He demonstrates several classic T.O.P. grooves ("Squib Cakes," "On the Serious Side," "Soul Vaccination" and "Oakland Stroke"), soca, rhumba and numerous songo/funk applications. A Latin solo concludes the video as Garibaldi demonstrates not only his grasp of metric superimposition, playing over the barline and excellent phrasing ideas but also his ability to play relaxed but groove hard.

—Terry O'Mahoney

Up Close
Steve Gadd and Bobby Cleall
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014
Steve Gadd has contributed so much to the modern drumming lexicon that one often forgets how original he truly is. This audio transcription of his *Up Close* video should serve as an introduction to Gadd's musical vocabulary. This 32-page booklet contains many of his signature licks, grooves, solo ideas, chart reading hints, approaches to studio playing and ways to develop a groove.

A rudimental-style solo, a classic shuffle groove, rudiment applications on the drumset, solo transcriptions, pedal techniques, as well as his "Late in the Evening" mozambique and "Fifty Ways to Leave Your Lover" grooves serve as a window to the creative process Gadd uses. He discusses how his drum corps experience helps him apply rudiments to the drumset, the importance of relaxation and a strong groove, how to develop samba ideas and how to build a studio drum track. Helpful exercises as well as signature licks are interspersed with sound musical advice from this seasoned professional.

—Terry O'Mahoney

Drum Tuning Sound and Design
Bob Gatzen
$24.95
DCI Music Video
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014
Most drummers discover how to tune their drums after a great deal of trial and error, and many teachers overlook the importance of tuning. Video is the perfect medium for the transmission of information on the subject. Bob Gatzen systematically reveals how to approach proper shell selection appropriate to your musical preferences, head mounting and tuning approaches, how different tunings alter the sound, sound production principles, and the importance of proper suspension to obtain the most desirable sound from the drums.

Information about shell depth, bearing edges, different snare strainers, hoop selection, and shell construction that every drummer should know is discussed by Gatzen. He tunes the toms for maximum resonance, the snare for various playing situations, the bass drum primarily for a rock or studio situation, and offers sound practical advice that will save drummers a great deal of experimentation.

—Terry O'Mahoney

PERCUSSION RECORDINGS

I Vibe
Michael Hayes
$15.00
Chase Music Group
P. O. Box 11178
Glendale CA 91226
I Vibe features Michael Hayes on vibraphone, and he also programmed all the other instruments heard and wrote the solos and arrangements. The compact disc is a mixture of jazz fused with other musical elements. For example, one selection, *Dodecahedron*, is reminiscent of serialism. Another selection, *Princess Choi* employs pentatonic and/or whole-tone sonorities. One of my favorite selections, *Mr. Kelly*, references the big band sounds and musicals of an earlier time in which Gene Kelly was an influence in the world of dance and the "big screen" musical. Hayes is an accomplished vibraphonist and I applaud his efforts. If you want to sit back and "mellow out" after a hard day, this is the CD for you!

—Lisa Rogers

McCormick Duo
Premiers Plus One
$15.95
HoneyRock
RD 4, Box 87
Everett PA 15537
This duo, consisting of Robert M. McCormick on percussion and Kim McCormick on flute, was formed in 1988 and performs regularly throughout the United States. The compositions performed are: *Variations On A Cadenza* by Arthur Woodbury, a beginning cadenza interrupted by variations and ending with a coda of the principal motive; *Wave Train* by Howard Buss; *Silent Opera Number 6* by Hilton Kean Jones; *Duettino Concertante* by Ingolf Dahl, a technically and musically demanding modern classic; *Second Thoughts* by Robert Helps, a theme built around the interval of a second; and *This Is No Sonata* by Robert Constable, a turbulent and dynamic work. Both players perform at a superb level of artistry complementing each composition and fulfilling the intent of the composer. The recording is excellent.

—John Beck

The Yin and The Yout
Paul Wertico
$13.99
Intuition Records
636 Broadway #502
New York NY 10012
Paul Wertico presents a number of different rhythmic and stylistic situations on this compact disc. From Peruvian folk tunes (on which he plays percussion) to a free jazz tune reminiscent of Ornette Coleman or the Art Ensemble of Chicago, Wertico demonstrates his musical taste and comfort with world music without feeling pressured to exhibit his chops in a mere display of pyrotechnics.

—Terry O'Mahoney

Dialogos
Gerardo Cavanna
$17.00
Gerardo Cavanna
Solls 1643 Dto. 3
(1134) Buenos Aires
Argentina
This avant-garde CD contains six works that explore percussion timbres through compositional and improvisational formats. Most of the music is reminiscent of Cage or Stockhausen in its angularity and free-form approach.

—Terry O'Mahoney

Black & White
Kostowa-Giesecke-Duo
$17.95
HoneyRock
RD 4, Box 87
Everett PA 15537
Wessela Kostowa and Mark Andreas Giesecke, who specialize in marimba and vibraphone duet music, combine their Bulgarian and German heritage to produce an excellent musical experience. The sixteen works by composers such as J.S. Bach, Dobrei Paliev, Ney Rosauro and Dave Samuels cover a gamut of musical styles and produce a variety of unusual rhythms and exotic sounds. The artistry of each of these performers is outstanding and deserves the ear of all those interested in good music performed well.

—John Beck

Dance Music
Donald Knaack
$12.00
Menil Music
P.O. Box 2074
Manchester Center VT 05255
Dance Music consists of two compositions written and performed by percussionist Donald Knaack. *Confines*, written for the Lewitzky Dance Company, is composed of three movements: "Labyrinth," "Cell Without Walls" and "Portable Stockade." One can easily hear the conflict one experiences when being confined in these manners. *Dance Music I & II*, written for the Warsaw Festival of Contemporary Music, weaves a musical path ranging from openness to rhythm. This is definitely cerebral music performed superbly as only the composer is capable of doing.

—John Beck

We Come Out To Play
Pandemonium Steel Drum Band
$15.00
Pan America Music
18030 Brookhurst St., Suite #373
Fountain Valley CA 92708
A statement in this compact disc's liner notes that concisely describes the disc and the impetus for this project by the Pandemonium Steel Drum Band is: "*We Come Out To Play* is not a recreation of a traditional steelband recording, but rather an enjoyable adventure through a multitude of musical influences, using the sounds and styles of the Trinidad steelbands as a point of departure." Pandemonium was formed in 1987 by Michael Carney in Long Beach, California. All arrangements are by Carney and Ross Harper, another member of Pandemonium.

One of my favorite selections is *Island Fantasy Suite*, which was written by Carney and commissioned by the Long Beach Symphony Orchestra—a monumental and important step for steel band music in this country. The steel drums sound wonderful on this recording and the balance between the pans is excellent. Other favorite selections, which were well-arranged for this medium, are *Under the Sea*—Ashman and Menken, *Bellavia*—Chuck Mangione, and *I Shot the Sheriff*—Bob Marley. This is a "must buy" compact disc for anyone, especially pan players or performers.

—Lisa Rogers PN

1994 PAS Composition Contest Winners

By Mark Ford

In order to encourage composers to write more works for percussion, the Percussive Arts Society presents an annual composition contest. Each year the call goes out for new percussion works in a variety of categories. The 1994 competition featured two areas that composers could choose from: small percussion ensemble or marimba with voice. Compositions were reviewed anonymously by three judges so that a winner, a second-place and third-place composition could be chosen. Winners were given cash awards as well as an opportunity to have their work considered for publication by a selected percussion publishing company. The judges for the percussion ensemble category were Bill Cahn, NEXUS; Steve Hemphill, Northern Arizona University; and Jared Spears, Arkansas State University. The judges for the marimba and voice category were Michael Burritt, Kent State University; Dan McCarthy, Indiana State University; and Joseph Packales, University of Texas at El Paso.

Congratulations to the 1994 winners and everyone that participated in the contest. Below are reviews of each of the winning compositions.

SMALL PERCUSSION ENSEMBLE

First Place: *Telemikro* by David Minnick

David Minnick's first-place composition, *Telemikro*, calls for a percussion quartet of varying instrumentation. Each player performs on either a marimba or vibraphone in combination with RotoToms and a woodblock. The entire ensemble consists of two marimbas, two vibraphones with eight RotoToms, four woodblocks and a bass drum. As indicated by the instrumentation, the setup for each player is minimal and a conductor can be used if needed. *Telemikro* will be published by M. Baker Publishing at SMU Box 752510, Dallas TX 75275.

Written in 1991, *Telemikro* is a powerhouse that lasts 14 to 15 minutes. This one-movement work is intense and intriguing. It begins with rhythmic interplay by the RotoToms in a fast tempo. This sets the stage for an additive composition process that slowly introduces the main theme in the marimbas. Minnick's harmonic language is dissonant with intervals of tritones and seconds constantly present while octave statements are used for impact. The energy of *Telemikro* comes from surging rhythms that are staggered throughout the ensemble.

Telemikro is a welcome composition for percussion quartet. Minnick creates a canopy of sound that can draw the audience to each new section. It would require extensive preparation and rehearsal for an effective performance, but the relatively small instrumentation for each player makes the set-up process easy. All of the parts can be played with two mallets and the players must be mature musicians. None of the individual parts are excessively difficult, but the ensemble coordination is the real test. *Telemikro* will be a challenge for most ensembles, but the final results will satisfy both audiences and players.

Second Place: *Three Episodes for Percussion Quartet* by Edward Smaldone

The second-place winner was a percussion quartet entitled *Three Episodes* by Edward Smaldone. The instrumentation calls for player one on vibraphone; player two on marimba; player three on three cymbals, two gongs, two snare drums and a glockenspiel; and player four on three timpani, three tom-toms, bass drum and chimes. Written and premiered in 1992 by the percussion group Talujon (John Ferrari, Daniel Kennedy, Paul Guerguerian and Michael Lipsey) at the Copeland School of Music at Queen's College, *Three Episodes* is available from Laura K. Music, 228 Manhasset Avenue, Manhasset NY 11030.

These *Three Episodes*, "With Anticipation," "With Great Energy" and "Gently/Quietly" are advanced, complex pieces of music. "With Anticipation" is a quasi improvisational styled conversation between the performers. Smaldone constantly shifts the subdivisions of the beat from three to five to seven so that the listener is always off balance. The marimba and vibraphone carry most of the weight with this episode while the remaining players add color and dynamic thrust. The second episode, "With Great Energy" is a faster selection that superimposes syncopated rhythms under complicated melodic and harmonic progressions. A rhythmic motive is developed throughout the episode. This development creates a frenzy that is capped off by a *fortissimo* tutti passage before a final crescendo to the end. "Gently/Quietly" is the last episode and Smaldone marks the character of this movement as "very freely." The texture is thinner here as the piece moves through several tempo changes and ends softly.

Lasting approximately 14 minutes, *Three Episodes for Percussion Quartet* is a difficult and challenging work. The vibraphonist and marimbist, each performing with four mallets, are required to play complicated lines with little rhythmic ensemble coordination. The piece could be conducted if necessary and would probably take considerable rehearsal time. Overall, Smaldone's *Three Episodes* are designed for an advanced ensemble and could be programmed on any chamber music concert.

Third Place (tie): *Bergamo Suite* by Kevin Kasper and *Chronomosaic* by David McIntire

The 1994 third-place award was a tie between Kevin Kasper's *Bergamo Suite* and David McIntire's *Chronomosaic*. The *Bergamo Suite* is an attractive collection of seven movements that was inspired by John Bergamo's text *Style Studies for Mallet-Keyboard Percussion Instruments*. The work utilizes a host of percussion instruments played by five performers. Each movement is based on a different exercise from Bergamo's book and most of the movements are short and engaging. The total performance time is just over 14 minutes. The *Bergamo Suite* is intended for advanced players and it should offer no unusual problems in preparation. It is available from Kasper at 410-A East Third Street, Lampasas, Texas 76550.

Chronomosaic is a fast grooving percussion quintet written for marimba, vibraphone and xylophone with bongos, toms, timbales and accessories. McIntire uses an ostinato to help develop his music in this one-movement composition. The music centers around an additive process that gradually brings all the players into focus and drives them to the end. There is also a section that requires strong independence as McIntire uses a 20th-century application of rhythmical "hocket." *Chronomosaic* is approximately eight minutes long and is available from the composer at 100 Tremont Circle #300, Rochester NY 14608.

MARIMBA AND VOICE

First Place: *Five Songs for Voice and Marimba* by Lynn Glassock

Lynn Glassock's *Five Songs for Voice and Marimba* is a wonderful combination of the poetry of Emily Dickinson with marimba. Written for a low-A marimba and female voice, the five songs are presented as 1. "It sifts from leaden sieves"; 2. "A MURMUR"; 3. "The sun kept setting"; 4. "Two butterflies"; and 5. "The summer lapsed away." These songs last a total of ten minutes and would be a joy to prepare and perform. *Five Songs for Voice and Marimba* is published by C. Alan Publications, P.O. Box 29323, Greensboro NC 27429-9323.

"It sifts from leaden sieves" opens with a marimba introduction that lifts and falls freely before relaxing into an accompanying chorale. The voice—mezzo-soprano or soprano—enters eloquently, capturing the essence of Dickinson's poem. Glassock creates a rhythmical background for "A MURMUR." There are a few tempo and stylistic shifts as the interplay between the voice and a single-line marimba countermelody imitates the text. The voice floats above an odd-metered marimba ostinato in "The sun kept setting." The composer also uses "sprechstimme" as a vocal effect as the piece fades away. "Two butterflies" is the most intricate of the five songs, both harmonically and rhythmically. In this whimsical movement the marimba plays a short introduction before darting in and out of the vocal lines. The final song, "The summer lapsed away," contemplates the title as a marimba chorale ushers the voice to a quiet ending.

Five Songs for Voice and Marimba requires two strong musicians for an effective performance. The marimbist plays with four mallets and the music lays nicely on the instrument. This genre is unusual and I expect that this piece will be in high demand for concert and recital programs.

Second Place: *Dona Eis Requiem* by Bruce Roberts

The second-place composition was Bruce Roberts' *Dona Eis Requiem* for marimba and mezzo-soprano. As one might expect, this selection is based on the hymn (or sequence) from the medieval Requiem Mass. Roberts uses a low-A marimba for this one-movement setting and gives the voice a free English translation. *Dona Eis Requiem* can be obtained from the composer at 233 Louise Street, Fayetteville AR 72701.

A dramatic and sorrowful statement of the "Dies irae" opens the work, accompanied by a solemn marimba chorale. From here the marimba moves into an ostinato that Roberts uses occasionally throughout the work for continuity. The music is constantly moving into different style settings with each vocal phrase. Primarily using a shifting ostinato pattern when the text is sung, the marimba part becomes more involved in solo settings and transitions. Short cadenzas are also required of the marimbist, as well as an effective six-mallet chorale finale.

The moderately difficult marimba part in *Dona Eis Requiem* primarily uses four mallets throughout and the mezzo-soprano (or possibly alto) part is not too demanding. However, this work is musically challenging and will require two sensitive musicians for a successful performance. It could be easily performed on any college recital or possibly a church program.

Third Place: *She Sings...* by Douglas Ovens

She Sings... by Douglas Ovens took third-place honors in the marimba and voice category. This selection is organized into three songs based on the writings of e.e. cummings. Arranged in a fast-slow-fast order, these winsome songs are titled "dominic has," "at just 5 A" and "fearlessandbosomy." The composer, using a low-A marimba and soprano, effectively paints cummings' poetry with these short songs. The marimba part employs advanced techniques such as one-handed rolls and is designed for a seasoned player. Marked with broken phrase lines, the soprano part melds with the marimba part to depict the text. With a performance time of approximately six minutes, *She Sings...* is available from Ovens at 2085 Aster Road, Macungie PA 18062. It, in addition to the above selections, is a welcome addition to the marimba chamber-music literature. PN

Mark Ford *is the percussion instructor at East Carolina University in Greenville, North Carolina. In addition to his duties as an associate editor for* Percussive Notes, *Ford is a Yamaha artist/clinician as well as an endorser for Innovative Percussion.*

DIRECTORY OF ADVERTISERS

PERCUSSIVE ARTS SOCIETY (PAS) MEMBERSHIP APPLICATION FORM

The Percussive Arts Society is an international, not-for-profit organization for drummers and percussionists who enjoy sharing ideas and keeping up with the latest innovations and trends in the world of percussion. If you are not already a member, take this opportunity to join an organization founded **by** drummers and percussionists!

All members of the Percussive Arts Society are entitled to the following benefits:

- **PERCUSSIVE NOTES**, the PAS bimonthly magazine
- **PERCUSSION NEWS**, the PAS bimonthly newsletter (between issues of *PN*)
- **DISCOUNTED RATES** on pre-registration for the annual PAS International Convention (PASIC)
- **PAS TRAVEL CLUB**, discounted rates on airfares
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"The Percussive Arts Society is a forum for all percussionists where ideas are exchanged and new music is performed. It's also the place where all the newest instruments are presented—but it's more than that. It's a society where each one of us can keep the interest in percussion alive by joining together—support your local PAS chapter."
—Dave Samuels

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Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member. **Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502**
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PAS clubs offer reduced membership rates to percussion student members. In addition, club will regularly receive one copy each of *Percussive Notes* and *Percussion News* for every two members who join.

Just think of all the great percussion events you can plan for your club:

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Find out how you can start a PAS club at your school! Call PAS at (405)353-1455, or write to PAS, PAS Clubs, PO Box 25, Lawton, OK 73502 TODAY!

Here's what Gregg Bissonette has to say about PAS:

"As a young kid I was really into being in different 'clubs' with my friends. As a big kid, what could be cooler than being a member of a 'club' or society of percussionists from all over the world!! Whether you are a little kid or a big kid, I urge you to join PAS and to be forever a student of the drum."

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As PAS historians, it falls upon our shoulders to uncover, document, preserve and disseminate items of historical value to members of the society. As researchers, we often find information that enlightens or broadens our views of information deemed to have historical value. In order to make the information available, and to possibly encourage others to look for and share information they find, we think it practical to reprint articles of interest to the general membership that are pertinent to our field today.

There has been quite a bit of recent discussion, both in articles and on the WPN, about the future of drumming and percussion. Obviously, drumming has not always been the same. The music industry, audience interests and performance opportunities have changed with the times. To illustrate how the role of the drummer/percussionist has changed, we've elected to reprint the following article, which originally appeared in Jacobs' Orchestra Monthly *in August, 1920.*

*The article very clearly states the situation at the time, and even more clearly shows that many concerns of today are the same as those of yesteryear. While the performance opportunities might differ, the way to succeed at the available opportunities has apparently changed little. The conclusion of the article gives solid advice to all students, teachers and performers about how to succeed in their field then, as well as today, nearly seventy-five years later. The advice will most likely hold true seventy-five years from now as well!—**Lisa Rogers and James Strain***

Practical Hints for the Drummer

By Joseph Fox

With the advent of large orchestras in the up-to-date picture palace comes the demand for competent drummers, and, as at the time of this writing, demand far exceeds supply, it should behoove the drummer who finds he is not capable of holding a position in a good orchestra to get busy and talk it over with himself.

The chief trouble with the almost-good-enough drummer lies in the fact that he looks upon his chosen profession without proper regard for its importance. When a fellow takes up drums as a means of livelihood, he imagines that when he is able to execute a half-smooth roll on the snare, and after a fashion can accompany some pianist as he pounds the latest thing in Oriental jazz, he should be eligible for a job in almost any picture-house. Such, however, is far from being the case as he soon learns to his disgust, for after he has failed to make good on several jobs he loses heart and often quits altogether, or only does an occasional dance engagement. The object of this little article is to help show such drummer how he may fit himself to play in any company, providing he is willing to start at the beginning and work faithfully, but he will have to work.

Asking one leader why he did not use drums in his orchestra, I received the reply that he would be only too glad to use them, if he could get the right man with the proper outfit. Various inquiries along this line brought forcibly to me the fact that, in the majority of instances, this first answer covered the entire question. Further inquiry, as to just what was meant by "proper outfit" and using of same, resulted in this summing up of the case:

To hold a position in any orchestra worthy of the name, the drummer must first of all provide himself with the two drums (snare and bass), wood-block, cymbals, etc., as in the good old days of "faking," but in addition to these he also must have tympani and xylophone–or, at least, bells. Nor is the ownership of these costly accessories all that is necessary to acquire and hold the coveted job. He must be able to play these instrument[s] with skill and good taste.

"Now, I knew there was some gag in it!" exclaims the would-be-drummer.

Not at all! Other musicians must be thoroughly familiar with their chosen instruments before they can hope to earn their bread and butter with them, and wherein is it any different with the average man who starts out with the intention of becoming a drummer? I cannot see why it is that the man with a couple of drums should imagine they are easy to play, but such is the lamentable fact, and such is one of the big reasons why leaders today are trying in vain to get men who can read and execute a difficult score. There is one incentive that ought to stir up the necessary amount of enthusiasm in the embryo drummer, however, and such incentive is the fact that good drummers are scarce and the pay is larger than ever before.

To be a successful drummer one must have an instinctive sense of rhythm, and by this is meant that he must possess an unerring sense of time. This is largely a gift, and although it can be taught up to a certain degree, such is not always the case, for in my experience I often have worked for months with a pupil, only to discover in the end that my time had been wasted in trying to teach him, and his in trying to learn to keep strict time. This sense of time is the one thing essential above all others. No matter how faultless the technique, if a drummer is erratic in his time he will never make good.

My advice to the aspirant along these lines would be to seek some good, practical drummer–not someone with a theory that he himself cannot execute–and find out whether he has the necessary flexible wrists and possesses the sense of rhythm. Flexibility of wrists generally is a matter of training, although sometimes I have come across people with such stiff wrists (usually, the left one) that the best they could do would never enable them to be classed as drummers. A real drummer must be ambidextrous, but most of them are cursed with one good wrist and another not so good.

If you find that these conditions are favorable, start at the beginning; get properly grounded in your work before trying to earn money by it. Do not play jazz by "ear," until you have be-

come a proficient reader. "Faking," before they can read and play correctly, has spoiled many men who otherwise would have developed into competent drummers.

"Yes, but you have to 'fake' when a piece is marked to play ad lib," I hear someone argue. Granted, but first learn how to read, then the "faking" comes easy and does not have a bad effect on your playing.

So much for the two drums–bass and snare. We will now consider the tympani. To the drummer who aspires to be other than a danceman, tympani are indispensable, for the reason that modern music calls for them more than ever before, and in arrangements recently sent out with the super-feature pictures tympani are used throughout the whole score. Now I expect that some of you wise old birds at the skin-pounding game will say "bunk!" at the next statement I am about to make, but I will make it nevertheless-also-notwithstanding and to this effect: Tympani playing is the most important part of the drumming game today, and here are the reasons.

In several scores which I have played lately I have particularly noticed the absence of snare and bass drum parts. Instead of these there were heavy tympani parts throughout the entire scores. That is one reason. Another reason is this: One may get away with a ragged roll on the snare, and be able to "put it over" on the bells or xylophone, but you must be able to tune your tymps if you expect to hold down a chair in any real musical organization for any length of time. There are many methods used in this phase of the game, but the greatest teacher of all is–experience, to gain which takes time and very often a long time.

Quick and accurate tuning being the main requisites in tymp-playing–the reading is an easy matter–the beginner will cut down on the length of his apprenticeship if he is able to practice with someone who plays piano. This practice will give the required familiarity with the notes in the bass clef, which are used in this work, but here is the main point–be able to tune quickly to any desired pitch. It is surprising how simple it is to make a rapid and almost perfect tuning, after the proper amount of time has been spent in this work, but just a word of caution to the beginner.

When tuning, do not make the amateurish mistake, so often made by some drummers, of continually tapping the tymp to try and find out if you are getting near the required pitch. This is bad, for not only does it proclaim to the world at large that you are an amateur, but it sounds to the audience as though the orchestra were out of tune. Instead of tapping, press the ball of the thumb on the head of the tymp and lift it with a sharp, scraping sound. This will produce enough tone to tell where you are at, but after sufficient practice even this is unnecessary, for familiarity with your instruments develops a sense of intuition regarding tone that is almost infallible.

There is one more instrument that the modern drummer must be able to perform upon. This is the xylophone (or bells, as the case may be), and both are played the same with hammers. These are comparatively easy, as they merely require practice (called woodshedding by the old-timers) and a knowledge of the treble clef, but here is a word of advice regarding the purchasing of these instruments. Do not buy cheap instruments. Better none at all, because it is impossible to do good work with poor tools–be they shovels or drums. Get good tools, even though they are second-hand, and in a great many cases second-hand drums are preferable as used drums have a better tone than new ones.

Equip yourself with good instruments, then, secure proper tuition, and the rest of the game resolves itself into a question of time–depending upon how quick you are to learn–coupled with work. A practice pad on which to develop the roll is necessary for the beginner (and it won't harm the professional once in a while either), as it is practically noiseless. Once in six months or so give the tymp heads a rub with a rag soaked in olive oil, wiping it off with a dry rag afterwards. This keeps the heads pliable and responsive. Be sure to get snare sticks that are not too heavy for your wrists, and last, but not least, practice! practice! P N

PASIC '96/Nashville, Tennessee—November 20-23, 1996

By Bill Wiggins, Host

THE PASIC '96 HOST COMMITTEE is well into the process of completing the first phase of its task of presenting an outstanding Percussive Arts Society International Convention—that of drawing up a "wish list" of clinicians, soloists and groups to appear during PASIC '96. If you have a proposal to submit to the Host Committee, please contact me at P.O. Box 120812, Nashville TN 37212, or PAS in Lawton, Oklahoma for further information. You will be sent a PASIC '96 Session Application form. We welcome suggestions from all.

You may have noticed a slight change in the name of our headquarters hotel for PASIC '96. The Stouffer Hotel is going through a gradual change of identity that will result in a total name change by 1996. At that time it will be known as The Renaissance Hotel—the same great property, just a new name. The hotel is located in the heart of downtown Nashville just a few steps away from Nashville's burgeoning Market Street (Second Avenue) Restaurant and Entertainment district, the Nashville Arena currently under construction, The Tennessee Performing Arts Center (TPAC) and directly across the street from the historic and recently restored Ryman Auditorium.

We look forward to seeing you in Nashville!

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The Percussive Arts Society sends out press releases monthly to publications, manufacturers and retailers in the percussion industry to keep them informed of the latest PAS activities. The space here is reserved for reprints of these official releases. For additional information on any item printed here, write to PAS, P.O. Box 25, Lawton, OK 73502, or call (405) 353-1455.

PERCUSSIVE ARTS SOCIETY
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Lawton, OK 73502
Telephone: 405/353-1455
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COLLEGE CREDIT OFFERED FOR PASIC ATTENDANCE

LAWTON, Oklahoma—Who says you can't enjoy yourself and study at the same time? Through a program offered in cooperation with the University of Miami, music teachers and band directors can earn college credit by attending the Percussive Arts Society International Convention (PASIC).

Registered attendees can earn one or two hours of graduate, undergraduate or continuing-education credit through attendance of ten sessions per credit hour and completion of a three- to five-page paper submitted by early December to the University of Miami program representative. All concerts and clinics are considered "sessions." Grades will be available to program participants in December.

Attendees may register for the course—-MED 593, Special Topics in Music Education-—at the University of Miami booth in the PASIC Exhibit Hall. Course fee is $145. Enrollment at the University of Miami is not required for participation in this program.

Registration must be completed no later than 10 a.m. on November 2, 1995. For more information about this program, contact Ken Moses, University of Miami, School of Music, P.O. Box 248165, Coral Gables FL 33124; phone: (305)284-2245.

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